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**JOURNAL  
OF  
YOUNG RESEARCHERS**

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**Series**

**SOCIAL SCIENCES,  
ARTS AND HUMANITIES**

**YEAR III, NO. 1/2020**

**EDITURA UNIVERSITARIA  
CRAIOVA**

**ISSN: 2668-0300**

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**S e r i e s**

**SOCIAL SCIENCES,  
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# MULTIPLE APPROACHES TO THE CHRISTIAN SACRED TEXT

**Hermina Maria ANDREESCU (APOSTOLACHE)**

*University of Craiova, herma\_and@yahoo.com*

## **Abstract**

To fully and thoroughly understand the sacred text some various approaches are bound to be integrated. Among these, we think that pragmatic, corpus and terminological approaches are mandatory in the analysis of the Christian sacred text. Accordingly, the current paper aims to analyse it from both a semantic and pragmatic perspective, coupled with a terminological one, the ultimate goal being to fully grasp the process of translation of the sacred text, which is a field in itself. The dynamic interfaces of translation will be revealed through the investigation of individual words, phrases and synonymic pairs. This interdisciplinary approach to the sacred text, aiming at deciphering the denotation as well as the overtones of connotation, is likely to contribute to an error-free translation.

## **Keywords:**

sacred text, semantic, pragmatic, translation, terminology, interdisciplinary

## **1. Preliminary considerations**

From the linguistic perspective and also from the terminological one, the Christian sacred texts have an inexhaustible value, this type of texts being likely to be explored and exploited from a variety of standpoints. The richness of meanings and paradigm, the beauty of expressions and the originality of the phrase prevail in the general context and are a unique heritage over the centuries. The Bible or the Holy Scripture is the main and the most important Book of Christianity. Besides the great legacy, the message of the Bible has been submitted to various interpretations from a linguistic perspective (semantic, pragmatic and translation undertakings) [1] (p. 230).

Consequently, any modality of approaching the sacred text has become a real test to penetrate beyond the letter, in the spirit of unveiling the symbolical meaning and hidden ideological agenda. To our best knowledge, linguistic and translation-oriented approaches to

the sacred text (most particularly to the Bible) are scarce, at least in the research landscape in Romania.

## **2. Statement of the problem**

The focal point of our research is the identification of translation possibilities of different English and Romanian versions of the sacred text by analysing the unit of translation, which ranges from lower rank units (lexeme) to higher rank units (the phrase, sentence and even the text). Our personal experience regarding the proposed research can be related to some previous theological translations from English and Romanian. Therefore, the additional readings have given us the possibility to get acquainted with the theological language and also to better comprehend the sacred text.

Our research is based on a number of research questions which are subject to analysis and consideration:

1. What are the specific traits of the sacred text?
2. What is the pragmatic value of the sacred discourse?
3. What are the main challenges of the translation of the sacred text?
4. How far will a comparative/contrastive approach to the English and Romanian sacred text reveal about the socio-cultural and translation constraints?

## **3. Field and Directions of Research**

The Christian sacred text can acquire many values and valences due to the approaches and different frameworks of interpretation. For instance, a key of interpretation which the translator must take into account will integrate the understanding of the contextualised and figurative meaning. Moreover, the technical value of interpretation of the sacred text should be regarded in connection with what is “true” and “eternal”. In this respect, there is a number of “approved” possibilities of interpretation of Jesus Parables, their true meaning needs be systematically unearthed, beyond the scholar doctrine or the teaching value.

Therefore, our research proposes two main analysis frameworks and directions:

**a.** the first one underpins the multi-layered linguistic approach to the sacred text, dealing with the semantic analysis, pragmatic investigation and critical discourse analysis. For the current purpose, from the pragmatic standpoint the focus will be on time deixis. In our opinion, complementing the pragmatic approach by corpus linguistics research is justified by the fact that the former follows the function-to-form route - which means that the point of departure is a language function (e.g., illocution) and the objective is to investigate its formal realizations, whereas the latter is based on a form-to-function approach where linguistic forms (lexical items or morphosyntactic structures) constitute the minimal unit of analysis.

**b.** The second direction addresses translational aspects. Technically speaking, translation can be associated with equivalence, which can be envisaged either from a static point of view (also referring to linguistic correspondences as pre-defined) or from a dynamic textual, communicative or functional perspective. Translation and text interpretation are inseparable and take place within the complex web of ideology and culture. It is worth mentioning that the dominant theory of biblical translation is dynamic equivalence as defined by Nida’s far reaching model [1] (p. 230).



#### 4. Framing time – the linguistic perspective and beyond

The translation of religious texts has been essential in spreading the divine message throughout history. It was used for teaching converts the basics of Christian religion and for mirroring the beauty of faith and morality around the globe. Under the circumstances, the translation of the sacred text calls for precision and accuracy, while being in accord with sound belief. The understanding of the source text (ST) in order to transfer it faithfully, accurately and integrally into the target text (TT), without adding and omitting a single part of the original content is a pre-requisite in the case of Bible translation. Dickins, Hervey and Higgins argue that "the subject matter of religious texts implies the existence of a spiritual world that is not fictive, but has its own external realities and truths. The author is understood not to be free to create a world that animates the subject matter, but to be merely instrumental in exploring it" [2] (p. 178). In other words, no "heretical" interpretation is permitted.

Narrowing our focus of investigation, as mentioned above, we shall dwell on the understanding of the nature of time since the temporal dimension acquires a particular significance in all liturgical texts. It is generally acknowledged that religious people are able to distinguish between two distinct timeframes: on the one hand, the historical or profane time, and sacred or liturgical time, on the other hand. The profane time, which is defined under the historical or chronological succession of events, does not require any explanations. The sacred time has always an eschatological dimension. In the Jewish tradition, it becomes especially important in relation to the Paschal Fast. In the Christian tradition the sacred dimension of time is present in the Eucharistic Liturgy, when each Sunday becomes the Day of Resurrection [3] (p. 234).

Furthermore, the tension between which is "already" in the sacred time and between which is "not yet" in the historical time is tangible. Through this paradigm, Christian people are initiated starting from Baptism, with the possibility to participate in all the Holy Mysteries of the Church. The Holy Eucharist, in which the sacred time and the historical time merge, acquires a symbolical value through offering the Christian people the collaboration with the Holy Spirit, who dwells in them; consequently, they are granted access to the sacred time. Seen in this light, the lives of the Christian people turn into a permanent fight in their attempt to consecrate the historical time.

From a pragmatic point of view, time deixis grammatically encoded in tenses and adverbs of time. Thus, the historical time is rendered by Past Simple, Present Simple, imperative verbal forms and reference to the sacred, eternal time is visible through the use of Present Simple with future value and Future Simple. Therefore, adding parallel time expressions from English and Romanian biblical versions corresponding to both time frames, we have several examples. In the English version of the first Book of Genesis the historical time can be exemplified through the time phrases, "in the beginning" (Gen. 1:1), "the first day" (Gen. 1:5). A few time phrases corresponding to the sacred time can be found in the Gospel of Matthew: "*when the time will come*" (Matthew 13, 33), "*at the end of the ages*" (Matthew 24:3).

#### 5. Framing time – translatorial action

In an attempt to establish a fit-for-purpose corpus, we shall exemplify the renderings of the two categories of time, as identified above, in the Romanian and English translations of the Bible.

The biblical dimension of time can be understood as historical and sacred. In this concern, we have three important images with their complete exemplifications: 1. *the natural time*, 2.

*the historical time* and 3. *the sacred or eschatological time*. The first two categories are included in the profane time, since the last one is associated with the sacred time [4] (p. 1019).

1. **The natural time** has a cosmological dimension, regarding in particular the natural creation. Therefore, in His first creative act, God brings the entire world from darkness to light, as we can see in the book of Genesis: “*Then God said: Let there be light; and there was light. And God saw the light, that it was good and God divided the light from the darkness. God called the light Day, and the darkness He called night. So the evening and the morning were the first day*” (Gen. 1:3-5, 8, 13, 19, 23, 31) [5]. The use of Past Simple tense in the Book of Genesis marks the definite past moment of the Creation, designating the historical/ profane time. As well as the use of imperative in both English and Romanian biblical versions reinforces the participation of God in the act of Creation as a Creator. The usual alternation *light-darkness, day-night* can be lexical symbols for the *natural time*.

In the book of Psalms, the English version, we can find the next exemplification for the natural time: “*He appointed the moon for seasons; The sun knows its going down. You make darkness, and it is night, In which all the beasts of the forest creep about. The young lions roar after their prey, and seek their food from God. When the sun rises, they gather together and lie down in their dens. Man goes out to his work and to his labour until the evening*” (Psalm 104: 19-23). In the Synodal Romanian version, noted as Psalm 103, offers the next form of expression: “*Facut-ai luna spre vremi, soarele și-a cunoscut apusul său*” (v. 20); „*pus-ai întineric și s-a făcut nopapte*” (v. 21); „*răsărit-a soarele*” (v. 24) [6].

2. By adding the measuring of the time in the natural cycle, the biblical writers are transposing the human life according to **the historical time**, which is also a profane time. This signification can be found also starting from Genesis, where the Bible mentions the “*chronology of the primary history of human race and his line of generations*”. For instance: “*This is the history of the heavens and the earth when they were created, in the day that Lord God made the earth and the heavens*” (Gen. 2:4); “*This is the book of the genealogy of Adam. In the day that God created man, He made him in the likeness of God*” (Gen. 5:1). “*This is the genealogy of Noah. Noah was a just man, perfect in his generations. Noah walked with God*” (Gen. 6:9) and so on (Genesis 10:1; 11:10; 11:27; 25:12; 25:19; 36; 1; 37:1). Moreover, the first book of the New Testament starts with a historical genealogy: “*The book of the genealogy of Jesus Christ, the Son of David, the Son of Abraham ...*” (Matthew 1: 1-17). In the Romanian version this first chapter of the Gospel of Matthew is named: “*Cartea neamului lui Iisus Hristos, zămislirea, numele și nașterea*”.

3. The sacred time is described in the Bible as “*the time of the Heavenly Kingdom*”, which is also named as “*eschatological time*”. Here we have a new separation between the books of the Old and New Testament. Therefore, in the Old Testament the sacred has a **prophetic** characteristic. Grammatically speaking can be sometimes analysed as a combination of verbs *at the future time* and sometimes *at the future time with present implications* [7] (p. 1021). For instance: “*So the ransomed of the Lord shall return, and come to Zion with singing, with everlasting joy and gladness; sorrow and sighing shall flee away*” (Isaiah 51:11); “*For He shall grow up before Him as a tender plant, and as a root out of dry ground. He has no form or comeliness; and when we see Him, there is no beauty that we should desire Him*” (Isaiah 53: 2).

On the other hand, the **eschatological** dimension can be analysed as new category in the sacred time. In this case, the exemplifications are in the New Testament. The grammatical form of the verb is always future. Therefore, in the Gospel of Matthew we find the next

expressions: “*at the end of the ages*” (Matthew 24:3) or “*when the time will come*” (Matthew 13, 33). Therefore, the eschatological form of the sacred time is always oriented to the future meaning that the sacred time is “the end of the ages” and also meaning “the end of the history”. Also we will find similar exemplifications in Saint John’s Gospel: “*This is the will of the Father who sent Me, that of all He has given Me I should lose nothing, but should rise it up at the last day. And this is the will of Him who sent Me, that everyone who sees the Son and believes in Him may have everlasting life; and I will raise him up the last day*” (John 6:39-40). The phrase “*the last day*” signifies the sacred time.

In a liturgical form, the last dimension of the sacred time is the *eschatological time of waiting*. Biblically speaking is the time between the Christ Resurrection and the arriving of Eschatological event. Saint Paul the Apostle makes the temporal distinction between “until now” and “waiting”, meaning a grammatical combination between present and future time: “*For we know that the whole creation groans and labours with birth pangs together until now. Not only that, but we also have the first-fruits of the Spirit, even we ourselves groan within ourselves, eagerly waiting for the adoption, the redemption of our body*” (Romans 8: 22-23). Last, but not least, the book of Apocalypse says that “*the Lord is surely coming quickly*” (Apocalypse 22, 20). In conclusion, the sacred time has always an eschatological dimension.

### Conclusion

The Christian Biblical text is rich in meanings and interpretations [9] (p. 24). The linguistic approach adds to the comprehension of the Biblical message and its decoding. The attention paid to the use of tenses and multiple meanings of words contribute to a better semantic and pragmatic analysis. The focus on time and its typology mean a better connection to the text and a relevant understanding of the Christian theological message. The translation versions of the Bible reveal the specificity of each language and its adaptation to the cultural, historical and social context.

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# LEVELS OF COLLOCATION ANALYSIS - EXPLORATION OF DENOTATION AND CONNOTATION

Iulia-Cristina ANTONIE (COTEA)

*University of Craiova, Craiova, Romania, cristina\_cotea@yahoo.com*

## **Abstract**

The study of word meaning and of the rules of combining words into sentences has always been seen as a major concern for linguistics. The current paper focuses on the issue of the relationship between collocation and connotation as scrutinized from an integrated and holistic perspective. The paper aims at finding answers to the following questions: What is the borderline between figurative and non-figurative language? Is collocation inherently associated with connotative meaning? To what extent are collocations dependable upon the context and the intention of the linguistic user? The current study may open further interdisciplinary research directions – for instance, collocation and figurative meaning in the specialised discourse. Last but not least, the paper seeks to establish the boundaries of the lexicon in terms of analysing collocations by taking into consideration their morpho-syntactic, semantic, and pragmatic features.

## **Keywords**

collocation, connotation, denotation, integrated approach

## **1. Introduction**

The issue of properly defining the meaning of any word is by no means an easy task, a fact proven by the numerous attempts at defining *words*. One of the oldest views is that words are references to objects, hence the theory of naming [1]. Thus, there are certain facts of which we can be reasonably sure and one of them is that the very function of the word as a unit of communication is made possible by the meaning it possesses. It can be argued that in the early contemporary language studies the importance of word meaning, was downplayed by the complex features of sentence meaning. However, in recent years we have experienced a shift of interest into the study of word meaning, seen as a crucial element of the philosophy

of language, with clear contributions from various other fields such as lexical and cognitive semantics, lexicology, pragmatics, intercultural communication and translation studies.

## 2. Types of word meaning

What is a word meaning? In an attempt to provide a feasible answer to this question, Wittgenstein draws attention to the fact that the meaning of a word does not correspond to its substance as much as it does to its pattern of use, given the fact that linguistic users tend to adapt their interpretations of words to different interlocutors [2]. Another controversial issue is whether words are truly equipped with semantic structure or lexical decomposition. Mainstream literature provides a classification of word meaning into:

- literal meaning

Davidson associates *literal meaning* with *linguistic meaning*, describing it as independent of context, completely systematic and ruled governed [3]. Utterances come to be understood mostly by interpretations and inferences, so there is only one literal meaning. For example, by uttering *It will snow tomorrow* we refer strictly to the weather. Going beyond the literal meaning, there are several possible, contextualised interpretations linked to this utterance such as that *We can go skiing*, *We are in for bad weather so we should dress warmly*, or that *The children may go out to play*.

Glucksberg states that literal meaning is associated with the primary meaning of words and it is context independent in the sense that it remains the same regardless of the context of utterance. For example, the utterance *Flies are insects* bears the same literal meaning, no matter who utters it, when or where or to whom and under any circumstances [4]. It may well be argued that the priority granted to literal meaning is in essence a consequence of the preference for literal interpretations as a default strategy.

- figurative meaning

Though the difference between *literal* and *non-literal* seems to be well grounded, it becomes faded when we refer to specific examples. For instance, let us consider the expression *glued to the TV set* [4] (p.12). Even though we acknowledge that the verb *glued* is not used with its primary meaning, it still seems like a simple use of the word. Literal meaning is highly dependable upon the grammatical properties that are traditionally associated with that word, which is a rather holistic approach to interpreting language.

In the same climate of opinion, Giora endorses that *figurative meaning* means that the intended meaning of a word does not overlap with its literal meaning. Figurative meaning is derived from the literal meaning and its understanding comes as a result of understanding the metaphorical meaning of any given word or expression [5]. Figurative meaning is linked to the concept of *indirect meaning*, influenced to a great extent by culture, stereotyping, and already existing connections. Words known by their figurative meaning are often called *metaphors* since they point elsewhere for their true meaning. If we say *My job is a jail*, the message is linked to the literal meaning of the word *jail*, but it leads to a completely different understanding of the utterance [5] (p.119).

- lexical meaning

According to Asher, *lexical meaning* specifies how syntactically related items combine together [6]. Furthermore, Lyons highlights the fact that the meaning of any given sentence depends upon the meaning of its constituent lexemes while the meaning of the lexemes

depends upon the meaning of the sentence in which they occur (they are context sensitive) [7]. Admittedly, lexical meaning covers a broader area concerning connotation, denotation, ambiguity, synonymy, polysemy, and homophony. In terms of collocations whose meaning is not literal, their lexical meaning is what we come to understand as a consequence of the combination of words. Thus, in a set expression such as *meet someone's needs*, the meaning is conveyed by taking into account both the denotative meaning of the verb *meet* and its connotative meaning.

### 3. Denotative meaning

The concept of *denotative meaning* as linked to the literal or conceptual meaning of words has been given its fair share of attention. A brief insight into the definitions it has received leads to the overarching opinion such as the one expressed by Lipka who makes a clear distinction between *denotation* and *reference*, and states that denotative features are inherent central features of a lexeme [8]. Similarly, Allan claims that this kind of meaning is widely assumed to be the central factor in linguistic communication since the denotation of a word is part of its meaning, most often associated with symbolism [9], and Kreidler who describes *denotation* as the ability of a word or expression to identify all the objects related to it [10]. For instance, the word *computer* may be used to denote a wide range of computing machines varying in shape and size, which are broadly called computers. By definition, *denotation* is the ability of a word to identify with all those things and objects that are covered by it.

One and the same word may acquire a different meaning when used in isolation than when contextualized, that is, combined with other words in the structure of collocations. From a translational perspective, difficulties may arise and awkward, inappropriate, or incorrect equivalents may be suggested as a consequence of one's not being aware of such differences in meaning. Thus, the meaning of the same node may change each time it is accompanied by a different collocate, therefore the issue of properly translating a collocation is to be handled carefully. For example, *to run a program* means *to execute a program* ("a rula un program"), *to run a company* refers to the activity of managing it ("a conduce o companie"), *to run a rope* signifies to stretch it ("a întinde o sfoară"), whereas *to run a bath* represents letting water flow ("a pregăti apa pentru o baie"). Following the same prototype, the meaning of the verbal nouns *run* changes when used in collocations with other verbs. As an example we can see the collocations *to break into a run* meaning to suddenly start running ("a o rupe la fugă"), *to operate on a run* meaning to function/go on a particular route ("a merge/a funcționa pe o anumită rută") or *to score a run* used in cricket or basketball for scoring a point ("a marca un punct").

On the other hand, *reference* is the relationship between a word or expression and the objects it refers to, which are called *referents*. Unlike denotation, reference is utterance dependant. Specialized terminology in various domains builds on everyday words which are employed with a different meaning. In most cases, the common, everyday meaning provides hints at the specialized sense, but care should be proven by translators when suggesting equivalent terms since field-specifically vocabulary is fixed and consequently translating it does seem like a challenging task.

### 4. Connotative meaning

In semantics, denotation implies the literal meaning of a given word provided by the dictionary, whereas connotation implies the figurative meaning of a word, its association with

a word or phrase, so reference is linked to connotation. Connotation is associated with the different meaning added to the last denotative meaning, related with a sense of the person using that word, otherwise said it is an association which the word evokes. Connotations may be negative, positive or neutral. Connotation is primarily concerned with the meaning of a word or expression association it produces in the mind of the linguistic users. In Leech's semantic model, meaning falls into two broad categories: conceptual and non-conceptual or associative meaning. The latter is further divided into:

- connotative meaning
- social meaning
- affective meaning
- reflected meaning
- collocative meaning
- thematic meaning.

According to Leech, all types of meaning “fit into the total composite effect of linguistic communication” [11] (p. 9).

Conceptual meaning is the basic meaning of any given word, corresponding to the definition provided by the dictionary. This kind of meaning is stylistically neutral and objective. On the contrary, associative meaning is more subjective and somewhat influenced by the personal understanding of the language user, concerning the thoughts and associations linked to that word. For example the adjective *chilly* means on the basis of conceptual meaning *cold*, but by means of associative meaning it can also refer to an *unfriendly person* or a *relationship that does not function very well*. Social meaning corresponds to the meaning conveyed by the stylistic features of an utterance. A proper example would be the different ways we perceive the verbs *hide* and *conceal* or the nouns *house* and *household*. Affective meaning depends upon and is influenced by the personal feelings and attitudes of the user. The word *horse* refers to an animal, but it can also be used within the following expression *as strong as a horse* to refer to a person on the basis of the affective meaning it has for the person making the utterance. Reflected meaning concerns words that frequently occur together. Collocative meaning focuses on the correlation between words, linked in a certain way in order to produce meaningful utterances. For instance words such as *light* and *easy* find themselves in their vicinity, in the way that we can say *light suitcase* or *easy exam*, in which the two adjectives have the same meaning, however we cannot say *light exam*. Thematic meaning concerns the order of words and the way in which it affects the meaning entailed. Words and different word combinations may be used both in a neutral way, hence with their denotative meaning and in a marked way, thus resorting to their connotative meaning. Let us take examine the following sentences: *Mother gave the boy a toy train*, and its passive form *The boy was given a toy train by mother*. A further example is when we use emphatic structures such as *You need a long rest* or *What you need is a long rest*. Emphasis is different when one element of the sentence is replaced by another.

Connotation refers to the different meaning added to denotation, related to a sense of the person using that word, otherwise said it is an association which the word evokes. In translation, connotation might provide information about the writer's attitude towards the event described. Still, let us not wrongly suppose that the translation of denotative meaning is easier to tackle than the one of connotative meaning since finding adequate equivalents is a challenge that goes in both directions. Furthermore, let us be aware of the fact that the qualitative equivalence of denotation and connotation does not involve

a one-to-one correspondence in quantitative terms – it is what Larson highlights when advising the translator to take into account that a number of words may be used as an equivalent of a single word in the target language [12].

### 5. Collocation and connotation in translation

The tendency of words to co-occur in combinations that sound natural to the native speakers of a language is what lies beneath the surface of collocations. Such combinations are called *collocations*, if seen from a lexical perspective and *colligations*, if considered from a grammatical perspective. Collocations are fixed and frequently co-occurring word combinations that are put together out of some arbitrary usage. Transparency is what allows understanding of meaning from the denotative meaning of their constituents, but the elements cannot be freely substituted.

The search for collocations is one of the driving forces for corpus linguistics. Collocational tendency named *syntagmatic attraction* by Lehecka between the node and its collocates is more powerful in some cases, for fixed/unique/restricted collocations (e.g. *auburn/curly hair*) and weaker in others for common/multiple/unrestricted collocations (e.g. *careful/pleading/worried/friendly look*) [13] (p. 2). Philip states that collocations are made up of more than one word, expressing a unique meaning which must be semantically complete, a feature known as “semantic integrity” [14] (p. 6). Attempts at analysing collocations in translated language belong to Danielsson [15] and Baroni and Bernardini [16]. The former study deals with identifying units of meaning in two monolingual corpora with the aim of finding units of translation; the latter study is based on a target perspective in translating collocations and it shows that translations display a tendency to repeat structural patterns. The results of these studies lead to the following questions: *To what extent are translated texts more or less collocational than original texts in the same language? Is connotative meaning seen as an integrated or separated concept from collocation?*

A pioneering scholar who draws attention to the fact that meaning cannot be restricted to isolated lexical units is Firth [17]. In his opinion, collocation, or lexical meaning, is one of five dimensions of meaning (phonetic, lexical, morphological, syntactic and semantic). As a consequence, words ought to be studied in their linguistic context and their patterns of occurrence must be systematically taken into account. To put it briefly, collocation is “the company a word keeps” [18] (p.11). A further noticeable reference is made by Wray who introduces the term of *formulaicity* when analysing collocations as “a sequence, continuous or discontinuous, of words or other elements, which is or appears to be prefabricated, that is stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar” [18] (p. 9).

Typical features of collocations include being seen as recurrent in context (they frequently occur in the same environment), arbitrary (referring to the fact that substitution of a word in the word phrase with a synonym may result in an uninspiring lexical combination, thus, for example, we can say *running water*, but not *running river*, and language specific (words which are not part of a common collocation often appear in technical language) [19] (p. 6).

Given the features that collocations have and more importantly them being language-specific, researchers have demonstrated an increased interest in finding statistical patterns applied so as to extract bilingual pairs of collocations for parallel and non-parallel corpora.



There is no denying that a concept defined by one collocation in the source language may use a collocation in the target language. The main objective of any translation is to get meaning across from the source language into the target language, from one readership to another, and from one culture into another. As a consequence, the use of a traditional dictionary makes it almost impossible to come up with the correct translation of such expressions, namely, collocations.

Connotative meaning poses the greatest difficulty to a translator when dealing with collocations as it is influenced by both the cultural and linguistic stereotypes of a language. Words bearing neutral connotations in the source language may be filled with strong emotional overtones in the target language. Mismatches between the two may result in a loss of fidelity in translation, especially in literal translation where any translation is to be devised as a recreation of the original. The meaning intended within the source language is to be transferred to a large extent upon the target language, even if with some losses or imported gains. Connotative meaning transcends the formal definition of a word provided by the dictionary. Therefore, getting meaning across from a source text relies not only on studying the connections between words and morphemes, but also on the multitude of possible implications that they may produce. Given the fact that the combinations producing meaning are indefinitely extensible, it can be argued that all possible variations are relevant to meaning and are expected to be found in a successful translation. The higher the degree of metaphoricity of fixed expressions, the more difficult their translation becomes. For instance, transparent collocations such as *lay the table* or *run a business* may be easier to translate, whereas translation of opaque collocation such as *foot the bill* or *stand to reason* could be seen as a difficult task [20] (p. 4). We can conclude that collocation and connotation can no longer be seen as separate concepts. They are to be analysed as interrelated and integrated within an interdisciplinary research framework.

### Conclusions

Knowing a language goes beyond learning words and as a result of this awareness, there has been an increasingly growing interest in the complex phenomenon of word meaning. English is a language that operates on a plethora of word groups such as collocations, idioms, phraseological units, compound words, etc. which may be difficult to distinguish among each other, let alone translate. Although collocations and connotation have been researched extensively in linguistics and semantics, their study has been as separate concepts. However, detailed research into the relation between collocation and connotation viewed from an integrated perspective could not only open new paths in translation studies, but also lead to new research directions for specialised discourses.

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# BERTHA MASON AS ONE OF “THE OTHER” VICTORIAN WOMEN

Andreea- Cristina BĂLAN

*University of Craiova, Craiova, Romania, balan.andreea95@yahoo.com*

## **Abstract**

In Victorian literature, madness is regarded as intensely destructive, subjective but contentious, debatable, and multifarious. This psychic imbalance can be defined as a stern, perilous state of mind, leading the victim to misbehave, disobey, and be embraced by a state of agitation and angst. In this paper, we examine the image of female madness in Charlotte Brontë's *Jane Eyre*. In this novel, mental illness is not depicted through one of the protagonists, but rather in the form of a minor character, Rochester's first wife, a Creole woman, Bertha Mason, described as insane by the writer, and analyzed as *the other* by us. So, this piece of writing concentrates on the theme of *Otherness*. As a consequence of their mistreatment by a patriarchal society, their limited roles as wives, and their social position, the women in Victorian times were seen as being more doomed to become mentally ill. Although locked in the attic of Thornfield and marginalized by male authority, our ominous character, Bertha, still controls and influences Jane Eyre exceedingly, being viewed as Jane's counterpart.

## **Keywords**

Otherness; madness; gender; Victorian women

## **1. Madness as "Female Malady" in Victorian Era**

In the following lines, we shall emphasize the image of the madwoman and her otherness. In Victorian times, insanity was regarded as a "female malady" because the female patients exceeded the number of male sufferers. In the role of protagonists of the domestic sphere, in a society dominated by patriarchal standards and ideals, women were more doomed to experience mental disorders; this idea developed by Porter in *A social History of madness* where he stated that "the woman who trespassed beyond the domestic. sphere would suffer psychiatric collapse" [1] (p. 119). Moreover, in *Murders and Madness*, Harris claims that women's biological vulnerability (ageing, childbearing, and childbirth) could be the "source of irritation" for the "periods of insanity" or moments "of intense mental instability" [2] (p. 35). What molded people's view regarding madness was gender; therefore, insanity has been

understood as a female psychic disorder across the ages. The fact that madwomen were perceived as weak, vulnerable, and dangerous brings to our mind a famous soliloquy: *frailty - thy name is woman* [3] (p. 15).

Throughout the centuries, the concept of *madness* was considered to be subjective but contentious, debatable, and multifarious. This psychic imbalance could be defined as a stern, perilous state of mind, leading the victim to misbehave, disobey, and be embraced by a state of agitation and angst. To develop this idea, madness, the antithesis of rationality, was viewed as a social phenomenon that limited and marginalized humans and was closely related to hysterical or dark women. If her demeanour was disreputable and appalling, the suffering woman was labeled as an outsider. So, madness was thought to serve to marginalize, to categorize, to isolate, and to classify as different. The madwoman was perceived as *the Other*, whose deviant behaviour from a normative standard was punished with a deprivation of freedom and rights.

Female insanity was a significant theme of the 19<sup>th</sup>-century novels and was a subject of scholastic and critical interest. In fiction, besides the fallen or foreign women and female murderers, the madwoman was also viewed as *the other*, being ostracized and placed outside the parameters of respectable society. In *The Female Malady*, Showalter defines *madness* as "deviance from socially accepted behavior" [4] (p. 4), meaning that women were labelled *mad* due to their improper behaviour and rebellion towards the limitations of Victorian society. The brutally mad Bertha Mason, a minor character of Ch. Brontë's *Jane Eyre*, could be an ideal example for illustrating the rage and frustration experienced by the Victorian Era's repressed female individuals. She refused to conform to Victorian society's rigid norms and expectations, and, consequently, she was regarded as a monster or beast, having been marginalized and treated as *an alien*.

## 2. Bertha Mason viewed as *the other*

Even if Ch. Brontë did not appear to show compassion to her minor but intriguing character who barely appeared in the text, "to contemporary feminist critics, Bertha Mason has become a paradigmatic figure." The madwoman in the attic is an emblematic character of 19<sup>th</sup>-century literature and literary criticism, who also "influenced even medical accounts of female insanity" through her violence, dangerousness, and rage [4] (p. 68). By being spotlighted in Sandra Gilbert and Susan Gubar's ground-breaking text *The Madwoman in the Attic*, Ch. Brontë's *Jane Eyre* is regarded as a springboard not only for feminist criticism but also for the examination of "woman's maddening Otherness" [5] (p. 336).

Brontë espoused an outdated viewpoint by portraying her mad character in a brutal and animalistic way (locked in an attic) and thus, marginalized by the others, instead of highlighting a moral understanding of the afflicted, who would rather be "treated as a rational creature, with attention and humanity, amused and managed with art" in order to "regain his rational faculties, recur to his former habits, and gradually become himself again" [6] (p. 22).

Because of her deviant behaviour and exterior characteristics, our character, Bertha Mason, was perceived as the bestial and animalistic *Other*, depicted in terms like "Vampyre", "wild beast" and "clothed hyena" that "growled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face" [7] (p. 256-384). Exploring this statement, we observe the animalistic representation of a creature who was completely devoid of human traits, and the usage of the neuter pronoun "it" strengthens this idea referred to

Bertha's animal-like behavior. As already mentioned in the first part of the paper, according to Foucault, an indicator of insanity could be the lack of articulate speech and use of language, so this observation was remarked as well in Bertha's situation because of her dehumanizing depiction ("growled"; "groveled") and absence of verbal communication [7] (p. 285).

Bertha's beastly and dreadful behavior spurred Jane to liken her to a vampire with "dark lips", "bloodshot", "red eyes and the fearful blackened inflation of the lineaments" and "bloodshot eyes" [7] (p. 357). This depiction does not represent concrete evidence of madness, but what is interesting is that a "Vampyre"- the figure correlated to Bertha - was not always a vampire, but it was formerly a human.

Another significant aspect to concentrate on is the racial and ethnic ambiguity of Bertha Mason, who is characterized by Ch. Brontë as a female person with "dark" hair and "discoloured face", the daughter of a "Creole" madwoman and "a West India planter and merchant" [7] (p. 384). The word "creole" typically nominates an individual born in the colonies, different from an individual born in his region. It also indicates a combination of European and African features belonging to a Caribbean population, or, in Gosh-Schellhorn's words, it could have the meaning of "contamination of pure, European blood" [8] (p. 179). The colonists, the creole British West Indies, marginalized by the others, were described by Yeh as "a realm of loose morals, broken families, and genders turned upside down," who were noticeably different from the domestic English society because of their habits, climate, and connection to enslavement [9] (p.67). According to Simone de Beauvoir, people viewed "anyone not belonging" to their nation as "suspicious others", and "the native of a country inhabitants of other countries were viewed as foreigners" [10] (p. 26). In the novel, Bertha was presented as "dark", but she might have been a white Creole person; however, even as a white person, she was marginalized and treated as *other* than the "civilized nation" [7] (p.73). Her confinement to the attic might symbolize Britain's authority and domination over other cultures.

Writers such as Edward Long observed not only the self-willed and treacherous nature of the *other* women, but also their beauty and alluring traits, who were "perfectly well-shaped" [11] (p. 271), just as in the case of Bertha, "a fine woman", "the boast of Spanish Town for her beauty", "splendidly dressed" at parties, and admired by "all the men in her circle" [7] (p. 384). Throughout the novel, she was a voiceless character and she did not have the opportunity to clarify her situation or to bring arguments that would defend her sanity or origin; we could examine her psychical and ethnic characteristics only based on Rochester's and Jane's accounts that had the role to create the image of a dangerous and ominous *other / alien*.

Moreover, concerning Rochester's assertion that Bertha was of Creole inheritance, we surmise that he might have marginalized and classified Bertha as insane, and, implicitly, as the *other*, only because she was not brought up within their patriarchal society in Britain. Her insanity might have occurred gradually since the woman could not tolerate living under the pressure of a male-dominated environment, and, subsequently, Bertha endeavoured to repudiate the idea of being submissive, even if she ended up being locked in an attic; she was no longer "pure, wise, modest", but disobedient and aggressive [7] (p. 367). From Rochester's declaration that Bertha came "of a mad family" - with a mother that had been a "madwoman" and a "drunkard"; "idiots and maniacs through three generations" [7] (p. 367) - and from his absence of arguments against Bertha's brother, Mason, it was highlighted the aspect that Bertha's rights were diminished not only because of her origin and mental disorder but also

because of her gender. Thus, this fact exhibits how male individuals continually labeled women, as this is the case with Bertha Mason, as the *other* and the embodiment of inferiority, lunacy, and fragility.

### 3. Conclusions

The 19<sup>th</sup>-century patriarchal representation of femininity classified women into two different categories: "the angels in the house", who accepted the subordinate role with docility and complied with the expectations, rules and standards of the Victorian society, especially to those related to gender, and "the monsters", who were labelled "mad" as a consequence of their rejection of being dominated and subordinated to men (first in the family, and then in society). When women deviated from the Victorian ideal of femininity and breached the idealized conceptions of womanhood, they were stigmatized and viewed as a threat. Charlotte Brontë also rendered this situation in her masterpiece *Jane Eyre* by representing a minor character struggling with the patriarchal society, Bertha Mason, who was depicted as "insane" by the writer and analyzed as *the other* by us.

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# CONTEMPORARY GOTHIC NOVELS AND STEPHEN KING'S *THE SHINING*

Ana Maria Casandra BÎZDOACĂ

*University of Craiova, Craiova, Romania, E-mail: ana.bizdoaca@smc.ro*

## **Abstract**

This paper highlights the evolution of the gothic genre in the last century and the gothic features of one of the most popular novels of Stephen King, *The Shining*. Regardless of the writer, a gothic novel will always encapsulate themes and motifs that shape its structure to create mystery and anxiety for its readers. *The Shining*'s protagonist, Jack, is already "haunted" by alcoholism; thus, his character is gradually poisoned by his demons. Besides his past, his present is destroying both his life and family. The present case of the novel's most powerful gothic feature is the gothic double of the doppelganger. The double personality concept has been successfully applied to characters who were already altered by previous destructive behavior. Thus, the first battle is practically the conflict with oneself, which escalates in-depth and creates general tension. In this context, we intend to highlight the novel's genuine gothic aspects, which is one of the most controversial contemporary gothic novels of the twentieth century.

## **Keywords**

gothic; paranormal; prophecy

## **1. Introduction**

Since publishing the first-ever gothic novel, *The Castle of Otranto* by Horace Walpole in 1764, contemporary authors have widely practiced gothic fiction. One of the most known 21<sup>st</sup> century best-sellers is Stephanie Meyer's vampire novel *Twilight* (2005), which has become identified as gothic, alongside Carlos Ruiz Zafon's *Shadow the Wind* (2001).

Many contemporary authors of horror and terror continue to express gothic sensitivities; examples include Anne Rice's, Stella Coulson's, and Susan Hill's novels, alongside many of the books written by Stephen King. In 1994, Thomas M. Disch wrote *The Priest*, a novel that was translated as *A Gothic Romance* and was partially modeled after Matthew Lewis's *Monk*.

Retrospectively, Daphne du Maurier continued the tradition of gothic writings with *Rebecca* in 1938, which is considered to have been influenced by Charlotte Brontë's *Jane Eyre*. Another book by Du Maurier that expresses gothic tendencies is *Jamaica Inn*, published in 1936. It introduces a substantial corpus of feminine gothic by presenting

oppressed heroines that need to deal with brutal men who either want to steal their right of property and inheritance or their innocence.

The list of contemporary American writers who have produced gothic novels includes Joyce Carol Oates, who wrote her famous *Bellefleur*, *A Bloodsmoor Romance*, and numerous short story collections such as *Night-Side*.

A series of gothic traditions have developed in the former British Empire countries, including the New Zealand gothic or gothic Maori and Australian gothic, often approaching themes such as the countries' fears and traumatic experiences in the colonial imperialist society, e.g., the vast Australian Continent. Kate Grenville classifies as an Australian gothic writer with her novel *Secret River*. A sub-genre of the gothic is the Tasmanian gothic, which revolves around Tasmania and listing books such as Richard Flanagan's *Gould's Book of Fish* and *The Roving Party* by Rohan Wilson.

Since the tales of suspense have evolved to be even more graphical, writers expanded their horror portfolio. Many authors, notably Poppy Z. Brite, Stephen King, and Clive Baker, primarily concentrated on delivering tales with main subjects as the human body and blood's visuals.

Pulp magazines<sup>1</sup>, often named "Pulps," represent a fiction sub-genre published from 1896 until 1950. The term "pulp" comes from the cheap cellulose paper on which it was first printed. However, the ones printed on a higher quality paper are referred to as "glossy" or "slicks". The typical Pulp had 128 pages, 7 inches in width and 25 inches in height while measuring a thickness of 1.3 inches.

The "Pulps" concept led to the term "Pulp Fiction," designating top literature but low quality. The Pulps were Penny Dreadfuls' novels' successors and the 19<sup>th</sup> century's short stories fiction magazines. Although many highly appreciated creators wrote and published for the Pulps, the magazines got famous for their sinister and fantastic synopsis.

The Pulps are now considered ancestors of the present-day superhero comic books and magazines, often presenting illustrated tales with heroic characters such as Wonder Woman, Super Man, Batman, and many more.

During the Second World War, the lack of paper had a profound impact on the Pulp's production; this period saw a rise in the production costs and a decrease of cellulose. Consequently, in 1950, the Pulps started to be slowly replaced by the Men's Adventure<sup>2</sup>.

The Pulp industry's fall has completely changed printed publications since they reached the highest selling point for short stories. Due to this dramatic decrease in Pulps' demand, writers tried to sustain themselves through fiction, moved on to novels and short storybooks. Authors such as Hugh B. Cave and Robert Leslie Bellem moved on to writing for televised fictional movies in 1950.

Following the discussion of the evolution of the gothic novels within the specified timeframe, we would like to highlight Stephen King's impact for the past decades because he is widely recognized as the master of horror.

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<sup>1</sup>Pulp magazines (often referred to as "the pulps") were inexpensive fiction magazines that were published from 1896 to the late 1950s.

<sup>2</sup>Men's adventure is a type of magazine that was published in the United States from the 1940s until the early 1970s for the male audience, these magazines featuring pin-up girls and lurid adventurous tales typically depicting wartime feats of daring, exotic travel or conflict with wild animals.



## 2. Gothic elements in Stephen King's *The Shining*

In what follows, we shall focus on the modern gothic created by Stephen King, how he approached classic gothic tropes and mixed them with present-day events, revolutionizing the genre and creating a contemporary version of gothic.

Since the most encountered motif in gothic fiction is the haunted house or castle, Steven King thought of pushing this concept, placing it at an unconscious level in the mind of the protagonist of *The Shining*. Together with its suspense and tensions, the house represents the main character's subconscious and ends up dominating his entire life. King's *Shining* introduces an ancient premonition that is disclosed through a notebook. This item represents practically the link between the past and present. Throughout the action, the gothic antagonist fights his interior evilness defined by his alcohol addiction. He pictures the gothic villain who is the abuser and acts offensively towards his wife, Wendy, a helpless submissive heroine. The author later transforms her into a powerful woman who develops survival skills and stands up for herself.

In this story, the forbidden authority and the gothic double are particularly emphasized and act like catalysts enhancing the terror and the morbid. The strong beliefs that we draw from the close analysis pin down the influence of the gothic motifs that Stephen King introduced in his magnificent story.

The real horror in his work is that it does not emerge from demons or phantoms in the hotel but the monsters that individuals end up impersonating while being under a specific influence or environment.

Stephen King's work can be compared with Walpole's because "they both believe in the power of terror to awaken and sustain interest (...), both exploit the supernatural to amuse, (...) both have an inclination to portray excess and exaggeration, (...) and finally, expose themselves to self-parody and irony" [2] (pp. 224-225).

In his *The Shining*, the author has introduced the creepy castle's trope, which now is a hotel with a story so horrible that it became the perfect environment for a family murder. Every novel converges its action according to its genre, but Steven King has applied a much more profound technique. The author "assimilated Gothic features such as mood, monsters and, to some extent, the plot into his horror fiction and thus created modern Gothic fiction" [2] (pp. 106).

In *The Shining*, the gothic tensions begin very lightly, "commencing with a simple wasp that refuses to die and concluding climatically with the unmasking of the entire hotel" [14](p. 7). The reader is not made acquainted with a specific event until she/he can unwillingly accept the new reality.

Before any critical occurrence, the surroundings that will cause the anxieties are presented very generally to build up the tension. The reader will accept it, albeit its supernatural essence. The hotel "authority" exhibits itself slowly, at first through the presence of the wasps and their nest, then the scenes, then the topiary events, and at the end, the culminating point at the carnival ball.

In Stephen King's novel, the Overlook Hotel is a haunted entity that grew stronger with numerous deaths and bizarre occurrences and played the part of the story haunted manor. The fact that the main villain is trapped in the house and gets lost through its many rooms and secret hallways alongside its entire enigma in a parallel to the concept that he is a prisoner of his malefic psyche."More important than the physical presence of the Gothic castle becomes

the atmosphere of oppression and the powerlessness of the character, manipulated by forces they cannot comprehend" [13](p. 225).

The hotel becomes the core of the novel, and regardless of its lifeless nature, it can be perceived and analyzed as an individual character, perhaps the main one. The manor liveliness leads to its complete supremacy for the action, involving spectral appearances and macabre events until King's hotel became "the ultimate ghost story set in the leading haunted house" [15](p. 92).

For the accommodation functionality, a custodian needs to be employed to tend over it during winter until its reopening in the springtime. Jack Torrance wants to rebuild his life by creating other circumstances to make a fence for his empty life and start fresh alongside his family members. Albeit, the Torrance family's past is pursuing them no matter their location and makes them the ideal prey for the evil hotel. The son's vision makes the hotel entity animated and does whatever it takes to conquer him. As these situations happen, they build dangerously deadly conditions for the infant: "It seems obvious that the power of the hotel lies also in its ability to harm most of those who perceive most accurately its true nature [12](p. 232).

### **3. The Gothic doppelganger in Jack Torrance's character**

From the very first moment Jack Torrance steps into the Overlook hotel, "the management of the hotel slowly creates a steady erosion of Jack's identity," making him powerless in any attempt to oppose its force [14](p. 17).

Jack begins to lose every sense of reality as he completely detaches from and isolates himself from everybody, which was the Overlook hotel's purpose in the first place. The whole plot and "individuality" of the hotel are defined by a sentence that comes to be repeated numerous times in the story "This inhuman place makes human monsters". This assertion is a forecast of Jack's monstrous evolution under the influence of the hotel's ambiance, which fuels the dormant demon that already existed in him [16](p. 156).

While analyzing the exterior surroundings, hedged animals' exposition is a central culminating plot in the synopsis. The fact that the topiary is coming to life and controls Jack's psyche is viewed as a prediction of his following mental decline. However, Jack, the alcoholic father, is not the only one who perceives the animal-shaped bushes' movement. His son, Danny, noticed this peculiar occurrence; thus, all the novel characters are bound to face imminent danger. Gradually, Jack becomes insane, and in the end, his character changed and his physical appearance. He had now acquired a separate identity; his humanly features have been replaced with those of animals: "He was up on his hands and knees now, his hair hanging in his eyes, like some heavy animal. A large dog... or a lion" [16](p. 416).

Jack Torrance, the abusive villain, transforms into an animal just like the ones from the topiary collection in the hotel yard. This fact shows that the Overlook Hotel has been fully embraced and is a part of it now: "Built at the turn of the twentieth century and best by scandal and financial problems ever since, the resort hotel remains bound to its past, by repeating the same events night after night," transforming its story into a profoundly macabre one [12](Strengell p. 231). Thus, through the constant repetition of the same occurrences, the demonic hotel will ultimately make another casualty. This cycle will lead to the hotel's expansion of its evilness that will grow stronger and stronger and repeat the events.

In consequence, the hotel can be stopped if it is destroyed. After a long battle to escape it, Danny, his mother Wendy, and questionably even Jack. Since King's novel is nothing but constant, the ownership cycle has not been broken, and ironically "just as the Overlook's owners, in turn, became owned by the Overlook, the hotel eventually becomes Jack Torrance's caretaker, representing a composite of his darkest motivations and further subverting his tenuous familial bonds" [17](p. 68).

Stephen King is known for the psychological gothic in his stories and associates lugubrious human traits with actual demons. The *Shining's* action is based on the gothic double, a signifier of a character's mental state or a split personality disorder. In the current situation, the gothic image is Jack's interior fight between good and evil. Although the battle starts at the psychological level, the protagonist physically transforms to a feral form, like a beast with his hair growing on his face and eyes. The gothic double is not immediately detected but centers the entire action. Jack's duality is noticeable and represents his retrospective thoughts and recollections. The author informs his readers about his mental state even from the beginning, and he was an alcoholic father and husband who frequently acted abusive and violent. Jack's disruptive attitude, the perfect victim of the Overlook's hotel evilness, and without him even realizing he becomes entirely manipulated by it. Seizing the ideal opportunity, the hotel creates a paranoid state for Jack, but without alcoholic substances. He experiences a lack of writing inspiration, becomes angrier, and alienates from his family.

Jack gets tensed and confused from the very beginning because the hotel starts involving supernatural elements without him realizing it. Slowly, Jack loses his mind, relapsing in alcoholism and creating much confusion and anxiety. Danny, his son, is the most concerned because Jack starts hitting him even though he promises he will not repeat it for a long time when he causes him an arm injury. With time passing, the hotel grows its power stronger, and Jack becomes uncontrollable. He is now nothing like his former self and can be identified only by some remaining physical features. Jack's character's extreme transformation is first noticed by his wife, who attempts to compare his past misbehavior with his horrible current state.

Stephen first introduces the concept of the gothic double long before the beginning of the story when Jack returns from a drinking night. Miraculously, he comes back unusually sober, and Wendy changes her mind about divorcing and decides to remain together after all. Moreover, even if it is noticeable, the author himself highlights the gothic double with the following statement "It was almost as though the Jack she had lived with for six years had never come back the last night-as if some unearthly doppelganger had replaced him that she would never know or be quite sure of" [16](p. 56).

Wendy realizes that the sober Jack and drunk Jack are two separate persons without any resemblance and that he and the hotel are also entirely different. This assertion is enforced by Holland-Toll, who states that "Jack Torrance is easily one of the most dichotomous and terrifying characters King brings to like. He is at the same time a devoted father and husband and alcoholic homicidal maniac" [18](p. 131).

Jack's duality is readily noticed by his innocent five-year-old son Danny who can quickly tell the differences between his two personalities. "It wore many masks, but it was all one. Now, somewhere, it was coming for him. It was hiding behind Daddy's face, and it was imitating Daddy's voice; it was wearing Daddy's clothes. But it was not his daddy. It was not his daddy" [16](p. 466).

The concept of the counterpart is also presented through Danny's "imaginary buddy" named Tony. Danny feels empty because he possesses special visionary abilities, and because of this, he regards Tony as more than welcome. Danny's imaginary friend is a shadow-like appearance, never clearly perceived or shown. Despite all this, Danny is still comforted by Tony, particularly after the alienation of his parents who go to the Overlook hotel. Tony's presence acts like a predicting force for future events that, unfortunately, the young kid does not quite understand.

The boy secures "a special password – REDRUM – that is supposed to guide him out of the shadows, but only serves to draw him further in" [19](p.171).

It will later be disclosed that to the readers and Danny that the shadow figure, Tony, besides his friend, is also his depiction from ten years later. This conclusion is implied through the following assertion:

"And now Tony stood directly in front of him and looking at Tony was looking into a magic mirror and seeing himself in ten years, the eyes widely spaced and very dark, the chin firm, the mouth handsomely molded. The hair was light blond like his mother's, and yet the stamp on his features was that of this father as if Tony – as if Daniel Anthony Torrance that would someday be – was a halfling caught between father and son, a ghost of both, a fusion [16](p. 466).

Both the dual identities are fabricated in their psyche; Jack has forever been a demi-oppressive alcoholic while his son has had a fictional friend from while he was young. Regardless, between the two, there are many dissimilarities. While Danny is helpless and cannot disassociate from Tony's visions, Jack has obvious intentions and acts deliberately evil. There is also a difference between their counterparts; the son double is not as wicked as Jack's. He never needs to transform into a maniacal monster. Still, when he does, his negative alter ego overpowers him; thus, his ability to choose is gone, as Jack comes to the point when he completely loses his mind and almost slaughters his family.

As Horace Walpole's first gothic novel coined the term, it also contributed to creating adaptations as its features are widely used in various stories in the present. King absorbed and adjusted his works, thus creating the modern Gothic. In his mystery novel *The Shining*, he has incorporated the haunted castle trope from the first-ever gothic novel and upgraded it into a hotel with a bizarre history of ghosts and peculiar occurrences. Besides everything paranormal happening in the hotel, the most substantial out-of-this-world aspect of the story comes from the exterior, by Danny's agency and his remarkable capacity to anticipate the future and telepathy in the shining. His ability to control other occurrences contributes to building up the gothic in the novel. Consequently, Jack would not have turned into a gothic antagonist in the hotel if he did not want to involve Danny, likewise Wendy would not have had the chance to become the gothic heroine. Moreover, the Overlook would not have used the notebook as a prophetic item if Danny's shining had not been able to intercept it and so on.

The presence of gothic features in *The Shining* is impressive. All that happens in the story is because the guidelines write it as gothic. The haunted hotel is a powerful, dominant force on every character and represents the factor contributing to their transformation. The hotel has viciously maneuvered everyone and contributed to their upgrade or downgrade in almost indistinguishable individuals. The antique notebook or the foretelling starts Jack's fixation for the hotel and his ultimate metamorphosis into the typical gothic villain. His new shifting and his old abusive behavior and alcoholism lead to his dissolution because that is what the

gothic apparatus commands. Jack's reversion not only leads to his destruction but also causes damage for the ones surrounding him. Although the standard gothic heroine is powerless and submissive, these actual occurrences convert her into the king's superheroine. At one point, she figures that there is no other choice than to cease obedience and struggle with evil; thus, this is what helps her live to be the brave fighter at the end of the novel. As for the gothic doppelganger, Danny's fictional friend is seemingly an essential factor in his evolution as he appears when he needs the most help. Tony does not influence only Danny's character and his mother and father, inducing them the idea that they need to care for him and protect him more than they think he needs.

### Conclusions

What is essential is that as the Gothic machinery dictates, the emphasis is on the characters' psychological evolution, be it either on their ascension or their collapse. The supernatural in the story is not the pinnacle of the plot, even though it influences it. The horror in the novel does not emerge from the monsters in the Overlook hotel. Still, certain individuals can transform under a specific influence of the environment, and that everybody can transform into Jack Torrance. Like King states at the beginning of *The Shining*: "Monsters are real, and ghosts are real, too. They live inside us, and sometimes they win" [16](xiii).

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## SARAH WOODRUFF OR “TRAGEDY” IN THE *FRENCH LIEUTENANT’S WOMAN*

Nicoleta Boghian (Rosario Curvelo)

University of Craiova, Craiova, Romania, nicoboghianusa@yahoo.com

### Abstract

Of all John Fowles novels *The French Lieutenant’s Woman* received the most universal acclaim and today holds a very special place in the contemporary English literature. Fowles successfully merged past and present in his work, establishing a close connection between his books and his present-day readers. His successful novel *The French Lieutenant’s Woman* (1969) presents a new, deep literary perspective of a nineteenth century Victorian atmosphere. The novel was published in 1969 and shaped events placed a hundred years before, in the 1860s, Fowles using postmodern techniques and strategies to produce a literary innovation and creating a link the Victorian period and the twentieth century. The author includes many details about everyday life in 1867 Victorian England, which was a common feature of the fiction written in that period. The main characters are Sarah Woodruff, a woman who is supposed to be the abandoned mistress of a French lieutenant, and also a paleontologist, Charles Smithson. Their love place in a scene specific to the Victorian Age, and Fowles uses details that contribute to creating that specific atmosphere. Sarah is the femme fatale, apart from convention and history, the story also displaying a lot of Victorian manners. Fowles has managed to write remarkable novel by putting together two moments of the history of literature: Victorian Age and Postmodernism.

### Keywords

Victorian, tragedy, modern woman

### 1. Introduction

*The French Lieutenant’s Woman* successfully reproduces the typical Victorian characters and society, skillfully illustrated in situations and dialogues. The novel is apparently simple and stereotyped in Victorian way - a classic "triangle" between two attracted by the same man.

John Fowles writes a Victorian novel based on a traditional and romantic love story, but presents the Victorian era from the perspectives of a hundred years later. The romantic love

story takes place in Lyme Regis in the 1860s, and the writer tells story and the events from the Victorian and modern point of view.

Fowles opens the story with the description of the setting: Lyme Regis, a small village in south west England by the coast. The two young people are taking a walk along the shore. One of them, is Charles Smithson, a thirty-two-year-old gentleman and his fiancée Ernestine Freemman are enjoying each other's company. Charles Smithson is the main protagonist who is about to get married to the daughter of a wealthy business - man but he falls in love with a fallen woman called Sarah Woodruff.

## 2. Sarah Woodruff – “Tragedy”

Taking a look at the title - *The French Lieutenant's Woman*, the protagonist is easily located. The title of the novel is an irony on the Victorian rigidity. Sarah Woodruff represents the modern, the independent woman. Though Sarah is not pretty, Charles is intrigued from the first night. She hides from society and it seems that the romantic atmosphere of Lyme Regis becomes her nightman. In his masterpiece, Fowles characterises Sarah as a fallen woman in opposition to the moral heroine of the Victorian traditional novel: “It was not a pretty face, like Ernestina's. It was certainly not a beautiful face, by any period's standard or taste. But it was an unforgettable face and a tragic face. It's sorrow welled out of its purely, naturally and unstoppable as water out of a woodland spring” [1] (p. 5).

Sarah is called “The French Lieutenant's Woman” or “Tragedy” because it is believed that she had an affair with a French sailor. Sarah is characterised as a mysterious and ambiguous throughout the novel. She is the tragedy but also the trouble in the novel: “She walked away from him then, to the edge of the cliff meadow; and stared out to sea a long moment; then turned to look at him still standing by the gorse: a strange, glistening look, so direct that he smiled: one of those smiles the smiles knows are weak, but cannot end” [1] (p. 29). Sarah is an independent modern woman with super insight. Every decision for her is choice at her own will: “Sarah was intelligent, but her real intelligence belonged to a rare kind; one that would certainly pass undirected in any of our modern tests of the faculty. It was not in the least analytical or problem - solving, and it is no doubt symptomatic that the one subject that had cost her agonies to master was mathematics. Nor did it manifest itself in the form of any particular vivacity on wit, even in her happier days. It was rather an uncanny - uncanny in one who had never been to London, never mixed in the world ability to classify other people's worth: to understand them, in the fullest sense of that word” [1] (p. 23).

Another fact about Sarah, was that she didn't actually belong to any class: “Her father had forced her out of her own class but could not raise her to the next. To the young men of the one she had left she had become too select to marry; to those of the one she aspired to, she remained too banal” [1] (p. 23).

When Sarah refuses Charles's proposal in order to be free and independent, is more enigmatic and at the same time is more faithful to the character of the story. At the end of chapter sixty - Charles and Sarah are united: “At last she looked at him. Her eyes were full of tears, and her look unbearably naked. Such looks we have all once or twice in our lives received and shared; they are those in which worlds melt, pasts dissolve, moments when we know, in the resolution of profoundest need, that the rock of ages can never be anything else but love, here, now, in these two hands joining, in this blind silence in which one head comes to rest beneath the other” [1] (pp. 196-197).

The main key of the novel is Sarah's characterization. John Fowles successfully depicts Sarah's lovely and mysterious image. She is a seeker of selfhood and she is in search of freedom constantly. Sarah is called "poor tragedy", "a bitch" or "the French lieutenant's woman" and she never denies, and even thinks of herself as follows: "No insult, no blame, can touch me. Because I have set myself beyond the pale. I am nothing, I am hardly human anymore. I am the French Lieutenant's Whore" [3] (p.246).

Under the influence of a patriarchal society, females lose their own meaning in Victorian era, they have no right to have their ideas and they have no right to choose their own life.

Sarah's struggling is a symbol of Victorian social supremacy, the protagonist becoming eventually an independent woman with an equal right. She has her own consciousness and self-awareness.

Actually, she is the link between the centuries – more modern than Victorian.

Unlike Ernestina, Sarah is a brave woman who follows her own will and love. In fact, she gives herself to Charles out of innocent love.

Sarah is a threat to the Victorian society as she is honest to her feelings and love to Charles: "Unlike Ernestine, Sarah is a bold, brave woman who follows his will and pursues her love openly, indomitably. Regardless, the Victorian conventions she gives herself to Charles out of pure love" [4] (p. 2057)

The society can view Sarah as a fallen woman but certainly it cannot stop her from surpassing all her limitations. Fowles suggests a possible recreation of woman's life in the novel. Sarah was found by Charles as a new woman, a single mother but still remaining a mystery to everyone. She says: "I meant that I am not to be understood even by myself. And I can't tell you why, but I believe my happiness depends on my not understanding" [5] (p.455)

Sarah is seen as a rebel against Victorian social system and one of the most successful representations of the novel who is in search of her selfhood and her independence.

## Conclusions

*The French Lieutenant's Woman* is a retrospective twentieth century examination of the Victorian novel of the nineteenth century. The writer presents us with the realistic painting of the nineteenth century compared with the twentieth century. In the novel, Fowles uses postmodern techniques and strategies to produce an incredible literary work. As Bradbury puts it, *The French Lieutenant's Woman* is "both a formal imitation of the Victorian novel and an elegant endeavor at assessing the historical and mental difference between such a story and a modern reader - involving the construction of the consciousness of the world of a hundred years ago and the consciousness underlying the whole society and producing a kind of cultural unity between the inner and the outer world" [2] (p. 284).

By putting his existential philosophy into the figure of Charles, Fowles tries to offer his readers the way to get an existentially free and happy life.

The whole novel is trying to convince readers that we, human beings are free and should be able to pursue our own freedom, no matter how hard it is to obtain; otherwise life will be meaningless.

If we take a look at Fowles's novels, all are devoted in how to realise that existing, potential freedom. His characters are exploring, searching their limited freedom. Sarah herself promoted freedom, struggling to reach a measure of self-realization.



Fowles invites the reader to think more profoundly about the fate of the main characters of the novel and choose the ending he/she likes.

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# ALLOCUTIVITY – THE ATTEMPT TO DEFINE AND ANALYZE FROM THE PERSPECTIVE OF LINGUISTIC PRAGMATIC

Ramona Ileana BURADA

*University of Craiova, Craiova, Romania, diaconuramona1980@yahoo.com*

## Abstract

The present paper is part of our doctoral thesis on the topic of *Allocutive formulas in Romanian and Romance languages* and it aims to outline a pragma-semantic analysis of the concept of *allocutivity*, from both linguistic and extralinguistic perspectives. In this respect, in addition to semantic considerations on the notion of *allocutivity*, our approach will highlight the typology of allocutivity, the relationship between the situational context, the language competence of the speakers, the relations between the participants and the selection of linguistic allocutive tools. Special attention will be paid to the relationship between the sender and the receiver of the message, depending on the circumstances of the oral interaction, and to the practical functions that allocutivity performs. The research aims at a synchronous analysis of allocutivity, focusing mainly on language allocutives, while at the same time carrying out a descriptive analysis of the selection of allocation formulas according to the discursive strategy. The conclusions of the research will highlight the need to correlate the allocutive language means with the situational parameters in order to achieve the goals that the participants manifest in the verbal interaction.

## Keywords

allocutivity, typology of allocutivity, semantic and pragmatic values

## Introduction

The functions of the language are multiple and are used not only for the transmission of information, but also for the establishment of interpersonal relationships between participants in verbal interaction. Among the various language tools used to express and manage people-to-people relationships are allocutive formulas.

*Allocutivity* plays a key role in communication, being an act of language, resulting from a process that includes both the language code and the participants (the recipient), the reason, the intention and the state of affairs (l'état de choses).

*Allocutivity concept* can be approached, both from *linguistic perspectives* (including lexical, morphological and syntactic approaches) and *out-of-the-way* (sociolinguistic, variationist, ethnographic, anthropological and even literary).

The research carried out on this issue highlights the undeniable link between *the language resources used to achieve this and the specific circumstances in which the communication takes place*. They refer to *social class, age, gender, socio-occupational relations, knowledge between the interlocutors, their language skills, the purpose, place and time of interaction*.

It is important to highlight the relationship between the cultural and social values of an individual and the selection of language means, carried out in different conversation contexts. The need for a pragma-linguistic analysis of the allocation results from the perennality and ubiquity of the communication, carried out in different social and discursive circumstances.

The present study aims at a pragmatic analysis of the concept of allocutivity, covering a wide range of interpretations and theories, *to provide an overview of the diversity of the allocutivity approach in contemporary research*.

The stages of our approach are related to the following issues:

- *defining of the concept of allocutivity;*
- *establishing the typology of allocutivity;*
- *identification and description of the inventory of allocutivity formulas;*
- *the choice of forms of allocutivity in relation to the reference, topic and context in which the interaction is carried out,*
- *highlighting the functions of the allocutives in different communication situations.*

Once the relevant forms of addressing have been identified, will we try to find answers to the question of Joshua Fishman *who speaks what language to whom and when?* [1] (p. 67-88).

## 1. Semantic considerations on the concept of allocutivity

In the conversational scheme proposed by Jakobson [2] (pp. 213-214) we only meet two agents of communication: the "sender" and the "receiver".



Figure.1. Conversational scheme proposed by Jakobson (1963)

Kerbrat-Orecchioni analyzes the relationship between sending and reception poles in a communication situation, noting that elements are brought together in the interaction that brings into motion a communication action such as: the sender, receiver, communication framework, status of the referrer, language skills of the interlocutors, the interaction between the various components [3] (p. 32).

The Dell Hymes [4], in its extended conversational model, introduces the term attendees, including everyone who takes part in the communication situation.

*Allocutivity or allocutivity dimension* includes all the factors that are necessary for the expression and understanding of the intercommunicative relationship [5] (p. 43). "Any communication necessarily involves two participants – the source of the communication, *the locutor* or sender and *the alocutor* or recipient, both of them being responsible for communication [6] (p. 829)".

*The locutor*, also called the speaker-subject is one of the participants in the interaction, the one who broadcasts, sends a message to another participant to whom it is addressed. The synonymy between *the locutor* and *the alocutor* is valid, according to the DSL [7] (p. 204), only in the case of oral communication. *The locutor* is the referent around which the whole process of verbal interaction is polarized, using in this sense all the language skills he has to influence, manipulate the position of the other participants in the communication situation, in order to achieve his personal objectives." The presence of *the locutor* in his statement makes every instance of discursive form an internal center of reference. This situation will be manifested by a set of specific forms which are intended to bring the speaker into constant and necessary relation with his statement [8] (p. 82)".

In this respect, during the communication process, *the locutor* seeks language means (modal switches, evaluator terms, etc.) by which he customizes both the statement and the message (implicit or explicit), referring to the communication situation.

*The alocutor* is one of the participants in the communication, the one to whom the message is addressed, the recipient, the other. *The alocutor* is the one whom *the locutor* admits being his principal interplay partner, the one which *the locutor* explicitly considers. It can be unique or collective, nominal or anonymous, real or fictitious [3] (p. 26).

*The alocutor* is not a passive participant in the act of communication, he interprets the information transmitted by the locutor as a function of personal interests and concerns and uses the language in turn to achieve certain results.

The role of the alocutor is particularly important, as he can determine changes in the language behavior on the part of the locutor, he has "an active, dynamic role in the interactive process, in the sense that he influences the language behavior of the locutor and he is also responsible for the dialogue. [6] (p. 835)".

In order to define the term "allocation", we need to introduce the concept of a modality defined as follows: "The manner [...] expresses the position of the locutor in the act of statement, relative to the other person, himself, and to those stated [...] to what is known or believed by the locutor, thus in relation to the experience and empirical truth of the speaker and the historical moment in which the communication is made [7] (p. 219)".

Among the categories of language statements, the following classification of the statement shall be noted:

- *the allocutive method;*
- *the eloquent method;*
- *the delocutive method.*

The *allocutive method* (involving both the locutor and the locutor, but *especially focused on the locutor*) expresses the way in which *the locutor imposes his position and will on the person* ". The allocutive method takes the form of order (go away immediately!, stop coming), ban (forbid you..., I don't allow you to...), authorization or permission (allow you..., admit you to...), warning (I warn you..., I warn you...), positive or negative judgment (I congratulate you... I reproach you that...), of suggesting a fact (I suggest you..., I advise you...), of a proposal (I suggest you..., I offer you to...), of a request (I ask you to..., I beg you

to...), of the question(s), grouping all types of statements oriented to the aplexer, grammatical orientation marked by the appearance of the 2<sup>nd</sup> person of the verb or pronoun form [7] (p. 23)".

It is defined as opposed to *the eloquent method*, in which it *does not translate the recipient*, being especially *oriented toward the locutor*, and the *delocutive method*, which is indifferent to the *locutor*, being *oriented toward the message* and not toward the participants.

Émil Benveniste is one of the first researchers who approached the terms of *locutor* and *alocutor* integrated in speech, highlighting *the locutor's intention to influence, through language means, the attitude of the person in the statement*. The author speaks about the capacity of the locutor to mobilize the language in his own interest, in order to influence a possible response from the allocator [8] (p. 80).

Benveniste remarked there is *a process of language approaching*, through which the *locutor delimits speaker position by specific indications*, on the one hand, and *by means of language processing*, on the other. This explicit or implicit statement process is an *allocutivity* as it *involves the presence of an alocutor*.

Kerbrat-Orecchioni [3] (p. 29) noticed the phenomenon of the approach of the speech, concluding that in this situation, the system of spatial, pronominal indices, the verbal forms used, along with the other ways, establish the relationship between interlocutors and the type of communication.

*The link between the lector and the alocutor is characterized by the way of speaking* which is directly determined by *the situation of communication*, the speaking subject, choosing, according to his language skills and the situational context, the *most appropriate tools for addressing the person*.

In conclusion, we can therefore notice, *that allocutivity is a complex mechanism that brings together all the language means the lessor uses in order to obtain a certain response or attitude from the allocator in a specific situational setting. Allocutivity brings together all the people-oriented communication situations*.

I also noticed that *the allocutivity is influenced by the locutor's metacompetence, by the way it manages to select the language tools*.

The language means used vary from one culture to another depending on various factors such as: interlocutors' relationship, context, code, channel, speaker's illocutor goal.

### **1.1 Typology of allocutivity**

Allocutivity may be categorized taking into account the following elements:

- the allocutivity marks/indices;
- the typology of the receivers;
- discursive genres

Taking into account the above mentioned parameters, language pragmatics research has distinguished the following sub-categories of allocutivity:

- direct allocutivity;
- indirect allocutivity.

**1.2 Direct allocutivity** – is specific to direct, oral and dialog speech, and is a key element of the speech, since acts of initiation (addressing formulas) are of particular importance in establishing the relationship between interlocutors.

The large number of potential recipients let Goffman to group them into four general categories, then grouped into two subclasses.

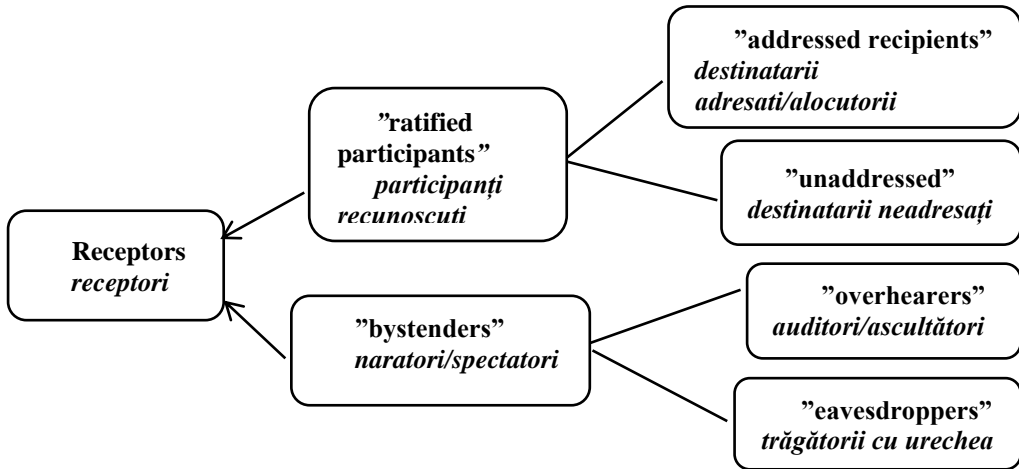


Figure. 2. (Goffman, apud Kerbrat-Orecchioni, 1995, p 86)

Direct allocutivity formulas incorporate a set of cliché formulas or stereotyped questions and answers such as:

greeting formulas;

- linguistic means oriented towards maintaining a contact;
- *captatio benevolentiae* formulas;
- closing conversation formulas [6] (p.834).

The elements of direct allocutivity are often accompanied by additional pragmatic marks used to increase verbal mobilization or demobilization.

The lexical allocutivity indices occur mainly in spontaneous conversation, being explicit or implicit elements of direct addressing, on the basis of which the person can be identified.

For example, in Romanian the class of lexico - grammatical indexes of allocutivity consists of:

- *nominal and pronominal vocabulary*;
- *the class of addressing interjections (hortative)*;
- *imperative forms*;
- *politeness formulas*,
- *confirmation questions*, etc. [9] (p. 215)

**1.3. Indirect allocutivity** is a characteristic of texts written in indirect speech, in which the presence of the speaker is apparently less important.

In the category of indirect allocutivity indices in natural languages, the following lexico-grammatical categories are included: *nominal elements* (nouns that express certain attitudes, the idea of orientation towards the alocutor, first person pronouns sg. or pl. / A III with generic use, preceded by declarative or communicative verbs), *verbal elements* (declarative verbs, potentially performative verbs, modal verbs), *primary, secondary interjections or expressions describing interjectional potential*, *unsubordinate injunctive subjunctive with deontic or volitional value* [9] (p. 231).

## 2. Pragmatic values of allocutivity

In the analysis of the interlocutory relationship we must take into account certain elements of the verbal interaction. Oral communication involves the presence, usually "face-to-face", of the locutor and of the alocutor, with reference to the rules of social interaction, which govern the way of speaking and the communicative powers of the locutors.

This part of our approach aims to set out *the factors that influence the choice of allocutive formulas in the communication situation – the situational context, the allocutivity in terms of acts of speech*, the discursive strategies that underlie the allocutivity, but also *the functions performed by the allocutive formulas* in various communication situations.

### 2.1 Situational context

The subject of allocutivity analysis, from a pragmatic perspective, is not the word or sentence in their abstract form, but the relationship that is established between the communication agents, the locutor and the alocutor/ alocutors, updated in a particular communication situation.

Through situational context we mean all the parameters that influence the establishment of relations between the interlocutors - the social role of the interlocutors, the degree of formality of the interaction, the purpose of the interaction, the place and time in which the interaction takes place, the age, the sex, the linguistic competence and the personality of the locutors).

The socio-emotional relationship that is established between the locutor and the alocutor is also important, taking into account various parameters such as (degree of privacy between the two partners in the verbal interaction, the nature of the hierarchical relationships that reflect the social contract between them, etc.) [3] (p. 26).

Dell Hymes [4] (p.35-71) is one of the first authors to discuss the different components of the conversation context being famous for its so-called "speaking" model, actually understood as an acronym that designates the eight components needed in any interaction: "setting", "participants", "ends", "actions", "key", "instruments", "norms" and "genre" added to the message form, message content, channel, type of locator and allocation.

Kerbra–Oreccioni, inspired by Brown / Fraser's model (1979), believes that Dell Hymes's model encompasses a too wide variety of constituents of the conversation context, which restricts the scope of analysis to three of these elements:

- the framework;
- the participants;
- the purposes of the communication [10] (p. 77).

By conversational framework, the author understands the place, sometimes restricted to the participants' field of view, and the time of interaction, as well as the characteristics of these components.

From this point of view, the place can be public or private, open or closed, vast or intimate, an important aspect including the environmental and position of the participants – the distance between them, face-to-face or side-by-side settlement - varied from one society to another. Taking into account the area where the interaction takes place and the social specificities of the interlocutor, the dialog will take one form or another.

The time frame is also crucial for conducting interaction, which refers to the choice of the right time to say certain things.

Referring to the purpose of the verbal interaction, the linguist considers that the purpose of a communication situation is somewhat integrated into the space-temporal framework, but it is also autonomous. In order to identify the purpose of an interaction we need to consider both the space-time framework (which has a specific destination) and the interaction participants (who have personal objectives).

Communication purposes may be pre-existing, considered outside the interaction, but at the same time built and negotiated during the interaction by the participants, who may have different objectives, reconsidering their position more or less radically during the communication situation – the idea of "good switching" (SCHANK / Abelson).

The most important aspect of the communicative context is the participants. Their individual characteristics determine the type of interpersonal relationships to be established between the interlocutors in a specific communication situation.

In this regard, the following special features of the partners should be taken into account:

- biological - age, sex, ethnic membership, etc.;
- social - profession, status, etc.;
- "psychological" - constants or transient, character and momentary disposition of the interlocutors.

Levinson distinguishes three components in the analysis of any type of context [11] (p. 19):

(a) the sociological component - includes information on the role and social status of the interlocutors, their identity and the time and place of interaction;

(b) psychological component - includes information on the intentions of the interlocutors, on what they know, or assume that they are self-evident in a situation of communication;

(c) language proficiency - refers to the place where the statement is inserted in the discursive establishment.

The contextual variables that shape the dialog are the following [6] (p.782):

- the number of participants in the interaction;
- the identity and personality of the participants;
- relations between the interlocutors, place and time of the dialog;

Thus, in the case of interactions with more than two participants, we speak about the complexity of the common universe of speech which takes into account the dynamics of interlocutors' relations as: "the process of switching from being a locutor to an alocutor (witness to dialog, potential interlocutor), or a witness to dialog completely ignored by the locutor and an alocutor, with no prospect of gaining the status of interlocutor in communication [6] (p. 782)".

The identity of the participants refers to the cultural, social and psychological differences that exist between the interlocutors. Cultural identity is felt in the linguistic particularities of the interlocutors, which are crucial to a speaker's way of speaking.

Social identity refers to the socio-economic status of the participants, reflected in the use of language (for example, the degree of culture and membership of a particular social class, is identified by the preference of the locutors for the use of literary language).

The psychological identity, sex and physical characteristics of the interlocutor influence the verbal exchange. Literature mentions that extroverted people have much greater communicative appetite than introverted ones, make short breaks in communication, speak quickly, with a high voice intensity, showing a predilection for dealing with issues of general interest, which they approach superficially.



The personality of the speakers engaged in the dialog is visible, gradually, in the communication style. This is reflected in greater or smaller distances between interactions, type of argument, strategies for access to word, preference for direct or indirect speech, the occurrence of modifiers, lexical recurrences, etc.

Another variable in the communication connection, refers to the complex relationships that are established between the participants in the interaction, reflected in the organization of the communication situation.

Allotivity takes into account the relationship between the locutor and the alocutor, the degree of knowledge and privacy of the participants, the interlocutor's cooperation or conflicting relations in relation to the purpose of communication, the power relations, the social role, the type of dialogue (family, formal/informal).

Allotivity requires the selection of language means appropriate to the type of interaction in which interlocutors participate. In informal situations, familiar terms of addressing are used, the vocabulary of proper names or common nouns and single-person verbal and pronominal forms, while formal contexts require the choice of protocol formulas such as *Su Señoría, Signor Giudice, Illusime Rettore, Mr Director, etc.*

In familiar language, the age factor is marked by the use of more or less significant addressing formulas such as *papa, babbo, nonna, zia, direttore, commanders*, or other dialectal forms sometimes accompanied by pronouns suggesting equal or unequal social relationships between the participants in the communication.

In relation to the purpose of the communication, interlocutors can establish cooperative relations, which aim to negotiate mutually agreed solutions, and conflicting relationships, encountered in the event that the participants in the interaction have divergent aims.

Another variable in the situational national context is the social role of the participants in the dialog. They can be from the position of an individual for personal communication purposes, or they can approach a discursive strategy imposed by their social role (doctor-patient, seller-buyer, teacher-pupil, etc.).

In view of the above analysis and comments, it can be observed that a communication situation is not characterized by stability and permanence, the selection of allocation being a consequence of contextual variables.

In conclusion, it is to be noted that the choice of forms of allotivity, of direct addressing expressed in the verbal acts is a reflection of relations, status, social distance of the degree of privacy, perceptions and individual attitudes of the participants in the interaction, in a specific situational context.

The situational context incorporates all such circumstances and parameters that we shall take into account in the observation of interaction between the participants. These elements relate to the communication situation of the locutor and the alocutor, given the level of formality of the speech, the time and space of the conversation, the purpose(s) of the interlocutors during the communication, their relations, individual specificities of the participants (age, gender, personality, etc.), the social role they play during the verbal exchange and the objectives of the interaction.

### **2.2 Allotivity and the speech acts**

Allotivity is an essential part of speech acts as it is itself an act of language by which the locutors perform verbal exchanges in order to initiate, maintain or finish a communication situation.

Speech acts (fr. *actes de langage*) are interventions by each locutor in the context of a communication interaction. This is a speech unit consisting of one or more sentences, sometimes elliptical, performed by using the language in certain circumstances of the communication interaction.

From the research carried out by J.L. Austin [12] and John R. Searle [13], which profoundly altered the vision of the language of the specialists, the concept of performance means a certain change in the language, deliberately produced with a previously defined purpose.

Through the concept of performance, Austin [12] analyzes what speakers say in order to carry out an action. The performance, unlike the findings, cannot be described as true or false, but as successful or unsuccessful. The success of a performance is determined by the observance of conditions that refer to the expression of specific words by certain participants in certain circumstances. The researcher distinguishes three components of the speech acts: the locutionary component – the act of saying something, the illocutionary component – the purpose of the speaker when he speaks an act of speech, the perlocutionary component – the effects, the consequences on the interlocutor by the act of language.

The illocutionary force of speech takes into account the communicative intention of the locutor, representing at a basic level the reflection of the action implied by the statement.

Depending on the illocutionary force of an performed act, Austin [12] (p.149-150) distinguishes 5 classes of statements: *verdict acts* (acts by which verdicts are given, decisions by a jury), *executive acts* (acts by which the listener exalts certain powers, influences or rights), *promising acts* (acts which promise something or make certain commitments), *behavioral acts* (acts which refer to attitudes and behavior), *exhibition acts* (acts of which point of view is given, an argument is given, etc).

Searle [13] proposed a taxonomy of speech acts according to the illocutionary force, based on twelve criteria, three main - the object or purpose of the joint action, the direction of achieving a concordance between words and the real world, the psychological state expressed - and nine additional, by which it distinguishes five classes of language: *assertive acts* or representative nature (the locutor uses words to describe a real state in the world, which he presents as true), *directive acts* (by which the locutor wants to make some person act in a certain direction), *promiseing acts* (which involves making commitments), *expressive acts* (express the emotions and behavior of the locutor), *declarative acts* (by which an action is performed conventionally).

The criteria proposed by Austin were considered vague, but through its theory it opened a new field of research, continued by J. Searle [3], which developed and systematized the theoretical elements proposed by his predecessor, building a language theory that pays attention to both the true and the actionist aspects.

According to Austin's classification [12] (p.146), standardized allocutory formulas such as greetings, wishes, congratulations, thanks fall into the class of acts that "imply reactions to behaviour and fate, as well as attitudes and expressions of attitudes toward the previous or imminent behavior of another person".

Allocutivity requires the presence of efficient verbs, which, in view of the taxonomies described above, are included in the class of directive or esercitive acts, the aim of which is to make the person concerned take the desired action.

As noted in the specialized works, the structure of the speech acts contains the illocutionary purpose which the locutor sends to the person by performance of the statement,

reference, psychological state of the person by which his disposition or indisposition of carrying out the performance of the locutor and the propositional content of the performance is revealed. This includes speech acts such as: *request, invitation, order, advice, certain questions which require the person to think a particular direction.*

For example, the request is marked by the use of the verb to pray, to which is added the statement that renders the propositional content of the prayer, built with the verb in the imperative mode, by using the same verb in exclamation constructions or by using the verb in the conditional – oppositional mode.

The request is expressed in exclamative statements made by verbs such as a request, wish, claim, imperative statements (disrespectful expression) or statements made by verbal statements in the indicative mode.

In addition to the verbs recognized as performing, the illocutionary force of the allocutive formulas is marked by the use of the imperative mode which corresponds, prototypically, to an directive act of speech.

GALR [6] (p. 29) places imperative statements in the class of directive acts by which the locutor tries to persuade the person concerned to act in a particular way, by order or by appeal.

The imperative can be used to perform several acts such as order, request or advice, performed directly or indirectly (in assertive acts or in interrogative structures).

Interrogative structures are allocutive formulas which constitute direct or indirect directives by which the addressee is requested or ordered to take a specific action.

From the point of view of allocutivity, a special class of these directives is the confirmation questions by which "the locutor asks the locutor to confirm /infirm a previous assertion [6] (p. 42)". These are grammaticalized marks of the locutor orientation with a fixed syntactic and lexical structure of the type *Isn't it so? Is it so?, Do I say well , Yes or no?, Is it or is it not ?.*

Indirect directives are allocutive used in interrogative-affective structures, with a reverse syntax, performed through modal verbs (*Can you give me the salt please?, Do you want to open the window, please?*) and through questions with a symmetrical structure (*Do you eat or not?*) or accompanied by marks of politeness [6] (p. 42).

GALR [6] (p. 799) joins the classification of Searle another type of speech, namely the question acts by which "the locutor asks the person to provide an answer that fills a cognitive gap (of various types; actual or alleged) [6] (p. 39) ". Questions are considered speech-oriented, the position of the locutor being information subordination to the employee.

Documents performed by means of this type of interrogation are not considered true or false, and the reviewer, by his reply, will give them real value. The questions included in this category are open questions (*how will you proceed next?*) or closed questions (*where are you going?*).

The performance of speech acts, by means of allocutive formulas in general and those directives in particular, must take account of the joint force of the statement incorporating the elements integrated into the structure of speech directives, namely: the intention of the locutor, the reference, the psychological status of the person and the propositional content of the document (referring to the person's future actions).

It should be noted that the choice of performance methods for speech involving the allocutivity process takes into account a number of factors such as: the relationship of power between the locutor and the locutor, the extent to which the performance of the speech

imposes an obligation on the alocutor, as well as a number of other variables such as age, sex or social role of the recipient.

### ***2.3 Selection of the allocutive formulas according to discursive strategy***

With the aim of establishing discursive and social objectives, the locutor selects specific structures and forms, which are part of a strategy of the discursive nature, by means of which he directs the response of the person in the context of the verbal interaction by anticipation.

The alocutor, not being a passive participant in the communication situation, is building his own strategy of discursive interpretation independently, according to personal interests, of the information received from the locutor. The communication behaviour of the participants in the dialog aim to maintain a contact between individuals by adapting, modifying or continuously improving the collaboration relationships to the communication interaction.

Compliance with the basic pragmatic principles, namely the cooperative principle and the principle of politeness, shall ensure the proper functioning of the conversion mechanism called allocutivity.

**2.3.1 The principle of cooperation** formulated by Grice [14] has an informative function and requires certain requirements to facilitate verbal interaction to be met. These requirements have been called, by the afore mentioned researcher, conversation maxims which is formed at a point of reference in decoding the message sent to the person concerned by the statement.

Each intervention shall, in the context of an oral interaction, meet the requirements imposed by the objective or the conversation direction in which the participant is employed. The verbal exchanges relate to a set of maxims of cooperation with a view to reaching a common aim. These maxims are: quantity maxim (the amount of information transmitted by the participants in the interaction must be within the limits set by the proposed objective), quality maxim (requires the person to speak only the truth), relevance maxim (participants' interventions must be matched and appropriate to the subject of the discussion), manner maxim (refers to how to formulate interventions in the context of interaction – clarity, logical structuring of ideas).

The essence of the principle of cooperation, from the point of view of allocutivity, is centered on the fact that the alocutor interprets the verbal interventions of the co-locutors according to the conversational maxims but in a much deeper way.

### ***2.3.2 The principle of politeness***

The second important pragmatic principle, to which the selection of allocutivity relates, is the principle of politeness. If the cooperative principle determines aspects of communication coherence, the principle of policy shall be aimed at achieving and maintaining cohesion between the participants in the communication situation.

In a pragmatic sense, politeness requires responsibility toward the interlocutor throughout the verbal interaction, being a set of linguistic elements, which serve to maintain or develop people-to-people relations [15] (p.141).

When referring to the deference, this responsibility is reflected, in the verbal sense, in the selection of some allocutive forms or structures characteristic of the formal register, the degree of formality of expression, being directly proportional to the degree of politeness [16] (p.220-221).

The most coherent politeness theory was developed by Penelope Brown and Stephen Levinson (first version in 1978 and second in 1987) and was undeniably the most coherent theoretical framework for current research in this field.

The concept of politeness, in Brown and Levinson's view, is based on the notion of face, a concept taken from the sociology research of communication by Erving Goffman [17] (p.45), which designates the public image that each individual configures. According to the theory developed by the two author each individual has two social "faces":

Negative face - described by Goffman [18] as the territory of the self (body, temporal or spatial territory, material or cognitive), referring to a private territory, unknown to the other participants in the interaction;

Positive face – corresponds to a narcissistic image that the interaction participants are building with which they try to impress [19] (p.168).

This image reflects the individual's desire for interrelationship, to be appreciated and approved by others. The positive face and the negative face are two essential and complementary elements of any individual, who functions in symbiosis, despite the fact that there is a perpetual conflict between the desire of each to enjoy the appreciation of the others and the tendency to act according to personal ideas and intentions.

In the interaction between two participants there are, according to Brown and Levinson's theory, which imposed the concept of Face Threatening Acts, four "faces", differentiated throughout the production of verbal and non-verbal documents. In view of these "threats", the speech acts are divided into four categories:

- acts threatening the negative face of the performing person (this includes, for example, the promise or offer, by which he or she intends or undertakes to carry out an act of harm in the near or distant future of his or her own territory);
- acts threatening the positive face of the person fulfilling them (excuse, self-criticism, self-accusation, and other conduct leading to its own "degradation");
- acts threatening the negative face of the person causing them (of a non-verbal nature - violence, visual, audible or olfactory attack, private property inviolators, reading intimate journal or correspondence, etc. – or verbal – questions "indiscreet", disturbing behaviour or interference that leads to loss of time for the other or limits its freedom of action, such as advice, order, prohibition, request, request);
- acts threatening the positive face of the provoking (include acts of speech which risk jeopardizing the other's narcissism, such as: insult, criticism, refusal, reproach) [19] (p. 169-170).

In order to achieve the best possible performance of speech, a strategic selection of the language resources used during the oral interaction is required, with little potential for aggressiveness.

We believe that the most valuable part of Brown and Levinson's study is devoted to positive and negative politeness strategies, in relation to the two essential aspects of the notion of "face" ("Social figure"). Positive politeness has a function of integrating the individual into society, accepting the social relations that the individual develops at community level and reflecting the efforts of appreciation between the co-locutors.

At the same time, positive politeness implies treating the alocutor as a member of the group to which the person belongs "as a known, agreed and appreciated person" [11] (p. 70).

The concept also aims at performing speech acts that have an "anti-threatening" character, including offers, invitations, thanks, welcome formulas, etc. [20] (p. 61).

**2.3.3 The main strategies defining positive politeness relate to:**

- the exaggeration of the admiration: ("You are an extra-ordinary man!" "quel jardin magnifique!") [19] (p. 174);
- to make a finding about the alocutor, highlighting the attention given to the various aspects concerning his interests, wishes, needs or assets: ("You have a new machine! It's very beautiful!");
- increasing the interest of their own intervention in interaction with the aim of increasing the attention paid to the alocutor by using more than one expression like a drug, by using formulas of involvement of the other person or by alternating verbal times;
- addressing conversation topics deemed safe with the aim of obtaining the consent of the alocutor;
- the use of specific markers to highlight relationships between members of a group (specific alocutive or referral forms);
- avoiding negative answers involving disagreement with the partner's reply (replacing the advert not with the yes but, which involves partial agreement),
- use of the plurality of solidarity to include both participants in the activity concerned (and if we were to go to the table?);
- satisfaction of the alocutor "positive self" by offering spiritual "gifts" (sympathy, understanding, cooperation) or materials;
- the expression of a confident attitude toward solving the problems raised [11] (p.80-84).

**2.3.4 Negative politeness strategies/strategies include:**

- performance of acts of indirect speech such as: to apologize, to ask forgiveness, to express regret;
- empathize with the alocutor ("I know what you feel");
- indirect wording of speech acts in order to reduce the constraints on the person who places the person on the person and to allow him the possibility of an option (use of a modal form of the kind you could take instead of the imperative);
- mitigation of the "threats" by using some uncertainties ("I believe", "I hope", "I suspect") or by advertisers, pronouns, to be approximated (somehow, someone) [6] (p. 815-816);
- use of the conditionality instead of the imperative;
- avoid a threatening act for the snooper by using presequences (using a preliminary statement), in the case of requests, questions, invitations, criticism or objections (could I feel something? /have a moment?/could I make a small remark?, etc.) [20] (p. 56-57).

Use of language-based distance and anonymisation mechanisms by using step-impersonal structures (it would be desirable to...) [21] (p. 49-50).

Negative politeness takes into account the locutor's concerns not to violate the staff's freedom of action, being the core of "respectful behavior", the social effect of the negative

polarization is reflected in "maintaining distances in order to ensure the proper functioning of the communication activity [20] (p.55) ”.

The choice of positive or negative politeness strategies depends on the type of interaction that is established between the participants in the communication situation (complexity of the communication relations, situational context, formal/informal framework, age, degree of homogeneity of the group, etc.).

Politeness is a discursive phenomenon involving specific language structures, through which the different types of relations existing between dialog partners are codified at the level of each language, ensuring the coherence of communication.

### **2.4 Pragmatic functions of allocutivity**

Allocutivity requires permanent adaptation of language to the communication situation, through the appropriate use of addressing formulas that have the function of identifying the locutor or maintaining contact between the participants in the interaction.

From this point of view, we can consider that the most important discursive functions of the allocation are the fatic function and the conative function, plus the emotional function and social function.

The fatic function of allocutive formulas can be observed, in particular, in the case of discursive sequences that are intended to establish, maintain or terminate the interaction between the participants.

In this category, stereotype formulas of initiating or closing the verbal act can be included, such as salutation formulas (Hello!, Ciao!, Good morning, Au revoir! Hasta pronto), the language means of adjusting or maintaining contact with the person (How are you? Como estas?, Cuánto me alegro de verte! Gusto de verte!) and end of conversation formulas (wishes, greeting cards, farewell formulas, etc.). To the above, we can add questions and answers with a factual function, which are used strategically to verify the conversation disposition of the participants in the communication (questions about weather, health, banal statements, Used to break the silence and remove the accumulated tension during the verbal) [6] (p.834).

Presentatives such as look (ecco, voilà, mira), have both a fatic and an express-emotional function, being in marks of horror with an intensifying role.

The conative function is an allocator's message-oriented function and serves to establish a link between the locutor and the alocutor, encouraging the latter to participate in the interaction or the cessation of participation in the communication, by order, prompt or interdiction. From this perspective, the specific forms of direct addressing are set out in:

- structures consisting of lexical elements (appellatives) associated with different specific grammatical forms;
- the singular or plural vocabulary of the noun, pronoun or adjective;
- mandatory or exclamation sentences/phrases, which require the actual or imaginary presence of the interlocutor;
- the interpellation that calls for interaction between participants and stimulates the start of the conversation.

Through some allocutive forms, the conative function interferes with the fatigue and expressive function. Such a role, of interpellation, mobilization or demobilization of the earthen, but also of expressing an affective favorable attitude (hypochoretic terms) or unfavorable (curses) is represented by the nominal vocative forms (*diablito!*, *tesoro!* *Baby!*, *pretty!* *amorcito!* etc).

Expressive function has the allocutivity expressed by:

interjections and interjectional phrases which express surprise, indignation, satisfaction, disapproval, compassion or distrust, depending on the intonation used by the interlocutors [6] (p. 856);

- exclamative constructions (many of the elliptical type) / rhetorical queries or intensifier with a superlative sense, such as rehearsals and adverbial phrases.

In oral communication, discursive behaviour requires the use of pronominal or verbal forms, with a different syntactic organization, which is meant to increase, by expressiveness, the influence of the locutor on the allocutor.

The expressive function of allocutives is much better highlighted in the oral speech, as the intervention of emotional factors (accountability, hesitations, returns), as well as the action of factors of variability of the situational context, allow the use of different language means than in written communication. In this category we may include truncation of some nominal vocative forms (*bro', sis', abue', etc.*), preference for some cliché forms, preference for some specific allocutory formulas or use with a particular topic of these discursive constituents.

As we can see the terms, formulas and allocutive structures, they can fulfil, even simultaneously, the fact, conative and expressive function, by using language means that differ according to a number of situational variables (context of interaction, type of relationships between participants, homogeneity of the group, etc.).

### 3. Conclusions

This part of our research was aimed at analyzing key concepts that will underpin future work and which we consider indispensable for the detailed examination of the studies in the following chapters. Thus, our attempt to define the concept has led us to the conclusion that allocation involves linking language selections to situational parameters, in order to achieve the purposes that the participants verbal interaction manifests. This mechanism considers the relationship between the lessor and the recipient, the communication framework in which the interaction takes place, the status of the referent, the language skills of the interlocutors, the interaction between the various components.

I could also see that, depending on the language competence he possesses, the locutor mobilizes the language for his own benefit, in order to influence a possible answer from the allocutor, thus giving a certain character of the statement.

We also presented a classification of the concept of allocutivity that the literature provides, considering the typology of the recipients and the speech.

In addition to the analysis and attempt *to define the concept of allocutivity, our research has considered a pragma-linguistic approach to this concept, taking into account the situational variables according to which the selection of allocutives is carried out, the reference to the deictic framework, and highlighting the functions they perform in different communication situations.*

I considered that allocutivity has an essential place in language acts, as it is itself a language act, and it places the allocutive formulas in the class of the directives acts, according to the classification drawn up by Searle.

In addition, we emphasized that the choice of allocutive formulas takes into account discursive strategies based on pragmatic principles such as the principle of cooperation and the principle of politeness, our analysis revolving around the research conducted by Penelope



Brown and Stephen Levinson whose theory is, undoubtedly, the most coherent theoretical framework for current research in this field.

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# LANGUAGE, SPEECH, INDIVIDUAL AND SOCIETY

Dimitria CAMEN

"Ștefan cel Mare" University of Suceava, [camendimitria@yahoo.com](mailto:camendimitria@yahoo.com)

## Abstract

The language *competence - performance* distinction corresponds to the normative principle, applicable to a dynamic system that needs to be regulated. Saussure is the one seeking to achieve a distinction between *langue* and *parole*, more precisely, by delimiting individual facts from those "consecrated through social use" (de Saussure, 2003: 272). The characteristics and identity of the language are established by differentiation. The inclusion of the speech segment in each point of the construction of the object of linguistics is certainly one of the deepest Saussurean paradoxes. Language corresponds to clearly determined rules and intentions, developing the characteristics of an instrument. Thus, the functioning of language refers, first of all, to an indispensable integration of the individual in a social group by satisfying his specific comprehension needs.

Keywords: *language, functioning, system, identity*

## Introduction

At the beginning of the twentieth century, the consolidation of the identity of the object of linguistics entails a more precise use of the notion of *language*, which develops the strength of a fundamental concept. Certainly, the systematization and generalization operations, reflected in the *langue - parole / competence - performance* distinction, correspond to a normative principle applied to a dynamic system that was required to be regulated. Consequently, the statement of the social character of language<sup>1</sup> entails a series of guiding principles such as *unity, system, identity, linguistic value*, etc., which will prove their

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<sup>1</sup> In the *General Linguistics Course*, Ferdinand de Saussure designates social connection as the main characteristic of language. Therefore, language "is a treasure deposited by the practice of speaking in subjects belonging to one and the same community, a grammatical system that exists virtually in each brain, or rather in the brains of a set of individuals; for the language is not complete in any, it exists in a perfect form only spoken by the masses" (1998: 39).

effectiveness in guiding linguistic research in the direction of scientific rigour. However, we notice that things are much more complicated than that, Saussure himself acknowledging that “language has an individual side and a social side, and we cannot conceive of one without the other” [1] (p. 35).

### **1. Saussure - the identity of language**

At a time when linguistic research efforts were channelled towards historical investigation and the application of comparative methods, Saussure set out to achieve sufficiently abstract conceptual clarification goals to shed an edifying light on a long-researched field. According to Saussurean ideas, the decisive argument that obliged linguistics to a total reorganization of its principles is found in the distinction between *langue* and *parole*. The delimitation of individual facts from those “consecrated through social use” draws a conceptual line that rigorously separates two domains, otherwise complementary [1] (p. 272). The internal domain of language, in which the latter is “absolutely complete” [1] (p. 88), and another domain, closer to *parole*, which, according to Saussure's observation, represents an “active force and the true source of phenomena that they can be observed little by little later, in the other half of the language” [1] (p. 272).

The rigour of these reflections is based on the principle of constant duality, a symptom of the whole Saussurean discourse, which in fact presupposes that, given language, “we must disregard the force that goes in the direction of particularization and reduce everything to force towards solidarity, manifested in different degrees ” [1] (p. 325). In other words, the validation of an epistemological system capable of overcoming the limits set by its predecessors consists in a reciprocal exclusivism: *langue* - *parole*, *social-individual*, *essential* - *secondary*, *general* - *particular*.

Finally, despite their opposition, the Saussurean notions still share some complementarity, with abstraction being, as Culler (1986: 40) remarks, only the strategy that makes it possible to isolate the object of linguistic investigation [2] (p. 40). Considering language a phenomenon about which “only universal statements can be made” [3] (p. 213), in other words, a phenomenon far too complex to be included in the pages of a trulyscientific study. Saussure codifies the study of language, giving priority to the categories of phenomena that are integral to *the system*, which can be qualified in relation to values of a concrete nature. Because language in its entirety knows no means or object, the Genevan linguist considers that “you must first place yourself on the field of language and take language as the norm of all other manifestations of language” [1] (p. 36).

According to this objectifying direction, the specular arrangement of the elements corresponding to both language and speech leads Saussure to the following conclusion: “language is a system of signs where only the union between meaning and acoustic image is essential” [1] (p. 40). The value, the characteristic, the identity of the language is therefore established by differentiation. In this context, the involvement of the speech segment in each point of the construction of the object of linguistics is, without a doubt, one of the deepest Saussurean paradoxes.

### **2. Language as an instrument of human communication**

Modern linguistics, based on the research of language as a stable object, with clearly defined objectives, which allow the identification of regularities, proposes at the same time a theoretical framework and a reference model. Identifying as defining features of language:

homogeneity, embodied in the organization in the form of the sign system, and the social character, according to which language is “an acquired and conventional thing”, Saussure situates linguistic research in its specific field [1] (p. 36). Thus, rigorously formalized, systematic research mainly aims at the intrinsic organization of language, separate from the phenomena and properties consubstantial to human language: creativity and the adequacy of sign selection processes according to context.

In this order of ideas, according to the principles of relevance that it puts into practice, the need for communication reflects first of all the social constraint, which, in turn confers scientific rigor through the programmatic action of releasing the necessary and general laws of language, considered outside the incidence of the particular and the accidental, in other words “outside the will of the depositories” [1] (p. 44).

According to Saussure, the social nature of language “places us in front of two inseparable things”: language and the speaking mass, both considered in their uniform, generalized side, the only one that can otherwise legitimize, by abstraction and generalization, equating the essence of communication with that of the linguistic object (p. 95). As the conventions and conditions on which intercomprehension is based are clearly inseparable from the general mechanism of language, both language and communication are generally represented as entities united by a link of participation and association. Therefore, defined as “the set of language skills that allow a subject to understand and be understood” [1] (p. 95), language invariably corresponds to clearly determined rules and intentions, developing the characteristics of an instrument: “they make sense more commonly, a language is an instrument of communication, a system of verbal signs specific to the members of a speech community [4] (p. 266 – our translation).

Thus, in order to function as an object of scientific investigation, in order to be observed and classified according to the regularities in models, language is associated with a new paradigm, marked exclusively by real and utilitarian. Common to a considerable number of linguists, the definition presented above shows that the very point of junction between language and communication reflects the tendency of the instrumentalization of language and implicitly of its ways of use as a product of practical life. And from this point of view, the functioning of language corresponds first of all to the objective of indispensable integration of the individual in a social group by satisfying his specific comprehension needs. And, although it is admitted that the mechanism of associations that language implies in relation to each member of a linguistic community is different, the acute need for socialization of the individual and the belief of an inseparable link between language and community determined the use of causal logic. Therefore, only the social needs of the individual, “his social instincts, force him to expression” [5] (p. 100).

Adopting the point of view of a linguistic system established as homogeneous for an entire community, Martinet<sup>1</sup> considers that it is precisely the need to make ourselves understood that “keeps the tool in good working order” [6] (p. 27). Innovative factors that can occur in language exchange are only the index of the ability to adapt to meet the

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<sup>1</sup> The aim of A. Martinet's research was undoubtedly to constitute a general linguistic theory starting from the idea that “the essential function of language as a *tool* is that of *communication*” (1970: 27).

understanding needs of a community, which uses the same code to organize its messages<sup>1</sup>. In principle, the systematic organization of the language and its functioning according to the rules of a code are the elements that allow the creation and maintenance of social ties because, as Benveniste notes down "... the speaker can construct, starting from a very small number of basic elements, signs, then groups of signs and finally statements, all of which can be identified by the one who perceives them due to the fact that he recognizes in himself the same system" [7] (p. 26).

Based on the functional dimension of the language, the representation of the latter as a communication tool mainly aims at the relevance of the informative content and its degree of usefulness in relation to the linguistic needs of the speaker. Therefore, in line with Martinet, "we must admit that there is language as soon as communication is established within a double articulation of the vocal type, and that we are dealing with one and the same language as long as communication is effectively ensured" [6] (p. 191).

A particular hypothesis related to the development of a conception regarding the instrumentalization of language and which is based on a strictly practical point of view is formulated by Bloomfield<sup>2</sup> in terms of a schematization "language enables one person to make a reaction (R) when another person has the stimulus (S)" [8] (p. 27). Directly affiliated with behavioral psychology, according to this way of representing language, communication is identified with the series of reactions conditioned by stimuli of a physical or linguistic nature, and language is only the most appropriate means that can transmit the signals that are entrusted, in order to trigger appropriate behavior each time. Such a hypothesis, of language as the main means of human adaptation to the conditions of the natural environment in which it evolves, represents the possibility of focusing the investigative interest on the linguistic reality considered entirely observable form, which can be categorized and analyzed stimulus and response type, informative and predictability.

That is why, conjugated and adapted to the specifics of linguistic research, the elements related to the physical aspect of language were constituted, through abstraction operations, in means of identifying purely linguistic contents, the language - instrument analogy proving this perspective the effectiveness, especially in descriptive analyzes, strictly formal.

## Conclusion

In conclusion, regardless of the perspective approached, it is obvious that, beyond the enunciation of principles that support and validate, through coherence and pragmatism, the study of linguistic phenomena, the acceptance of the principle of language - instrument equivalence depends directly on the fact that in everyday life the constant use of language suggests an exchange, "something we change" [7] (p. 246) and to which we attribute, more or less consciously, an eminently vehicular function.

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<sup>1</sup> As for A. Martinet, the Saussurean *langue - parole* couple can be expressed in "code and message terms, the code being the organization that allows the writing of the message and the basis for confronting each element of the message to detach its meaning" 1970: 46).

<sup>2</sup> Because the interest of the Bloomfield method was only in the physical aspect of speech, it was described as inductive. In one of the comments on the critical edition of the *General Linguistics Course*, Tullio de Mauro noted that the Bloomfieldians "believed that they could induce the structures of a language without resorting to meaning" (1998: 313).

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## BETWEEN PRECONCEPTION AND SUPPOSITION BEING AMERICAN VS. BEING CHINESE IN AMY TAN'S *THE VALLEY OF AMAZEMENT*

**Maria Cristina CHINTESCU**

*University of Craiova, ina\_maria2004@yahoo.com*

### **Abstract**

The paper focuses on the cultural theme of Otherness in Amy Tan's novel *The Valley of Amazement*, from the point of view of a genuine woman and mother who skilfully struggles to mingle and adapt to the Chinese way of life at the Courtesan Houses in China. The balance is shifting this time. We are dealing with the reversed In-group (the genuine Chinese) and Out-group (Lucia Minturn, born American and who came to China in the hope to marry the father of her daughter, Violet). The paper brings the following themes to the centre of attention: assimilation, ethnicity, family and prostitution, Chinese and American worlds. The research highlights the alterity between the In-group and the Outer-group. The connection is made by Violet, who, as a regular half-Chinese, is hesitant to learn about her Chinese origins. We focus on the constant gap between Lucia's life and Violet's. What is spectacular about this novel is Lucia's return to America and Violet's staying in China.

### **Keywords:**

identity, immigration, Otherness.

### **Introduction**

The paper is intended to:

- Identify personal drama of the half-Chinese women.
- Describe American Diaspora on Chinese land.
- Introduce the issue of Prostitution in China vs. America.
- The drama of being neither an Insider nor an Outsider

- Introduce the subject of antagonism between the same nationality marriages.

### 1. Personal drama of the half-Chinese women

*The Valley of Amazement*, the sixth novel of Amy Tan, was published in 2013. It is a historical fiction that deals with the mother-daughter relationship's complexity and the Chinese American drama. The story takes place in 20th century San Francisco and Shanghai. Since its publication, the novel has been notorious for the difficulty that it presents to the reader. The goal of Tan's novels has always been an excellent way of communication. This struggle intends to overcome the grammatical and pragmatic limits and misunderstandings between the person's background, implying different ages, different life conceptions, and tragedies.

Within a multi-layered story, Tan focuses on the essence of Chinese-American society using the outmost noteworthy personages. The same strong women skilfully struggle to survive, ready to grab the readers' attention, touching their emotions as the events are presented as they influence their souls. It is a book that depicts the numerous angles of Tan's identity. The book also hints at the so-called Conjugal Dissolution, which refers to the marital relationship's diversity.

The story is told from the first-person narrative. It is a profoundly evocative narrative about the profound connections between mothers and daughters, narrated in the matter-of-fact-style. We follow the characters cheated by family and friends, thus being forced to become prostitutes. The cultural conflicts that led to refuge in a remote land are described in detail. We witness the way Lucia is rejected by her parents, who had despised her.

Violet knew who she was at the age of seven: White American, pure blood. She was called Violet after the tiny violet flower that her mother had had in her garden in San Francisco. As the courtesans were inhabitants of Shanghai, they could pronounce 'Violet' as 'Vyau-la', which made the little girl angry. Her mother was Lulu Minturn (Lulu Mimi on her Chinese name), madam of a famous courtesan house, Hidden Jade Path, in the extravagant Shanghai. It was the only first-class house that offered services to wealthy Chinese and Western clients working in the foreign trade. The single reason that brought the blessed white race along with the yellow one was the money.

As the house of 'flowers' was Violet's little paradise, Lulu enrolls her in the renowned Miss Jewell's Academy for Girls, an exclusivist school with only fourteen students. Violet calls them 'cruel.' The dispute started when her presence there was contested because she came from the 'evil house' and should be expelled. After a fight with another student (with "silly ringlets") rooted in the race issue, Violet was sent home, but she remained troubled. She had been accused that using Chinese with a beggar made her Chinese, too. So, after two days, she begins to reclaim her race. She felt that she had 'the Yankee ingenuity' and 'an independent mind.' She felt she was American as she was the one who replaced servant's chopsticks with forks.

After leaving the Academy, she changed her name into Vivi for the courtesans and forbade them to refer to her with '*little sister*.' The moment is an American integration stage, which came due to the Chinese institution's school rejection. However, it is a challenge for Violet Minturn to integrate into Chinese society. Consequently, it makes the reader consider her unable to adjust to new social orders, patterns, and practices, just like her mother. She will be unable to identify herself with the others. She experiences the tragedy of the American Chinese who will never be either an Insider or an Outsider.



Violet rejected the idea of being Chinese once she did not worship statues. She did not believe in ghosts or superstitions. Only those who could pronounce her name correctly, the Golden Dove, her mother, and her private teacher, were allowed to call her 'Violet.' From her mother, Violet finds the truth that 'Ghosts are superstitions, conjured by a Chinese person's fears [1]-[1]-(p.9) Moreover, she was not fearful, as she concluded. Contrary to the Chinese, she did not do everything a certain way because that was how it had been done for thousands of years.

Furthermore, the saga of the American exile begins. She felt that she did not belong to the world she lived in. She examines all her life just as in a quiz. It is an inside inquiry that hastens her crises. She identifies enemies, the Chinese servants, acquaintances, Golden Dove, Mother, and the teacher. In the middle of them, as a catalyst, we have Carlotta, the golden fox cat. Belonging to a pirate, as Lucia puts it, Carlotta was named after the Portuguese king's daughter that he had kidnapped. The pirate cat has a hostile attitude to everyone in the house but Violet. She even 'kills' a seventeen-year-old boy who came to the house with his father one day. After he leaves, the rumour says that he died.

## 2. American Diaspora on Chinese land.

The cultural difference deepens the American Diaspora alterity. Nevertheless, superstition made The Hidden Jade Path what it was. Lucia repeated many times that she managed to buy the place 'for nothing' as people said it was haunted. She often joked that if someone wanted to make money in Shanghai, she should 'take advantage of people's fear.' [1] - [2] (p. 11). The house had been built four hundred years ago by the poet Pan Ku Xiang. It was his summer mansion, and it used to be twice as it was then. The legend said that one of the concubines started the fire in the west wing, and the wife in the east wing died in flames.

It came from skepticism, from preconceptions. It was argued that the Westerners and the Chinese could not go to the same place. As a Westerner, it was unacceptable for an intellectual to cater to the same social club and unrefined Chinese. It was out of their league. From another perspective, the Chinese felt as the Shanghai port belonged to them to feel at home. The Westerners did not respect the Chinese as their language is inadequate. A Chinese speaking English was felt like an insult to the Westerners. So, how could they share the same music? The same cigars? Or the same brandy? Nobody could find the perfect recipe for all these problems than Lucia. She had the veritable counterpoint: the money. How could they not share the same cigars if, on the basis, they share a common interest, *Foreign trade*? What could be more common than the goal that they share? Moreover, Lucia helped them communicate whenever they needed a translator.

As a native business American, Lucia breaks the stone walls diminishing the alterity between the two. Instead, she builds a bridge between and offers billiards, card games, brandy, fine cigars, a piano to play anthems, and traditional songs from back home for the Westerners. She shows respect to the Chinese by offering conditions of the first-class courtesan's house. The courtship ritual, opium, whiskey, cigars, billiards, card games, and good musicians. Of course, the pieces of furniture were exquisite. There was no comparison with other courtesans' houses paying attention to the details '...as I am an American, that knowledge is in my blood.'

Lucia Minturn put the American Diaspora alterity into practice in China in the Grand Salon. She mixed the West and East to make a fortune, making buzz and echoes. She taught

a lesson to everyone. Shanghai was a blessed land where Lucia combined and then conquered both the new and the old. She adjusted both opposite worlds to make them fit in the Far East.

Amy Tan draws a Balzacian description of the house. She starts with the archway where the name Ming could be read. As a sign of authenticity, a bit of lichen was left on both sides. A thick red polished gate announced prosperity and glamour. The name of the house was displayed clearly on a panel: “Hidden Jade Path” on the right, and on the left, the owner's name was written: “The House of Lulu Mimi”. Only the front courtyard reminded people about the Poet Ghost. It had fishponds and pines. The roof resembled some bats as it had eaves curved upward. She kept the dragon sitting on a tortoise on the top, symbolizing that the scholar would be venerated for another ten thousand years.

All the Ming features had disappeared in the entrance hall. The Moorish pigment tiles and red velvet curtains welcomed guests into the Grand Salon. It was fashionable and up to the minute. It announced the novelty. Nothing reminded the East. Lucia used her mother's daring Western style:

'Colourful tapestries, thick carpets had muffled four hundred years of cold echoes, and an overabundance of low divans, stiff settees fainting couches, and Turkish ottomans. Flower stands held vases of peonies the size of babies' heads, and round tea tables were set with lamps that gave the salon the honeyed amber glow of sunset [1] – [3] (p. 5).

Great memory wispy armchairs stuffed with batting kept the shape of the buttocks of those who sat on them. Lucia's ability to joke was used flagged into ornaments that showed Napoleon and Josephine with Chinese faces. Sumptuous mohair curtains and luxuriant chandeliers. The Grand Salon split to lead to the intimate rooms conducted to covered passageways via the courtyards that led to the poet's library, painting salon, or family chapel. They served now as lounges where private parties for gentlemen could be held with talented courtesans. The Hidden Jade Path represents the American Diaspora's triumph over the medieval Chinese superstition of the 20th century. It is a decisive victory of the alterity over the civilization in the rudimentary conservative world.

After the poet died, his eldest son built a monument to honour his father. Nevertheless, when his great-grandson became the family's head, the memorial had already been a wreck. A hundred years ago, the owners sold the house cheaply. Then, its curses began. After one day, his heir died. A thief killed another son. His two sons died immediately. Several buyers died of unusual diseases, infertility and insanity. Not for a second had Lucia Minturn got afraid. That is because her American origin did not let her. On the contrary, she jumped at the chance and bought it on the spot.

'I bought the property for the price of a Chinese song. Both Westerners and Chinese said that it was foolish to take it at any price. No carpenter, stonemason, or coolie would ever step across that haunted threshold ' [1] – [4] (p.7).

### **3. The Drama of being neither an Insider nor an Outsider**

In these circumstances, what would a genuine American do? She would play with the minds of those uneducated people. She would act as if she cared about their stories and would go on into faking reality. She was brought up in America. She understood that she had to handle a different ethnic heritage, so she had to deal with it. She hired an Italian actor who resembled a Chinese. He borrowed cloaks from a *feng shui* master. They hired some boys to spread leaflets to make public the fair on the grounds of the villa. They installed stalls of food. They hired acrobats and musicians. They had rare fruits and even a candy machine. At

the right moment, the actor made his appearance. He asked for a pan of fire and threw a scroll in flames. He sang a song in Tibetan and hurled rice wine in fire to make them higher. He stepped inside the cursed house and, to add drama to the Chinese superstitions, he stated for everyone to know that he was a good man who protected people with the price of his life. It was an affirmation that would make disappear all the incertitude in a Chinese mind. The show was about to end, so he returned victoriously after five minutes saying that he had found the Poet Ghost in an inkwell. They had exchanged opinions about poetry. After all, the poet had told him that he was mad at his heirs as they had not respected his monument. After receiving promises about the renovation of the memorial, the poet thanked politely and joined his murdered wife.

The second obstacle came from skepticism, from preconceptions. It was argued that the Westerners and the Chinese could not go to the same place. As a Westerner, it was unacceptable for an intellectual to cater to the same social club and unrefined Chinese. It was out of their league. From another perspective, the Chinese felt as the Shanghai port belonged to them to feel at home. The Westerners did not respect the Chinese as their language was not to their liking. A Chinese speaking English was felt like an insult to the Westerners. So, how could they share the same music, the same cigars? Or the same brandy? Nobody could find the perfect recipe for all these problems than Lucia. She had the veritable counterpoint: the money. How could they not share the same cigars if, on the basics, they share a common interest, Foreign trade? What could be more common than the goal that they share? Moreover, Lucia helped them communicate whenever they needed a translator.

#### **4. The problem of prostitution in China vs. America**

Shanghai was nothing then a little town before the Western overstepping, but it blew up to become the most cosmopolitan city, known as 'the brothel of Orient.' This metropolitan city had 100,000 prostitutes when the Communists subjugated it in the 20th century. Throughout the nineteenth century, 'the courtesans' houses suffered dramatic changes. The genuine 'house of flowers' resembled the Qing dynasty. Courtesans were skillful entertainers, even artists. They performed aesthetic shows rather than sexual service. Customers were the times' Elites, officials, and traders. The women performing in these houses were high-class and low-class and streetwalkers. They were paid to perform their artistic talents, age, of course, beauty and smartness. Ditmore talks about another class, 'the *shuyu*.' They were the Elite, the upper-class ace at everything, skillful at singing, storytelling, and playing musical instants. They were literate. Their profession was not prostitution but entertainment. They were celebrities. Unfortunately, around 1920 the clientele changed during modernization, middle classes and working classes being accepted.

Throughout her approach, Lucia Minturn changed the façade of an abandoned blasphemed building into a likable one. Moreover, she managed to crush the racial isolation, so apparent on the territory of the entire Chinese state, the attitude that had provoked countless international conflicts all over the years.

Some reminiscences of racial differences appear involuntarily from time to time, so Lucia was forced to intervene saving appearances, 'setting the rules' [1] – [8] (p. 11). Lucia used to gaze at everyone accompanied by Violet from the perch upstairs, a place that offered untold pleasures and novelties to the Westerners. They could experience an original Chinese day spent inside the courtesans' habitat, though only smiling was allowed, not touching. Lucia was always in the limelight, as she posed the power of making people speechless. She

was the person to buffer all the cultural blunders wisely. However, it did not matter how comely the courtesans were; all those men wanted to meet the most captivating of all, Violet's mother, Lucia Minturn, who was an enigma, as she was not the most beautiful woman. She had a pretty long hooked nose with a tall forehead. Very dark lashes shadowed her large irises. Just a glimpse was enough for the men to feel superior to her. Her charm was probably coming from the clothes that Lucia designed for herself. Crisscrossing the Grand Salon, Lucia was a pleasure to watch. Anyone could understand that she was a powerful woman, that she was an influencer of those times.

Lucia had 'relations' as the Westerners said or 'guanxi' as the Chinese said. The most powerful men from the West, Shanghai, Canton, Macau, and Hong Kong, were her frequent guests, and she paid respects to them as a businessman did. Above and beyond, Shanghai had three districts: The French, The International Settlements, and the Chinese Quarter having autonomous politics. The three divisions did not cooperate, and they offered perfect land for guerrilla activity. The flowering of prostitution took advantage of the lack of communication between them. The phenomenon of Chinese prostitution started in Shanghai, famous as 'Paris of Asia' or 'Brothel of Asia'. Gradually becoming a melting pot, prostitution could not have been abolished in Shanghai by any administrative machinery until May 1949, when Communists surrounded the city and were amazed that ten thousand women were engaged in such an activity.

Shanghai was renowned for its courtesans. Furthermore, for the fact that it was not a city of literati. Here, the traders were considered the Elite together with the administrative faces. Like all the successful women, Lucia was gossiped about by the other courtesans' houses, who said that she knew all those men's secrets as she had been their lover, the secrets of hundreds of men. Some said that she blackmailed them for their illegal affairs. Alternatively, she drugged them. The truth was that her magnetism was her ability to put men and prospects for profit' [1] – [9] (p.12).

Furthermore, The Golden Dove was one of her means as she had learned Chinese from The Golden Dove. Moreover, Lucia taught The Golden Dove English back. They also had a secret language called 'momo,' the secret language that the thieves used to steal secrets. This 'momo' meant that a person pretended not to speak a particular language so that the other speakers trust and talk freely in front of her.

Lucia was a master when it came to cultural blunders. And they happened. For example, the blunder that the British mill owner, Mr. Scott, did in front of the banker Mr. Yang about the horse race that day when Mr. Yang was not allowed as he was Chinese and it was a chance for Lucia to pull some strings to take the approval for the shipping route through Yokohama. With just a few words at the right time, Lucia relaxed the tension on the racial difference between the two men and struck an excellent business for the two. She, by chance, happened to know somebody to help them. All is good when it ends well. The next day, Lucia got three gifts of money. One from Mr. Yang, the bigger one from Mr. Scott, and another one, from the office clerk who had his deal in all this business (he was another friend of Lucia's whom he had asked to help him make a connection with the two). What is probably unusual is that the three men behaved as if they were in love with her.

The overwhelming social tone in Shanghai changes fast, fading away in front of the Westerners. Shanghai was the first city to modernize the process, starting with prostitution. Christian Henriot talks about a particular 'stratification.' He talks about 'prostitutes to the elite' and 'the Elite of the prostitutes' [2] (p. 54). There were individual houses for the elite

and others for lower customers. As a feature, the elite courtesans had no relations to the lower-class places and not the same customers.

### 5. Antagonism between the same nationality marriages

He belonged to two different worlds. **Antagonism** characterizes Lucia and Lu Shing's relationship. Their love relationship, even sincere, limps every time they meet social impediments until destruction. When Lu Shing realizes how his family will react, he starts to negotiate with Lucia. He wants to end the relationship. (If you had been born Chinese, I would have wanted you as my wife) [1] – [10] (p. 469). Only if she were Chinese would their love life; furthermore, this is when he brings the Chinese girl this subject.

How is marriage in China? It is an elaborate system. Not based on feelings. It is a business—a prison for the two. The bride and the groom to be are imprisoned for life. The two future husbands and wives are strangers. If the girl rejected the marriage, she would go to prison. They do not expect to like each other, or spiritually or physically. The husbands will never recognize some marriages as they are simple arrangements based on religion, social position, wealth, class, culture. Families cannot encourage other relations; in Chinese families, there was a particular code to be respected, the boy's family choosing the future wife earlier, between 7 and 14.

Nevertheless, they married later on: the boy when he was 19 and the girl when she was 17. The infant girls were seen as belonged objects. The studies have shown that the common marriage among the more impoverished Hakka population around 1912 continued to live with her parents after the trade until she was 17 unless her parents died. However, the unwritten law mentioned that marriage was a longstanding engagement between 19<sup>th</sup> and 20<sup>th</sup> Century China. Marriage was considered by the parents an outstanding achievement, necessary for their family welfare; it was a family's honour, a family's success. Previous preparations had been made for more than ten years. The moment the engagement takes place, the mother starts gathering the dowry, forty pieces of furniture, bedding, and quilts, clothes for every time of the year, no matter the fashion that would come. Many people sold their fortunes for these outfits. They prepared the twenties or thirties of it. If the trousseau was copious, that was enough. Ten days till the wedding, the endowment was sent to the future husband's house. How could Lu Shing break this economic, ideological, and social scheme for Lucia?

So, Lu Shing's discourse is meant to inform Lucia that he will abandon her; he presents his dissatisfaction asking himself if he was happy, assessing the negative and positive aspects rigidly. (Will I be better off by myself or with so-and-so?). On the contrary, Lucia trusts Lu Shing. She accepts obediently to be rejected by his parents and shyly adds: I was not suggesting I would marry you.[1] – [11] (p. 463). She states that pregnancy is not a means of getting married, marriage implying acceptance. The culture gap between these two is noticeable here. Lu Shing advances his idea, saying that she would never be allowed in his house because she is a foreigner. He concludes by saying that he wants to leave her and marry another girl for the sake of his family. He leaves her blaming everything on the discomfort that he feels when it comes to family bonding. He feels responsible for his heritage that only a Chinese could understand; he promises he will not abandon her as he has never loved anyone else more. Nevertheless, he has no other choice. Lucia feels betrayed. She has risked so much, but he prefers his fortune instead. She has sacrificed her family and future, but he is no longer ready to do the same. She is deeply disappointed. So they decide to begin a new

life. He continues his life with the Chinese wife while she chooses to marry Danner, "a kind man called Danner," with whom she has a daughter, but she loses them both.

While she tries to construct her identity, these tragic experiences have retrospective effects: they continually shape current evaluations and expectations, transforming previous versions of the past based on empirical data.

**Antagonism** between John and Harriet Minturn is seen from another perspective. They are of the same nationality but with different preferences. A professor and a scientist are others; Harriet is the ultimate scientist who does not care about her daughter or husband. As a consequence, John has many affairs. Lucia discovers her father's relations and reveals them to her mother. Although John's marriage is seen as a cage, he does not want to divorce. His infidelity is put under the sign of isolation, the lack of communication destroying their marriage. It is not a social issue that breaks up; frustration results in their extramarital relationships. They are not made for each other. They resolve their problems by accepting their guilt.

**Antagonism** between Edward and Minerva is revealed by the fact that the two do not match. They have never been happy. As Edward puts it, "never been loyal." They have always cheated on each other, but their marriage ends when Minerva cheats. Their relationship is based on a lie Minerva pretending that she is pregnant and claiming that the child is Edward's. As he is a good man, Edward accepts to marry her as she threatens to suicide. All the love relationship comes to an end when one of the partners pronounces the word "death." At this point, they are over. Emotional blackmail reaches a dead end. Edward is ready to be happy again with Violet, wanting to have a proper family.

The abused American Edward Ivory escapes this nightmare and runs in terror far away to Shanghai to lead a new life. Moreover, he meets Violet, who can make him '*jump to the moon.*' He wants to have together '*their little world.*' Furthermore, Flora comes to the world -'a perfect replica' - [1] -[12] (p. 276). Unfortunately, Edward dies in the Spanish 1918 epidemic. Minerva, his wife, takes Flora to the U.S, as she is still married to him. Edward's death scene is full of love and commitment. Their relationship is the antagonist to Edward's first marriage, is based on trust. They have a strong relationship, a union, a healthy marriage built on strength.

## 6. The significance of the title

The title of Amy Tan's novel *The Valley of Amazement* mainly refers to Violet's 'great expectations,' which are dimensional and everlasting. Her great expectations are embodied in her fake origins. The moment she realizes that she is half Chinese, all her values collapse. Her life becomes a wreck, and the word 'valley' represents all her interior pain. The title also alludes to the idea that great things are to come (by using the word 'amazement'), but they are not there yet. The term 'amazement' displays either Violet's 'astonishment, 'surprise or her 'shock' or 'stupefaction.' However, it reveals 'mystery.' In the metafictional sense, we can say that the title refers to the reader's amazement, which Tan weaves with many twists. All these layers of meaning in the title make for a rich reading experience. Tan portrays her characters' amazement very efficiently in the novel; one cannot stop wondering whether Tan added the title before writing the book or after. At first sight, the reader is puzzled by the title but anxious at the same time to get to the meaning of it. The book starts with interesting characters and mingles historical reality with fictional characters. We are sure that the title is set in the reader's mind, and the message is gradually conveyed. 'The Valley of Amazement'

is a novel whose title bears the central message of the work. The word 'valley' foreshadows the tragic destiny of three women. Maybe the word 'valley' predicts the three family members' separated future, three generations, grandma, mother, and niece. The novel depicts the tragedy of these three women as well as the tragedy of society. The protagonists who are wealthy and respected at the beginning of the novel meet a tragic fate at the end of the writing. At the beginning of the novel, Chinese society was a peaceful, organic society, but it falls into pieces at the end of the novel.

This title may arise many controversies, critics not having reached an agreement about this play. Even Tan herself did not offer much on how to interpret the play. This chief concern is the absurd word 'amazement' combined with the word valley.' Tan lets us imagine whether there is disillusion (valley) or wonderment (amazement). The author enables the reader to imagine whether the valley is dark or glamorous, creating a source of anxiety or frustration, a feeling of uncertainty, why not of nihilism. Nonetheless, it is essential to say that Tan depicts this 'valley of amazement' in a book that she published previously in 1995, *'A Hundred Secret Senses.'*

Another sense might be that of redemption. The characters may be stuck there, this mood having the feeling of a lost world in which characters are tempted to remain weak persons. As ordinary Chinese, women silently accept their destiny as lambs to their slaughter, but, as in all Tan's novels, there is always a twist. That is why the titles are successfully combined to operate on many different levels of the book.

The book's title comes from a painting of Lu Shing, who decided to state their lovemaking by painting Lucia. He declared his love for her to make her understand what 'he sees' and 'feels.' As he puts it, he wanted to paint for the woman he loved for her 'free spirit.' So, he had to come two nights in a row, his glance while painting betraying no more emotion for her. What was unexpected was that he imagined her in *The Valley of Amazement*, helping Lucia mirror her soul in the golden valley. It was a delayed gift for her 17<sup>th</sup> anniversary with the initials "L.S." on the back next to "*The Valley of Amazement*," and 1898 or 1899 was illegible.

Furthermore, Violet was one year old in 1899, so the two adults would have been together then. It was the panorama of a 'valley' surrounded by the shadows of two mountain ranges. Their cliffs were pink and golden, and the clouds shone as if they were the gate to the Promised Land. Dawn or dusk? It was difficult to tell the difference. There seemed to be confused whether the rain had just stopped or had just started or whether the painting expressed joy or consolation. There was uncertainty about whether the painting depicted hope or hopelessness. It made one see himself on the cliffs bravely or hopeless in front of the challenging task that climbing so high can prove.

The painting might hint at the fool who goes exhausted after a goal longing in front of the end of a rainbow. The painting had two different ways of being interpreted; two meanings in one painting suggesting a bipolar meaning. It could transmit to Violet a sensation of being hunted, like a bad premonition. Gazing at it, one could think of the sensation of being lost while the rain was about to start, and there was no time of going back. The formless space behind her annoys her at one point as she deciphered her human condition; in other words, she did not belong anywhere. She hated Lu Shing because he had left her, but how could her mother keep the painting?

Moreover, the painting revealed the blank eyes, which means her empty soul, the scorching heat inside her body. She did not recognize herself now. She had a revelation when she understood that she did not know her at all. She was terrified.

### **Conclusions**

Tan deals with antagonism in *The Valley of Amazement* as we witness women's suffering and men's betrayal. As Lucia collapses and becomes a concubine, women end in destruction when Lu Shing leaves her or Violet, who makes the same mistake when Edward dies.

We may conclude that Amy Tan's *The Valley of Amazement* offers a vast array of prospects, as well as valuable cultural interpretations crossing the generic boundary between fiction and autobiography. Two cultures with different versions of reality are brought together. As a typical native Chinese, Tan does not deny her family histories and cultural heritage, which are an essential part of her identity.

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# CHARACTERISING LEGAL LANGUAGE FROM AN INTEGRATED APPROACH

Andreea Maria COSMULESCU

*University of Craiova, andreamaria.1295@yahoo.com*

## **Abstract**

Specialised legal language has acquired a major significance with special regard to the correct understanding of legislation, the working out of qualitative translations, as well as in the decoding of specific European norms. The paper is intended to carry out an analysis of legal language, used both locally, nationally and at the European or even international level. Admittedly, we shall focus on the importance of this type of language produced and (over)used within the EU bodies. It is acknowledged that the intersection of law and language in the EU context is marked by an extreme complexity at the theoretical, methodological, procedural and practical level. At the same time, legal language has developed viable connections with pragmatics, translation studies, terminology and cross-cultural communication. It turns out that the in-depth study of legal language, in accordance with the European norms, constitutes a major achievement in bridging linguistic, terminological and cultural gaps.

## **Keywords:**

legal language; pragmatics; terminology; translation competence

## **Introduction**

The European Union is unique among international organisations insofar as its policy on multilingualism is concerned. In this regard, it is noteworthy that EU law, EU Regulations and other legislative texts are published in 23 of the 24 official EU languages [1]. Legal language is the means by which norms are transmitted, it is the language that, in addition to the background of main terms taken from normative language, uses a series of terms that represent the creation of jurisprudence or legal doctrine. The pragmatics of legal language underpins considerations that are not typically present in ordinary conversational contexts [2]. Pragmatics can be briefly defined as a linguistics of the use - with multiple interdisciplinary implications, examining the effects of various components of the context upon the production and reception of utterances, both in terms of their structure and of their meaning [3]. Iancu considers that a detailed analysis of the legal language - although it has

certain particular features, it is characterised by the same rigour and precision, the official style being the only one required in drafting and supporting any action or lawsuit [4]. Jiménez-Salcedo and Moreno-Rivero claim that the essential medium for the existence of the law is language [5]. Law and language are, then, inextricably interlinked. The choice of a certain type of legal language, from a pragmatic perspective, depends upon the participants in the communicative act and its function. Legislative language is a compromise between the requirement of precision and the fundamental principle of full understanding of legal texts [6]. The legislator must formulate the texts of normative acts in a way that ensures understanding by its addressees, and, as a result, utmost importance is given to the vocabulary of normative acts. The clarity and precision of legal language used in the legal field is visible in the use and analysis of the most appropriate terms and phrases taking into account their current meaning, as well as in the observance of grammar rules, ensuring the terminological unity of the legal style [6]. Thus, a specific discipline has developed, *legal linguistics* or *jurilinguistics*, initiated by Cornu, Gémard and Jolicœur [7]. Linguistics provides an opportunity to adequately assess and describe the process of legal interpretation. General linguistics and pragmatics can be applied to any field of law. Gémard and Kasirer [8] define *jurilinguistics* as the application of a linguistic treatment to all forms of legal texts. Legal linguistics assigns itself the object of study, legal language, namely: legal terminology and legal discourse. Legal language is often very hermetic and seemingly ambiguous. As Gémard remarks, of the four general elements considered constitutive for legal language: meaning, syntax, lexicon and style, the first of these is the most impenetrable [9].

In this climate of opinion, the aim of the current research is to perform an analysis of specialised legal language, as used both locally, nationally and across Europe, while narrowing focus on the importance of this type of language used and processed at the EU institutions.

### **1. Law and language within the EU context**

Over time, the idea has emerged that the legal language can only be understood by specialists in the field, its very existence being generated by the fact that it is not accessible to most members of a given community. However, each person meets at least a few times in life with this specialised language (e.g., when signing a contract - employment contract, sales contract, lease, bank loan, etc.), understanding to some extent the legal provisions laid down, but at a basic level. As Cornu, cited by Burtea-Cioroianu, highlights, there is a "linguistic screen" characteristic of this language [10].

Dorato considers that there is a worldwide interest in promoting jurilinguistics [11]; the paradigms of jurisprudence are changing and legal education must accompany the process. We consider that a training in this sense must take place early from school, thus preparing an easier assimilation by the members of the society in relation to this complex system, characterised by legal language, which is necessary to fulfil certain common duties and obligations or to enjoy certain rights and privileges, as mentioned above - signing contracts, understanding the importance of complying with laws and internal regulations within the institutions where they work, etc. Thus, this educational process is likely to have long-term beneficial effects, in the sense that essential practice is established in order to avoid creating professional misunderstandings or breakdowns.

The language specific to the legislation is mainly featured by its special functions. Such specific dimensions are numerous, constituting pragmatic sides of languages, generating also

incidental or additional views, namely some characteristics at the semantic and syntactic level alike, which make the language artificial, instrumental, rather opaque and difficult to understand by the lay population. At the same time, these functions contribute to the maintenance of an easy understanding of the language used, by all the native speakers of the language. According to this reasoning, legal language and its functions are neither natural (in the sense that they come and are usually exercised only by professionals) nor mechanic and synthetic, but include characteristics of both of them, being part of the interposed class of administrative languages. These functions are essential for the application and understanding of the law, in the sense that they are handled with constructed power governed by the authorities. There are subgroups of experts, for instance, lawyers, judges, etc. who are skilled in the complexity of law and the language of law [12].

EU legislation consists, on the one hand, of the founding treaties, which established the European Union and regulate the way it operates, and, on the other hand, of EU regulations, directives and decisions, which have a direct or indirect effect on the Member States. The importance of studying and properly translating legal terms is essential to ensure an understanding of legitimacy of legislation in force, a correct understanding of the legal discourse. Legal translation is a specialised translation type and represents the transfer of legal concepts from a source language to a target language, with increased attention to the meaning conveyed. Heutger claims that the use of the different (legal) languages of the European Union Member States constitutes one of the remarkably practical and most difficult problems in the process of European integration [13].

Thus, a large number of specialised dictionaries, glossaries and vocabularies have been created, and subsequently, with the development of the Internet, the databases became computerised, building workbenches and along with them the numerous multilingual international bodies. Eurodicautom can be rightly considered to be the pioneering terminology database of the European Commission, built as early as 1975, initially for use by translators and other Commission staff. By 1980 it had been accessible on line within the Commission. Interactive Terminology for Europe (IATE) is the EU's terminology database.

*It has been used in the EU institutions and agencies since summer 2004 for the collection, dissemination and management of EU-specific terminology. The project was launched in 1999 with the aim of providing a web-based infrastructure for all EU terminology resources, enhancing the availability and standardisation of the information. (<https://iate.europa.eu/home>).*

TERMIUM Plus®, one of the largest terminology and linguistic data banks in the world, gives access to millions of terms in English, French, Spanish and Portuguese. Terms, abbreviations, definitions and usage examples in a wide range of specialised fields are provided. The data bank is an essential tool for understanding an acronym, checking an official title, finding an equivalent in another language, and much more.

## **2. Issues of translation**

Translation studies, coupled with terminology, focus on the accurate transfer of meaning between different languages and legal systems. The translation of the legal text lies at the interface between the linguistic field, the translation methods and techniques and the legal system, being strongly influenced by the contemporary world changes. The translator must

know both the language in which the translation is performed (i.e., the target language) and the language to which the text belongs (i.e., the source language) and have socio-cultural and specialised knowledge, if the text is technical, which requires the translator to adopt a comparative and interdisciplinary approach - both legal and linguistic - of the two legislative systems [14].

The importance of jurilinguistics is also supported by McAuliffe [15] through the case study on the jurisprudence of the Court of Justice of the European Union, which undergoes numerous alterations of translation into and from 23 different languages, the resulting texts being hybrid in their nature – being made of a fusion of cultural backgrounds and linguistic templates, confined by a rigorous recognised writing style and inverted in many variations of translation. Due to the absolute degree of mediation and sifting through law within the EU's official languages, the EU legal culture materialises itself through translation as a hybrid supranational all-European structure with reciprocal reliance on national legal cultures [16].

In analysing the constraints of a multilingual legal system, McAuliffe states that the plurilingual jurisprudence developed by the Court of Justice of the European Union is objectively shaped by the movement or trajectory within the institution and also by the "cultural compromises" that are evolving in the elaboration process [17] (p. 870). The resulting texts, which embody the jurisprudence, are hybrid in substance and inherently approximate. On the one hand, this approximation can direct to distinctions between the language variants of the Court's case law, thus affecting the unitary application of EU law. On the other hand, this approximation and hybrid composition characterize EU law as a definite, supranational legal order [17].

In terms of multilingualism and the meaning of EU law, Fernandez Otero [18] deems that the multilingual essence of EU law has effects on how the meaning of the law may be found through interpretation. The Court of Justice of the European Union supports that the language variants of EU legal acts should be compared so as to access the meaning of provided legislation. This prerequisite of identity of meaning, nevertheless, conflicts with the intrinsic limitations of a language. As a result, casual incongruence in the linguistic meaning of the various language variants of EU legislation seems inevitable. This incongruence in the linguistic meaning of the language variants of legislation may be surpassed and clarified through well-grounded and informed interpretation. These issues of interpretation are conclusively settled by the Court of Justice of the European Union (CJEU) – the only authenticated interpreter of EU law, and for this purpose, the Court has created a range of techniques, which are however unable to avoid controversy. The mainly used criterion for evaluating the language used in translation is meaning-orientation since translators, as privileged language users, display norm-governed behaviour in particular socio-cultural contexts, according to Vilceanu [19].

Bajčić, drawing a linguistic comparison with reference to CJEU's Decision-Making, considers that, given the fact that discrepancies between language versions will not go away as they are inherent to translation and multilingual nature of EU law, future research should explore alternatives to the duty of linguistic comparison, first and foremost with respect to national courts [20]. Arnull, based on the analysis of the literature regarding the linguistic regime of the Court by focusing on its working language, asks himself: "Would it be desirable for the Court to change its working language?" Accordingly, given that the Court's jurisdiction is now much wider than it was when it was founded, that it has a major influence on governments, businesses and citizens across the Union, and given the practical advantages

of a single working language, the author advocates that the language should be most likely spoken by potential candidates for membership, namely English [21] (p. 22).

In this climate of opinion, awareness should be raised about the fact that the intersection of law and language in the EU context is outlined by utmost complexity at several levels, including the theoretical, methodological, procedural, political and practical ones. It is also "a breeding ground of paradoxes, compromises and tensions, in particular concerning the interplay between supranational and national elements" [16] (p. 2). The unavoidable contribution of translation and translators may be considered as one of the causes of this complex situation. Translators' active involvement is generating an extensive level of mediation and refinement of law through EU's official languages, and also a specific approach from the perspective of national legal cultures connected to them. The overactive multi-elements mediation and clarification based on such numerous official languages and cultures have issued an unanticipated hybrid supranational EU legal culture. [16].

### Conclusion

Theoretical positions and practical approaches have been developed throughout time in featuring legal language. We are fully aware that legal language exists due to the interdependence between law and language. The paper focused on the legal concepts from the twofold viewpoint of law and terminology. Admittedly, it can be concluded that legal language has pervaded many ranges of social life, being interpreted and exploited, to different degrees, by experts in the field and the non-professionals alike. If we take into consideration the EU terminology, part of its simplified version, i.e., several basic concepts, is well-known by the general public, regardless of whether they understand it or not. As a corollary, specialised legal language has gained a particular significance over the last decades, also developing viable connections with pragmatics, translation studies, terminology and cross-cultural communication. We strongly believe that the in-depth study of legal language, coupled with and in accordance with the European norms, constitutes a major achievement in crossing terminological barriers and in securing its vitality.

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## SEMANTIC RELATIONS IN ENVIRONMENTAL TERMINOLOGY. SYNONYMY

**Alina-Florinela DĂNILĂ**

*University of Craiova, Craiova, Romania, just\_alina93@yahoo.com*

### **Abstract**

This study aims to highlight the semantic relations of synonymy established between the terms that make up the vast area of environmental terminology. The lack of ambiguity that ensures communication between specialists and the transfer of knowledge for teaching purposes play an important part in any specialized language, and the language of environmental terminology falls within these limits. Although they have a specific character, regardless of whether they are borrowed or not, the terms of the environmental field are subject to common processes, like other words in the common language, referring here to the synonymy relation.

In our study we aim to identify synonymy situations in environmental terminology, while defining the synonymy of terms by the formal (partial) difference of lexical units, characterized by identity, as well as by semantic similarity, which later determines the degree of synonymy: absolute or partial. The synonymy relation is a valuable way of analyzing and interpreting environmental terminology.

### **Keywords:**

terminology, environment, term, semantic relation, synonymy

### **Preliminary issues**

Science is the driving force which constantly underpins the progress of mankind. Scientific knowledge has gradually developed throughout the world so that, with the passage of time, numerous scientific discoveries have emerged and have found their place in the cultural dowry, determining the progress of society.

The perception of reality consisting of an infinity of elements in a permanent interconnection, by sectors and subsectors, as branches and sub-branches of reality, was the result of man's first contact with and first perceptions of the environment. Later, out of the

urge for knowledge, the scientific branches were grouped to such an extent as to shed light on the deepest layers of the field of interest. Yet, as many elements could not be classified in one scientific field or another, man decided to begin a more complex and appropriate approach to reality.

Environmental research has become a concern of today's society, interested in ensuring an easy and comfortable future, but also in "anticipating and combating natural and technogenic events, potentially destructive in the short, medium and long term"<sup>1</sup>.

A large number of new notions have appeared in Romanian, which has led to an increased interest in the study of terminology. This permanent enrichment of the Romanian vocabulary is supported by the flexibility and hospitality that characterize this compartment of language, in fact, the most subject to change. Environmental terminology, viewed as a set of terms specific to science, is increasingly attracting the interest of researchers, due to the global changes in recent years.

The analysis of environmental terminology is of linguistic interest and can be made from multiple perspectives (semantic, morphological, stylistic-functional, etymological). The very concepts of the environment are elements of research for specialists and linguists. The information from different scientific areas, geography, chemistry, biology, technology is correlated to form a unitary whole, which we generically call *environment*.

In this paper, we aim to analyze the semantic relations of synonymy between the lexemes that make up the environmental field, seeking to back up the theoretical notions with conclusive examples.

### **The synonymy relation**

In the common language, synonymy is an indicator of expressiveness, but in the analysis of terminologies, from the point of view of linguists, the relation of synonymy opposes the principle of univocity and precision that each terminology must comply with<sup>2</sup>.

In this study, we will focus on the synonymy relations established between environmental terms, starting from the interpretation of this semantic concept by reference to the terms in the field of terminology.

Regarding the terminological sphere, in order to establish a synonymy relation between two or more terms, we can use a series of criteria, such as: similarity of meanings, identical distribution, reference to the same concept<sup>3</sup>.

Various types of synonyms have been outlined in the literature: *total (absolute)* and *partial synonyms*, *synonyms according to the denoted* and *synonyms according to the signified*, noting the possibility of delimiting them according to the degree of exteriorization of an attribute or quality.

In our study we aim to identify synonymy situations in environmental terminology, while defining the synonymy of terms by the formal (partial) difference of lexical units, characterized by identity, as well as by semantic similarity, which later determines the degree

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<sup>1</sup>Apud Wright, Richard T., Boorse, Dorothy F., 2011:16, "The long-term well-being of this planet and its inhabitants is in jeopardy and that to create an enduring human presence we must make a massive course change. We must transit to a sustainable society. A sustainable society seeks balance between human and ecological needs. Its economic systems serve people and the planet. Creating a sustainable society may be our only realistic hope for surviving on a finite planet, but it will not evolve without foresight, planning and action."

<sup>2</sup>Apud Mincu, 2015: 878-879.

<sup>3</sup>Apud Teodorov, 2019: 117-119.



of synonymy: absolute or partial. We will present some situations of synonymy that are established between the environmental terms as follows:

### 1. Term versus terminological definition

Either by using synonyms or equivalents from other languages, or by using synonyms from the same language or by intralinguistic paraphrasing<sup>1</sup>:

To illustrate this type of synonymy, we will use examples from the field *Atmosphere. Air quality. Pollution*, referring to the categories in which we can integrate the terms of each field: *generic notions, processes, phenomena, instruments*.

1.1 generic notions: *atmosfera*/ 'atmosphere' - (in a broad sense) the gaseous envelope accompanied by small amounts of liquid or solid particles surrounding a planet; (in a narrow sense) a layer of the atmosphere closest to the ground in which meteorological phenomena occur (DEM: vol I: 177); *ionosferă*/ 'ionosphere' - atmosphere located at an altitude of 70 to 500 km, in which free ions and electrons are in sufficient quantity to reflect electromagnetic waves. There are two strongly ionized layers: the first is Kennely Havyside at an altitude of 100 km and the second Appleton at an altitude of 200-300 km. In addition, there are less ionized layers that have the property of reflecting radio waves, allowing radio connections around the globe (DEM: vol. I: 815);

1.2 processes: *dispersie*/ 'dispersion', a phenomenon of spatial decomposition of a radiation in the elementary monochromatic components, due to the frequency dependence of the phase velocity. In the case of d.light, this dependence is manifested by the fact that the refractive index of the traversed environment depends on frequency. The best known physical manifestation of dispersion is the decomposition of white light into the colours of the rainbow. (DEM: vol I: 509); *disociere*/ 'dissociation' (phys., chem.), the decomposition of a molecule into ions or groups of atoms. The dissociation of the molecules of a solution into positive and negative ions, as a result of the interaction with the solvent is called electrolytic dissociation (DEM: vol I:509).

1.3 phenomena: *halou*/ 'halo' - an optical phenomenon that consists of light rings around the Sun or the Moon due to the reflection, refraction and dispersion of light by ice crystals in the atmosphere at high altitudes; dark circles (DEX: 499); *miraj*/ 'mirage' - an optical phenomenon produced by the gradual refraction of light in layers of air with different densities, due to which, especially in the desert or at sea, inverted images of parts of nature, distant objects, etc. emerge on the horizon, as if reflected in water (DEX: 727);

1.4 instruments: *barometru*/ 'barometer' - an instrument for measuring the pressure of the atmosphere (the height of a place) and, thus, for indicating the probable changes of the weather (DEX:99); *spectrometru*/ 'spectrometer' - an optical instrument used to study spectra by measuring the intensity of each monochromatic radiation in the spectrum (DEX:1146).

One can notice that the specialized dictionary, DEM, was mainly used to illustrate the synonymy relation between the term and its definition, the information in this dictionary having a high degree of specialization and rigour. The general-purpose dictionary was used for terms that are not recorded in DEM.

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<sup>1</sup> Apud Mincu, 2015: 880.

## 2. Syntagmatic synonymy<sup>1</sup>,

Which involves explaining the terms in texts popularizing the environmental field. In order to exemplify this relationship, we will use terms belonging to the field *Nature protection*, focusing on the phrases that denote generic processes or notions for environmental terminology.

2.1 generic notions: “The protected *natural areas* of national interest that make up the national network of protected natural areas in Romania, have been designated according to the classification of the International Union for Conservation of Nature (IUCN). Currently, the protected natural areas of national interest occupy approx. 8% of Romania’s surface.” (<http://www.anpm.ro/>); “*Wastewater*, resulting from domestic and sanitary use or from industrial use, is another important category of water, which requires the analysis of wastewater (analysis of used water). Faecal *wastewater* is loaded with large amounts of organic substances, ammoniacal compounds, greases and detergents. Industrial wastewater is very diverse, containing the compounds present in the technologies from which it comes. To protect the environment against pollutants transported by these waters, control is performed on the concentration of organic compounds, soluble compounds in organic solvents (fats, oils, hydrocarbons), heavy metals (e.g. Cd, Cr, Cu, Hg, Pb, Ni, Zn, etc.), which are toxic to aquatic organisms, toxic compounds such as cyanides, phenols, detergents, and inorganic salts.” (<https://alsenvironmental.ro/>, 08.06.2017, *Analiza apei reziduale (apă uzată)*); “ *Retezat National Park* is also called “the land with blue eyes”, it is the most important *nature reserve* in our country, a natural monument, internationally recognized as a biosphere reserve, with an area of 20,000 ha, located in the southwest of Hunedoara County.” (<https://www.directbooking.ro/>).

2.2 processes: “The Europeans strongly believe in *nature conservation*. However, many know nothing about the measures taken by the EU to protect the environment and biodiversity. The Commission has launched a new Natura 2000 award, in recognition of excellence in nature conservation in the EU and in order to raise public awareness of the role that Natura 2000 plays in protecting our natural heritage, recognizing its value to local economies. The winners will be announced at a high-level ceremony on 21 May in Brussels. Natura 2000 is a network of very valuable protected areas in terms of biodiversity, covering 20% of the EU’s territory.” (<https://ec.europa.eu/>, 29.04.2014, *Un nou premiu pentru conservarea naturii*).

Based on the examples above, we can say that the syntagmatic synonymy relation is used to introduce specialized terms in general use, thus trying to extend the use of these phrases among large masses.

## 3. Scientific term versus popular term

In the following, we will focus on the synonymy relations established between environmental terms and the common language, according to the direction delimited by the linguist Angela Bidu-Vrănceanu, i.e. “the relationship between a certain terminology and the common language depending on the type of communication could lead to subcodes of the same terminology”<sup>2</sup>.

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<sup>1</sup> Mincu, 2015: 881 apud Ciobanu, 1998: 33.

<sup>2</sup> Bidu-Vrănceanu, 2007: 124.

We will exemplify in this context terms belonging to the subdomain *Atmospheric phenomena*, and within this subdomain we will analyze the lexical field of what we generically call *precipitation*, as follows:

*brumă*/ 'hoar-frost', "ice crystals formed by water vapours in the air and soil in contact with colder bodies" (DEM, Vol I: 257), its equivalents in the popular language are *chiciură*, *promoroacă*, meanings also marked in the general-purpose dictionary (DEX: 114);

*polei*/ 'glazed frost', "ice layers on the ground, communication routes in a glossy form, caused by the freezing of the fog, or overcooled raindrops on a soil with a temperature close to 0 degrees Celsius" (DEM, vol II: 1206) it appears in the popular language as *ghețuș*, *poledită* (the use of the diminutive in this example implies the popular perception of the meteorological phenomenon of small magnitude), *polediste* (the use of the augmentative in this example implies the popular perception of the meteorological phenomenon of high magnitude), all these semantic equivalents being rendered in the general-purpose dictionary (DEX: 817).

We will also analyze a series of terms included in the field *Ambient noise*, starting from the generic term *noise*, as follows:

*zgomot*/ 'noise', "a complex of non-periodic sounds with unpleasant insurgency that affects the psychological and even biological state of humans and other organisms in nature. Noise damage affects all human communities. They are present especially in the urban environment" (DEM, VOL 2: 1629), it has the following equivalents in the popular language: *vâjâit*, *vuiet*, *vacarm*, these lexemes being recorded in the general-purpose dictionary (DEX: 1348).

## Conclusions

In this paper we have tried to illustrate some of the synonymy situations that appear in environmental terminology, using terms and phrases from three of the six fields of reference for environmental terminology. Terminological synonymy takes into account the capacity of the lexemes of the Romanian language to name one and the same specialized notion, associating names from the specialized language and the common one, thus popularizing the terms of the environment field. Environmental terminology is, therefore, a vast field which provides, through the fields that make it up, the possibility of lexically and semantically analyzing and interpreting a multitude of terms, each with particularities that need to be ordered and classified, thus emphasizing the importance of the study of terminologies in contemporary society.

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## FINDING TRUTH AND ROMANCE IN A.S. BYATT'S *POSSESSION*

Adriana Nicoleta DINU (GAVRILĂ)

University of Craiova, [adrianadinu2005@yahoo.com](mailto:adrianadinu2005@yahoo.com)

### Abstract

*Possession* is an extraordinary novel with a triumphant love story. It is the tale of a pair of young scholars researching the lives of two Victorian poets. As they uncover their letters, journals, and poems, and track their movements from London to Yorkshire—from spiritualist séances to the fairy-haunted far west of Brittany - what emerges is an extraordinary counterpoint of passions and ideas.

Randolph Henry Ash, a great though fictional Victorian poet, loved two women: Ellen, his wife, and Christabel, a poetess. He and Christabel shared a passion for poetry. Their love was like a madness, a possession. Most Ash scholars thought that Ellen was a dull woman and did not pay much attention to her. But she had a secret wish to be a Poet and a Poem which remained unfulfilled.

How well can anyone know a historical figure? How well can one person know another? What really matters? What most matters? When the lights go off, and when one's mind drifts, and sometimes finds its way home, where does it go? How well can we know one another? Does anything remain?

This essay explores those questions as asked and answered in A.S. Byatt's masterpiece, *Possession*.

In my view, it is the most romantic novel in the English language – the most stirring novel about romantic love, and about the inner recesses of the human heart. Fitting its title, it is also a novel about possession, and of multiple kinds.

### Keywords

Postmodernist, intertextuality, romance, gothic fiction, Victorian, skepticism.

### 1. Introduction

*Possession* is a multileveled postmodernist commentary on the Victorian romance with compelling and often very moving characterizations. The novel indicates that the Past might be considered invaluable to the contemporary world; however, the past proves that it is not

only worth investigating but also worth rich in what it reveals. Fiction and history are blended to create a new understanding of the past and the present as well. The quest of knowledge pursued by the contemporary academics results in discoveries that affect the past, present even allocate for shaping the future. Thus, the huge passion for the past form, a postmodernist view that affects our understanding and perception. The story within the story swings the readers between two different worlds and puts them in a position allowing them to have multiple judgments, truths and interpretations. Also, the outstanding variety of the narrative technique employed in the novel is facilitated mainly due to the postmodernism tools with which the novelist is best equipped with. Thus, intertextuality, pastiche, epigraphs, historical metafiction, and unattainability of truth are skilfully used by Byatt to present her ideas and concepts in shaping an outstanding and brilliant postmodernist novel that can compete all limits. *Possession* invites the reader to compare and contrast the past and the present and find out the possibility of what conclusions or outcomes can be reached.

## 2. Storyline

The novel begins with a poem, supposedly written in 1861 by one of Byatt's four principal protagonists, a celebrated, fictional poet named Randolph Henry Ash. Drawing on *Genesis*, it starts:

*These things are there. The garden and the tree  
The serpent at its roots, the fruit of gold  
The woman in the shadow of the boughs  
The running water and the grassy space.  
They are and were there.*

By the book's end, those words – *They are and were there* – come to have a much deeper resonance.

Byatt immediately introduces us to another principal protagonist, Roland Mitchell, a contemporary figure who is researching Ash's work in the London Library. Roland is small and weak; his girlfriend calls him "Mole." In one of Ash's dusty old books, Roland happens upon two curious letters, written by Ash. Both are written to a *Dear Madam*, and both are evidently discarded drafts. Ash never sent them.

The first begins, *Since our extraordinary conversation I have thought of nothing else*. The second adds, *Did you not find it as strange as I did, that we should so immediately understand each other so well?* It continues, *I cannot but feel, though it may be an illusion induced by the delectable drug of understanding, that our meeting was also important interesting to you, and that however much you may value your seclusion [1]* – and then the text trails off. These are unmistakably love letters, as shown not only by their combination of boldness and restraint, but also by Ash's evident concern to get them exactly right, and by his ultimate decision to mail neither.

Roland has made one major literary finding that might launch his career. He also has a secret. He is intrigued, in a way possessed. Who is this *Madam*? What light do these letters cast on Ash's life and work? Ash had been known, after all, to be in a long, happy marriage. *Scholarship might have to reassess all sorts of certainties*. Roland steals the letters from the London Library. They are his. He tells no one about them.

Pouring over old texts written by Ash's contemporaries, he comes across a brief reference to a breakfast party, attended by seven people, including *Miss Lamotte and her friend Miss Glover*. He learns of Christabel LaMotte, a poet who was obscure in her time, but is now

widely admired, especially among feminists. One of the world's leading experts on LaMotte turns out to be Dr. Maud Bailey, a tall, glamorous professor who (according to one of her former lovers) *thicks men's blood with cold*. With LaMotte and Maud, the quartet of Byatt's major protagonists is complete.

In due course, Roland meets *the formidable Maud*, as she is known, who shows him a journal from Blanche Glover – evidently LaMotte's friend *Miss Glover*. It is evident that the two lived together. As we learn, they were in a kind of marriage (and almost certainly lovers). At one point, Glover's journal notes that LaMotte *is much exercised about a long letter which arrived today, which she did not show me, but smiled over, and caught up and folded away*. (Like Roland, LaMotte had a secret letter.) Could the long letter have been from Ash? Five weeks later, Glover writes: *Letters, letters, letters. Not for me. I am not meant to see or know*. And two weeks later: *So now we have a Prowler. Something is ranging and snuffing round our small retreat, trying the shutters and huffing and puffing insider the door*. [1]

Ronald suspects that his letters are indeed from Ash, who became the Prowler. He discloses his secret to Maud, and he shares the two purloined drafts. (So they have a bond.)

Ronald and Maud make their way to LaMotte's old home, now owned by her sister's great-grandson and his wife. There they discover a cache of letters – an extended correspondence between Ash and LaMotte. Ash's initial letter – the one he actually mailed – is a far more restrained, cautious, and stilted version of his drafts, emphasizing his *hope that you too enjoyed our talk*, and gently requesting a visit. LaMotte's response does not agree to that request, but it has humor and a touch of flirtation. She encloses a poem: *Now would you not rather have a Poem, however imperfect, than a plate of cucumber sandwiches, however even, however delicately salted, however exquisitely fine-cut?* [1] The letter ends, *Yours to command in some things, Christabel LaMotte*.

Forbidden by LaMotte's descendants to read all of the letters, Ronald and Maud jump to the final ones. LaMotte writes, *All is indeed at an end. And I am glad, yes, glad with all my heart. And you too, you are sure, are you not?* [1] Ash responds: *I shall forget nothing of what has passed. I have not a forgetting nature. (Forgiving is no longer the question, between us, is it?) You may rest assured I shall retain every least word, written or spoken, and all other things too, in the hard wax of my stubborn memory. Every little thing, do you mark, everything*. [1] He signs off, *Yours to command in some things, R.H.A.*

Eventually Roland and Maud obtain permission to read the entire correspondence. The letters begin with great delicacy. Ash is the pursuer, but in a way LaMotte is the bolder; she writes with more energy, and she is full of surprises. Early on, here is Ash to LaMotte, at the end of a long letter about poetry: *I hope for a letter in answer to all my rambling nonsense— which I hope has given no offense to one I hope to know better*. Again, Ash to LaMotte: *I may call myself your friend, may I not? For my true thoughts have spent more time in your company than in anyone else's, these last two or three months, and where my thoughts are, there am I, in truth*. [1]

LaMotte to Ash: *It has been borne in upon me that there are dangers in our continued conversation. . . The world would not look well upon such letters – between a woman living in a shared solitude as I do – and a man .... Do you not think it would be better – if we were to cease to correspond?* [1] Ash to LaMotte: “Forgive me this necessary failure in delicacy – one thing your letter does is define us fair and square in relation to each other as a man and a woman. ... No – my dear Moss LaMotte – I do not (on the evidence you have offered) think it would be better if we were to cease to correspond. LaMotte to Ash: *There are things we*

*have not said to each other beyond the – One – you so starkly – Defined. I know in my Intrinsic Self – the Threat is there. Be patient. Be generous. Forgive.* [2]

It turns out that Blanche Glover, threatened by the continuing correspondence, found and shredded many of Ash's letters before they arrived (including an enclosed poem). Learning of the deception and the destruction, LaMotte writes, *I cannot be sure that any further communication of yours will reach me – intact – or at all . . . I have an apology that I wish to make in Person. Here is your Olive-branch. Will you receive it? Oh, the lost poem –.*

After one of their walks, Ash writes to LaMotte: *I shall see you – as you were the moment before the madness – until the day I die. . . . The unforgivable embrace was no sudden impulse – no momentary excitement – but came from what is deepest in me, and I think also what is best. I must tell you – ever since that first meeting, I have known you were my fate, however from time to time I may have disguised that knowledge from myself.*

### 3. Streamlining past and present

In this novel, the past is retrieved through a collage of pseudo-historical documents and intertexts. *Possession* is written at a time Britain was involved in negotiating and redefining its post-imperial identity. Here Englishness is mainly reflected in the interaction between history and myth.

The novel shows that the Victorian age is seen as dark, gloomy and full mysteries. A good example of this perspective is best explained through Ash's volume of the poems which are found by Roland in the library. Roland explains to Maud that he takes Ash's letters from the library "because they were alive" [1]

He introduces, then, the idea of living past: *The book was thick and black and covered with dust . . .* [1]. The description is highly significant as it shows how the Victorian age is seen by the 20th century scholars. Ash's book is described as unattractive, not worth analyzing and dirty which makes people detest touching it. It also indicates that this book has been forgotten, and Ash was a poet underestimated by his contemporaries as well as his modern readership. Most importantly, the book foretells the quest for uncovering the great mystery. *Possession* throws doubt upon the fact that we can trace the past from its documented traces. It raises the question of how we know the past by extending it to demonstrate history's capacity to provide a partial rendition of it. It also indicates that most lives are not open books; therefore, traditional histories have no way of documenting secrets. As a result, the force of the past on the present becomes so strong that the reader often cannot tell which couple the narrative refers to.

Byatt, by using the pronoun *they* and *the man and the woman* might indicate the falseness of bringing both past and present into a streamline. Moreover, certain objects are used to merge the present and the past such as LaMotte brooch (which Maud wear) Ash's pocket watch (which Cropper owns). Roland's portrayal of the past as a present-day and the parallel of the two couples force construct a recurring time frame that opposes the stifling linear time frame. Thus, in the novel, Roland and Maud are described "paced well together", [1] and in the Victorian narrative Ash tells LaMotte *We walk well together our paces suit* suggesting a strong parallel between the two couples. In other occasion Roland refers to Maud as a *princess suffering the muffled pea*, whereas Ash refers to the mattresses upon which LaMotte sleeps as *separating a princess from a pea*. Roland suggests that *were being driven by a plot or fate that seemed, at least possibly, to be not their plot or fate but that of those others*. He, then, realizes the connection between him and Maud as the present couple, and Ash and



LaMotte as the past couple. The past and present accordingly invites to modify the narrative style and update it. Moreover, the double plot structure of the novel (20th C. academics investigating the truth of the fictional Victorians dramatize, Hadley asserts, *the relationship between the present and the past*. [5] However, past is privileged rather than the present which we may think the case is.

Byatt combines the Victorian moment of fragmentation with contemporary postmodern conceptions of narrative. She renews the recurring notion of time and makes the combination of past and present a positive experience. Finally, Byatt's argues, in her selected essays *On Histories and Stories that we cannot understand the present if we do not understand the past that preceded and produced it*. [1]

In *Possession*, periphery characters are developed through various forms of narrative, including long extracts of poetry and romantic correspondences shared between Ash and LaMotte, journal entries penned by Ellen Ash and LaMotte's cousin Sabine, letters written by several of the Victorian characters, and historical biographies and essays written by Mortimer Cropper and Beatrice Nest. Although the novel does occasionally include conversations between the protagonists and the other scholarly contemporaries, the manner in which Roland and Maud are developed is distinctly different from the manner in which the reader comes to learn about the writers within the novel. While the protagonists are developed through the main plot of the novel, periphery characters are developed primarily through their respective forms of correspondence and the scholarship concerning them. Much of the novel, therefore, becomes a quest for both the literary scholars within the novel and the readers of *Possession* to exhume the meaning within the texts and to decide whether the representation of these authors within current literary scholarship is accurate.

By demonstrating how each of her characters approaches a text with his or her own prior knowledge and understanding, the novel suggests that the path to discovering or —possessing the truth by way of determining the author's intended meaning of any given text is often thwarted by the experiences and preconceptions of the reader. Since all of the readers of the Victorian works are literary scholars and writers, and *Possession* is set in a world infatuated with academia and modern literary lenses, Byatt shows the limitations of using one particular theory as a method of extracting truth from a text. Rather than commending her scholarly characters, Byatt discernibly satirizes their myopic views of literary analysis and deems them incapable of obtaining the true meaning of the text by way of their circumscribed literary theories and traditional understanding of history and culture. By intentionally aligning her characters' principles concerning scholarship with postmodern and poststructuralist schools of thought and thereafter calling attention to the shortcomings of each character's approach to literary analysis, Byatt discredits and exposes the inadequacies of each theory and focuses particularly on each theory denial of the author's control over his or her text and the absence of truth. Although she does not categorically dismiss the usefulness of postmodern scholarship, Byatt does however demonstrate the fundamental iniquity of the postmodernist displacement of the author and the complete nullification of intended meaning and implicit truth. In the same manner that Byatt neither completely condemns nor fully endorses her postmodern scholars, her novel is neither entirely postmodern nor is it a traditional romance. [4]

Although the novel has many postmodern characteristics such as parody, metafiction, and fragmentation, Byatt also constantly overrides postmodern precepts by including devices inconsistent with postmodernism, such as an omniscient narrator that allows for the whole

story of the past to be told and a prologue that offers indisputable truth before the novel has even begun; and rather than allow for multiple versions of the - truth to remain plausible in her novel's closing, Byatt ends the novel in a definitive traditional manner undermining a postmodernist reading of the text. [6]

Ultimately, we argue that Byatt uses postmodern conventions to critique and deconstruct postmodernism itself. To further our argument, we shall use Jameson's critiques and analyses of postmodernism, particularly his critiques of postmodern representations of history. In his definition of postmodernism, postmodern consciousness, may amount to not much more than theorizing its own condition of possibility, which consists primarily in the sheer enumeration of changes and modifications. [3]

Becker explains that Byatt's plot in *Possession* is structured by this desire to know. Indeed, Byatt's characters are so much driven by their desire to know that they lie to their superiors, break academic rules, dig up graves, and even steal historical letters; in the end, however, the desire to truly know is well worth the scholars' efforts and brings about an epiphanic transformation in all of the scholarly characters. [5]

Not only does Byatt focus on the value of the quest for meaning and truth, but she instills this desire for possession of knowledge and truth in her readers as well; and in the same way that the novel concludes with a sense of hope for our protagonists, so are the readers of *Possession* left with a renewed hope for our postmodern world.

As readers of *Possession*, we gain the opportunity to enter imaginatively into the consciousness of earlier times, and to make contact [...] with lost desires and traditions that could restore faltering aspects of our culture [7]. Although values such as concrete knowledge and truth are contradictory to postmodernism, just as Byatt believes in the importance of knowledge, meaning, and truth, she challenges readers of *Possession* to do the same, and rather than submit to our culture, she advocates considering a more collective, conscious approach to finding truth.

### Conclusions

In *Possession* all of the characters look to possession as a way to counter their feelings of lack, as though authority filled their personal void. We pursued the secondary characters as a way to broaden the previous readings of the theme of possession. The novel complicates how we read possession as there is no definitive meaning. Possession in *Possession* can be positive when it is mutual and negative when it is obsessive.

This novel is about the ways in which characters attempt to create stability in an unstable world through acts of possession. These acts are used by characters to create their ideal selves and to reorganize others: possession is an exertion of power. The possessor tries to be the God who, in the biblical tradition, "created mankind in His own image". [8]

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# REFLECTIONS ON E.U. DISCOURSE PRODUCTION AND CONSUMPTION

Teodora FLORICĂ (DRAGOTĂ)

University of Craiova, teodragota.cntv@yahoo.com

## Abstract

The present paper proposes an analysis of what, after the socio-political centralization of the EU, has emerged to be a new standardized type of language which European institutions are nowadays using. The fact that this type of specialised language and discourse is in search of identity is reflected in the various labels attached to it: *Brussels language*, *Eurolegalese*, *Eurolanguage* or *Eurospeak*. Besides its use as a jargon, EU terminology has pervaded ordinary language as the citizens of the Member States are exposed to it on a regular basis either when dealing with official E.U. documents or when broadcast in mass-media. More importantly, EU documents are primarily drafted in English and afterwards translated in the official languages of the Member States (enjoying equal status as authentic versions), which means that English managed to impose most of the linguistic and stylistic conventions. To put it in a nutshell, the *Eurolanguage* has become the language of the administrative structures, of the political speakers, a language that some may regard as a language which sometimes reminds of the wooden language.

## Keywords

Eurolanguage, EU discourse, linguistic and stylistic conventions

## 1. Introduction:

*A language is not just words. It's a culture, a tradition, a unification of a community, a whole history that creates what a community is. It's all embodied in a language.*  
(Noam Chomsky, 2010)

Although there are now 24 official languages in the European Union language portfolio, in practice, there are two main working languages: English and French. It has become more and more obvious that European languages have come to share a common vocabulary when it comes to EU official documents; furthermore, English enjoys a special status at the EU level, being a language that citizens of the Member States are adopting either when dealing with documents or in an unconscious way through mass-media. English has also managed to impose its functional and stylistic conventions (in terms of institutional discourse structure) as EU documents are primarily drafted in English and afterwards translated in the official languages of the Member States (enjoying equal status as authentic versions), and on account of the fact that people have access to EU law and to key political documents.

Although over the years of EU construction, UK has not consistently built an image of a united Europe, always showing some reticence, British English has played a leading role in all the European oral and written discourse, being sometimes perceived as a killer language, as it always imposes new terms in the official documents and it is preferred in communication. It is what Kresser identifies as semiotic resources, which

*exist in different ways for different people and groups. The English language, as a resource, provides hundreds of thousands of words, but only language specialists use more than 18,000 of them and most people get by with 6,000-7,000. Many semiotic resources are reserved for specialists, or known in different ways by those who actively use them for semiotic production and those who are their 'receivers' ('consumers', 'users', etc.).*[1] (p. 112)

## **2. Discourse theory evolution in Europe**

Discourse theory emerged in the late 1970s offered a new analytical perspective which focused on its language production rules and mechanisms. Nowadays, discourse theory is highly popular among academics and constitutes a well-recognized branch well connected to social and political sciences as aptly put by Aijmer: "*Language needs to be studied in relation to aspects of the communication situation and the wider cultural context.*" [2] (p. 1)

Howarth and Torfing offers a perspective of how discourse theory imposed in different European countries:

*In countries such as Britain and Denmark poststructuralist discourse theory is one of the predominant intellectual currents and has a strong organizational support. In other countries such as the Netherlands, Germany, Greece, and Austria discourse theory is also strong and well represented amongst political scientists. France has its own peculiar tradition for discourse theory, which is much stronger within philosophy and sociology than in political science. Countries like Italy and Spain appear to be less inclined towards discourse theory, although exceptions to this rule exist.* [4] (p. 3)

Unlike many other languages in which *text* refers to written production and *discourse* to oral form of expression, in the English-speaking world, *discourse* is commonly used to designate both oral and written texts. One cannot separate the discursive event from the social event that created it and cannot forget that it also shapes it. Language use is

interconnected with social identities, social relationships and it undepins a system of knowledge and beliefs. When analyzing discourse we actually analyze not only the ideological dimensions of language but the way ideology materializes in language.

Therefore, the EU discourse should be examined from a multisided perspective:

*Discourse as text* – which operates essentially within a textual space (language structure and its functions/ intertextuality).

*Discourse as genre* - an analysis beyond the textual product to incorporate context in a broader sense, the way text is constructed, but also for the way it is often interpreted, used and exploited in specific institutional or more narrowly professional contexts to achieve specific disciplinary goals.

*Discourse as social practice* - within a much broader social space, where one may essentially need social and pragmatic knowledge in order to operate effectively.

### **3. EU. Discourse shaped by EU evolution**

Mainstream literature points out to the idea that English in the EU discourse has more and more defined itself as an identity shaped by the social, cultural and economic context of EU, the EU discourse becoming a “hyper genre” or a “super genre” [3] and resulting in the “*Europeanisation*” of the official documents in terms of global structures, textual formats, lexical and syntactic influences, etc.

EU discourse has always reflected the way the leaders viewed Europe at a certain point in time. De Gaulle`s slogan was *L`Europe des patries* with the respect of the state-nation, and in the 1980s, the bearers of the French revolution principles of human rights came with the new state-like role of European Community. Soon two European models were created: the French one whose heart beats in French and the German one, not very shaped and without borders; the latest important political event of *Brexit* which will probably trigger new changes both in the EU vision and discourse.

The EU context, globalisation, cultural awareness and technological change have been significantly impacted by English in creating a specialised *language* pertaining mainly to the administrative and legal fields. Some scholars label this specialised language *Eurolegalese*, thus associating it to a professional jargon.

Discourse can be seen both as a result of social mechanisms as well as being conditioned by social mechanisms. However, discourse changes often come with new tendencies and issues from politics: ”All discourse forms, especially those used in institutionalized contexts, are socially constructed and negotiated.”[3] (p. 234)

Under the circumstances, we can approach the EU discourse as a language which consists of social identities, social relationships and a system of knowledge and beliefs. We can also note that *EU language* has gradually become a system of specific terms, rules and new vocabulary, which makes it difficult for the people with no frequent access to EU texts to understand and use this specialised language appropriately. EU English is a specialised language shaping the EU discourse, which, in turn, can be considered a distinct genre with implications at the individual and collective level of language users. However, we discuss about the EU discourse without having in view national identities as the relationship nation/state.

Nevertheless, for any European citizen, the EU identity becomes prepotent as this is reflected in the widespread of the EU discourse and terminology.

#### 4.A permanently regulated language

With a permanent staff of around 1,750 linguists and 600 support staff, the European Commission has one of the largest translation services in the world, a pool of 3,000 freelance interpreters and about 250 support staff. Therefore, English as used in the production of EU documents could be rightly termed *Europarl*, perhaps, implicitly drawing a comparison with the common parlance with respect to its magnitude. [2] (p. 79)

The fact that European institutions deal with all aspects concerning its citizens' life and every field of activity has enhanced its status, prestige and large-scale adoption. In January 2016 an English language guide, updated in 2020, was published, which is in fact a handbook for authors and translators in the European Commission, providing important benchmarks in the form of a set of accepted linguistic conventions; it therefore refers to recommended in-house usage, for functional purposes. The guide explains in the introductory part that:

*Writing in clear language can be difficult at the Commission, since much of the subject matter is complex and more and more is written in English by (and for) non-native speakers, or by native speakers who are beginning to lose touch with their language after years of working in a multilingual environment.* [5]

The document refers to the language used in the European institutions as *Eurospeak*, which sometimes, in working commissions is trying to be very concise and even end up as a list of abbreviations which may irritate the reader. By contrast, the in-house jargon is not appropriate in documents addressing the general public, such as leaflets or web pages. Information of practical use, e.g., when applying for jobs or accessing funding, must be immediately understandable even to those unfamiliar with the workings and vocabulary of the EU. This should not be taken to imply that *EU English* is different from *real English*; it is simply a reflection of the fact that the European Union as a unique body has had to invent a terminology to describe itself. This is what the guide also mentions in its introductory part:

*In legislative texts, accuracy and clarity are of course paramount. But legal or bureaucratic language that we might regard as pompous elsewhere has its place in both legislation and preparatory drafting, though the specialist terms must be embedded in rock-solid, straightforward English syntax.* [5]

To have a clearer picture of the creativity of the EU jargon, we also mention Erasmus+ guide terms such as: *capacity-building*, *Knowledge Alliances*, *Sector Skills Alliances*, etc. which are rather vague and opaque to the lay population. More recent phrases such as *Green deal* or *Green corridors* have quickly become part of a common vocabulary as different representatives of European institutions came with explanations regarding them. The word *green* seems to have extended its meaning from something referring to *environmentally-friendly* to something meaning *free, protected way* as in the second phrase.

*Brussels language* has slowly started to behave as a general transmitter and spreader of norms and vocabulary standards, being, in its turn, a highly regulated one starting from punctuation to (following the English rules) Transliteration Table for Cyrillic and Forms of

Address as shown in the *English Style Guide. A handbook for authors and translators in the European Commission*. Translation of a text does not only employ finding the exact corresponding words in the foreign language, as EU English terminology is invading the languages, but making a good and overall interpretation of it, conveying the initially intended message. [5]

These regulations give accuracy, predictability and coherence to all European documents and show that EU English is not a different language, but it is simply a reflection of the fact that the European Union is a unique body that has to invent terminology and regulations to better describe itself, to send clear and correct messages.

### **Conclusions**

We now have *EU language*, a language of the new administrative structures, of the political speakers, which some may regard as another wooden language, and which seems to lack transparency. Although characterised by dynamism and stereotyping, its main role is to give directivity and orientation to the target individual which belongs to a community of Member States.

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# MILITARY VOCABULARY IN THE NOVEL *ULTIMA NOAPTE DE DRAGOSTE, ÎNTÂIA NOAPTE DE RĂZBOI* BY CAMIL PETRESCU

Loredana-Maria GHIOALĂ

University of Craiova, ghioala\_loredana@yahoo.com

## Abstract

The paper is an applied study which analyzes the military vocabulary in the novel *Ultima noapte de dragoste, întâia noapte de război* ("The Last Night of Love, the First Night of War") by Camil Petrescu. The diversity of the military vocabulary creates an ambiance specific to the modern (Proustian, city life type), subjective novel of the interwar period. The terminological analysis brings to the fore the semantic, lexical and etymological aspects of the military terms, representative of the interwar literary language, as well as the author's ability to practice the novel of psychological analysis, double experience, love and war.

## Keywords:

military vocabulary, semantics, literary language

## 1. Introduction

The interwar era or the era of contrasts, between the chronological brevity and the perfect literary brilliance, represented for Romanian literature the apogee that generated strong personalities, endowed with their own artistic visions. Thus, "the interwar period remains to this day the stage in which Romanian prose has developed rapidly, both in terms of cultivated narrative forms and in terms of value" [1] (p. 211). We are witnessing a development of the novel in which the human condition becomes the theme of the century, "in which the being is seen in its ontological dimension" [2] (p. 389).

Camil Petrescu, a subtle analyst of cases of conscience, through the modern, subjective novel, *Ultima noapte de dragoste, întâia noapte de război*(1930), brings to the fore the drama of war and love, considered "an enlarged synthesis of his qualities as a writer, which also makes him distinguish himself among the prose writers of the young generation" [3] (p. 98).

He is “the first Romanian writer to describe war as a direct experience” [3] (p. 102), being a combatant in the First World War and an exponent on whom the experience of war left its mark, both spiritually and physically, as he remained deaf in one ear.

The writer “is in the novel antihyperstylistic, a partisan of automatic dictation, within the limits allowed by the genre, an enemy of classical and fixed characterology” [4] (p. 290), about whom Nicolae Manolescu says that “he is probably the first among us who felt the need to lower, in his novels, life from stage in the street: both in the sense of introducing everyday banalities in the language of the heroes, and in that of giving up the emphasis that always marked, in the Doric novel, the speech and gestures of the characters.” [5] (p. 662). He tried not to keep anything from the previous literature, as his desire to innovate always remained intense and decisive. This aspect can be observed, at the same time, at the lexical level in this novel, with an obvious concordance between the title of the novel, the theme and the military vocabulary the author used.

## 2. Corpus-based analysis

The analysis aims at presenting the military vocabulary in the modern, subjective novel of psychological analysis of the interwar period. In addition to scientific terms, we have also presented common elements specific to the war novel. We have made a terminological analysis, which includes semantic, lexical and etymological observations, based on the research carried out by using the main general dictionaries of the Romanian language, DEX and MDA. The research of the corpus from the novel *Ultima noapte de dragoste, întâia noapte de război* by Camil Petrescu contains 51 lexical units and specialized phrases.

### 2.1. Classification of military terms

a. Weapons: *baionetă* (‘bayonet’): “[...], and in Sinaia, on every corridor, there were sentinels with *bayonets* attached to the firearms.” (p. 8), *mitralieră* (‘machine gun’): “[...] so lined up on the white road, we are the prey of *machine guns*.” (p. 202), *obuz* (‘shell’): “How am I going to survive tonight through infantry fire, bayonet fighting, hundreds of *shell* explosions?” (p. 190), *tun* (‘cannon’): “Why do you need *cannons*, sir?” (p. 106);

b. Military ranks and functions: *artilerist* (‘artillerist’): “Our regiment and the artillery regiment have only a patch of the map together, and it’s an argument, because the *artillerists* want to keep it to regulate the firing.” (p. 256), *caporal* (‘corporal’): “It’s *Corporal* Nicolae Zamfir.” (p. 196), *căpitan* (‘captain’): “*Captain* Dimiu is a conformist.” (p. 10), *colonel* (‘colonel’): “This meeting with the *colonel* [...] only strengthened my numb conviction that everything that must happen will happen.” (p. 159), *comandant* (‘commander’): “But we ‘had fortified’, with three hundred meters of trenches [...] only the parcel of green grass between the little house that served as officers’ mess and the little house where the battalion *commander* lived.” (p. 8), *general* (‘general’): “If our *generals* don’t know an elementary principle of tactics: that a poorly engaged battle must not be continued, but another should be provoked, like Joffre at the Marne.” (p. 280), *grănicer* (‘border guard’): “[...] our *border guard* will ask the Hungarian customs officer for a light .” (p. 193), *husar* (‘hussar’): “The *hussars* gained courage and occupied a hillside at the skirts of the village.” (p. 237), *maior* (‘major’): “Gentlemen, it’s war... and he made me *major*.” (p. 184), *ofițer* (‘officer’): “All fourteen *officers* of the covering battalion are huddled here [...]” (p. 9), *ordonanță* (‘orderly’): “And he gave the carefully and thoughtfully folded napkin to the *orderly*.” (p. 11), *plutonier* (‘first sergeant’): “It was *first sergeant* Raicu, who was waiting for us to finish the meal.” (p. 15), *santinelă* (‘sentinel’): “[...], and in Sinaia, on every corridor, there were

*sentinels* with bayonets attached to the firearms.” (p. 8), *sergent* (‘sergeant’): “If *Sergeant Florea* says so, this is how it should be.” (p. 233), *soldat* (‘soldier’): “There is no trace of *soldier* in Transylvania and they have come to eat even dead animals.” (p. 165), *sublocotenent* (‘second lieutenant’): “In the spring of 1916, as a fresh *second lieutenant*, for the first time concentrated, I had taken part, with an infantry regiment [...] in the fortification of Prahova Valley [...]” (p. 7);

c. Military units and subunits: *avanpost* (‘outpost’): “This is to the delight of the cavalry reconnaissance sent by the division, which doesn’t have the courage to cross our *outpost* line [...]” (p. 241), *avangardă* (‘advanced guard’): “[...] and his bullet hit the colonel in the head, who had led the *advanced guard*.” (p. 195), *batalion* (‘battalion’): “The covering front of our *battalion* stretched for about ten to fifteen kilometers along the frontier [...]” (p. 8), *baterie* (‘battery’): “An artillery battery of 75 hits hard the skirts of the village where the officers’ mess is, and we leave it in a hurry.” (p. 247), *brigadă* (‘brigade’): “A liaison officer tells me that the order was countermanded, that the XR regiment, next to our brigade, will pass first.” (p. 193), *companie* (‘company’): “Lieutenant, tonight our *company* will give three posts!” (p. 15), *divizie* (‘division’): “He was with another officer of the *division* [...]” (p. 158), *escadron* (‘squadron’): “From the fair, you can now hear a clatter like *squadrons* galloping on the road towards us.” (p. 198), *regiment* (‘regiment’): “Our *regiment* and the artillery *regiment* have only a patch of the map together, and it’s an argument, because the artillerists want to keep it to regulate the firing.” (p. 256);

d. Military actions and tactics: *artilerie* (‘artillery’): “We have no *artillery*, gentlemen...” (p. 108), *atac* (‘attack’): “[...] the enemy who was coming to *attack* would fall, carelessly, into these pits [...]” (p. 7), *bombardament* (‘bombing’): “The *bombing*, which had faded out in the village, resumes again.” (p. 272), *(a) dezerta* (‘to desert’): “If tomorrow evening they don’t let me go in two days, I will *desert*.” (p. 18), *instrucție* (‘instruction’): “In reality, time passed with the *instruction* on a pretty large meadow [...]” (p. 8);

e. Military constructions: *cazarmă* (‘barracks’): “Uncle Tache lived on Dionisie Street, in an old house, as big as a *barracks*, without receiving anyone, even more stingy and grumpy since he had fallen ill.” (p. 22);

f. Generic names: *armament* (‘armament’): “I’m hurrying to the *armament* warehouse to count the cartridges [...]” (p. 192), *armată* (‘army’): “[...] several hundred meters of toy trenches were meant to illustrate the tactical principles of the invincible Romanian *army*.” (p. 8), *cantonament* (‘cantonment’): “We are on our way to the *cantonment* [...]” (p. 280), *dezertor* (‘deserter’): “They can call me, if they want, *adeserter*.” 176), *flanc* (‘flank’): “I understand that we will surround the fair to give a ‘flank attack’ ”. (p. 202), *front* (‘front’): “The covering *front* of our *battalion* stretched for about ten to fifteen kilometers along the frontier [...]” (p. 8), *gallon* (‘braid’): “He showed us the wide *braid* on his shoulders.” (p. 184), *întăritură* (‘reinforcement’): “Of course, if any unfortunate person had wandered around ‘to see’ our *reinforcements*, he would have been arrested and probably executed as a spy.” (p. 8), *linie* (‘line’): “This is to the delight of the cavalry reconnaissance sent by the division, which doesn’t have the courage to cross our *outpost line* [...]” (p. 241), *permisie* (‘leave’): “Frankly speaking, tonight, not so much the discussion, which was no longer a mere allusion, threw me into this state of upheaval, [...] but the unsuccessful attempt to obtain from the *battalion* commander a leave of absence for Câmpulung.” (p. 9), *popotă* (‘officers’ mess’): “But we ‘had fortified’, with three hundred meters of trenches [...] only the parcel of green grass between the little house that served as *officers’ mess* and the little house where

the battalion commander lived.” (p. 8), *post* (‘post’): “Lieutenant, tonight our company will give three *posts*!” (p. 15), *poziție* (‘position’): “[...], and some persons took responsibility for the statement that we were ready ‘to the last button, to the last cartridge’, and with the science of fighting, to the conquest of any *position*, be it considered impregnable.” (p. 8), *rezervă* (‘reserve’): “[...] at this moment those who left have a view that we, the *reserve*, don’t have.” (p. 205), *tranșee* (‘trenches’): “[...] several hundred meters of toy *trenches* were meant to illustrate the tactical principles of the invincible Romanian army.” (p. 8).

## 2.2. Semantics of military terms

a. monosemantic: *armament* (‘armament’) n. n. (< Fr. *armement*, Lat. *armamentum*), *artilierist* (‘artillerist’) m. n. (< Russ. *artillerist*, Germ. *Artillerist*), *caporal* (‘corporal’) m. n. (< Fr. *caporal*), *colonel* (‘colonel’) m. n. (< Fr. *colonel*), *dezertor* (‘deserter’) m. n. (< Fr. *déserteur*), *escadron* (‘squadron’) n. n. (< Russ. *eskadron*, Fr. *escadron*), *general* (‘general’) m. n. (< Fr. *général*), *grănicer* (‘border guard’) m. n. (*graniță*+ suff. *-ar*), *hussar* (‘hussar’) m. n. (< Hung. *huszár*), *maior* (‘major’) m. n. (< Russ. *maior*, Germ. *Major*), *mitralieră* (‘machine gun’) f. n. (< It. *mitragliera*), *obuz* (‘shell’) n. n. (< Fr. *obus*), *permisie* (‘leave’) f. n. (< Fr. *permission*, Lat. *permissio*), *popotă* (‘officers’ mess’) f. n. (< Fr. *popote*), *santinelă* (‘sentinel’) f. n. (< Fr. *sentinelle*), *sublocotenent* (‘second lieutenant’) m. n. (*sub-* + *locotenent*, after Fr. *sous-lieutenant*);

b. polisemantic: *armată* (‘army’) f. n. (< It. *armata*), *artilerie* (‘artillery’) f. n. (< Fr. *artillerie*, Russ. *artilieriia*), *atac* (‘attack’) n. n. (< Fr. *attaque*), *avangardă* (‘advanced guard’) f. n. (< Fr. *avant-garde*), *avanpost* (‘outpost’) n. n. (< Fr. *avant-poste*), *baionetă* (‘bayonet’) f. n. (< Fr. *baïonnette*), *batalion* (‘battalion’) n. n. (< Pol. *batalion*, Russ. *batalion*). Cf. It. *battaglione*, Fr. *bataillon*), *baterie* (‘battery’) f. n. (< Fr. *batterie*), *bombardament* (‘bombing’) n. n. (< Fr. *bombardement*, It. *bombardamento*), *brigadă* (‘brigade’) f. n. (< Fr. *brigade*, Russ. *brigada*), *cantonament* (‘cantonment’) n. n. (< Fr. *cantonnement*), *cazarmă* (‘barracks’) f. n. (< Russ. *kazarma*), *căpitan* (‘captain’) m. n. (< It. *capitano*, Russ. *kapitan*). Cf. Hung. *kapitány*), *comandant* (‘commander’) m. n. (< Fr. *commandant*), *companie* (‘company’) f. n. (< Fr. *compagnie*, It. *compagnia*), (*a*) *dezerta* (‘to desert’) i. v. (< Fr. *déserteur*), *divizie* (‘division’) f. n. (< Russ. *diviziia*. Cf. Fr. *division*), *flanc* (‘flank’) n. n. (< Fr. *flanc*), *front* (‘front’) n. n. (< Fr. *front*), *galon* (‘braid’) n. n. (< Fr. *galon*), *infanterie* (‘infantry’) f. n. (< Russ. *infanteriia*, Fr. *infanterie*), *instrucție* (‘instruction’) f. n. (< Fr. *instruction*), *întăritură* (‘reinforcement’) f. n. (*întări*+ suff. *-tură*), *linie* (‘line’) f. n. (< Lat. *linea*, It. *linea*, Germ. *Linie*, Fr. *ligne*), *ofițer* (‘officer’) m. n. (< Pol. *oficer*, Russ. *ofițer*, Fr. *officier*, Germ. *Offizier*), *ordonanță* (‘orderly’) f. n. (< Fr. *ordonnance*), *plutonier* (‘first sergeant’) m. n. (*pluton* + *-ier*), *post* (‘post’) n. n. (< Fr. *poste*), *poziție* (‘position’) f. n. (< Fr. *position*, Lat. *positio*, *-onis*, Germ. *Position*), *regiment* (‘regiment’) n. n. (< Fr. *régiment*, Germ. *Regiment*), *rezervă* (‘reserve’) f. n. (< Fr. *réserve*), *sergent* (‘sergeant’) m. n. (< Fr. *sergent*), *soldat* (‘soldier’) m. n. (< Fr. *soldat*, It. *soldato*, Germ. *Soldat*), *tranșee* (‘trench’) f. n. (< Fr. *tranchée*), *tun* (‘cannon’) n. n. (< Lat. *tonus*).

## 2.3. Terminological considerations

From a terminological point of view, some of the analyzed military terms are characterized by interdisciplinarity:

- *atac* (‘attack’):

LM “offensive movement against an enemy, with the aim of making him retreat and destroying him” (MDA, p. 120);

LSI (Sports) “movement to start a game or half”, “initiative in the game”, “the forward line of a football, handball team, etc.” (MDA, p. 120);

(Law) “Challenge requiring the re-examination of a judgment which does not satisfy one of the parties” (MDA, p. 120);

(Medicine) “crisis, cerebral congestion, infarction, hemoptysis” (MDA, p. 120);

(Technology) “type of transmission between the engine and the drive or between the generating machine and the engine driven by it” (MDA, p. 120);

(Phonetics) “articulatory movement of the vocal cords that marks the beginning of the pronunciation of a vowel” (MDA, p. 120);

(Music) “stronger emission of a sound” (MDA, p. 120).

- *baterie* (‘battery’):

LM “artillery subunit consisting of four, six or eight cannons, with the necessary means of traction, equipment and personnel” (DEX, p. 101);

LSI (Electricity) “group of identical apparatuses, devices or associated parts for the purpose of performing an operation”, “*Electric battery* = assembly of several Leyden jars or several voltaic elements to produce electricity”, “*Solar battery* = source of energy consisting of a group of photoelectric generators with semiconductors, which transform the energy of solar radiation into electrical energy” (DEX, p. 101);

(Music) “the totality of percussion instruments (in an orchestra)” (DEX, p. 101).

- *bombardament* (‘bombing’):

LM “(explosive) projectile throwing” (MDA, p. 229);

LSI (Physics) “projection of elementary particles on an atomic nucleus” (MDA, p. 229).

- *brigadă* (‘brigade’):

LM “military unit above the regiment and below the division” (DEX, p. 130);

LSI (Forestry) (In the phrase) “*Forestry brigade* = forestry subunit consisting of one or more cantons and led by a forestry brigadier” (DEX, p. 130);

(Art) (Out of use; in the phrase) “*Artistic brigade* = group within the amateur artistic movement, which performed (short) artistic programs inspired by the life of the group of which it was part” (DEX, p. 130).

- *cantonament* (‘cantonment’):

LM “temporary settlement of military units in a locality outside the barracks” (DEX, p. 154);

LSI (Sports) “special accommodation and the period of time in which a team or a group of athletes train together (in order to participate in an important competition)” (DEX, p. 154).

- *căpitan* (‘captain’):

LM “officer ranking above the lieutenant and below the major” (DEX, p. 174);

LSI (Navy) “*Captain-Lieutenant* = rank corresponding to the captain in the land or aviation army”, “*Captain of the first rank* (or *second, third*) = rank corresponding to the colonel (or lieutenant-colonel, major)”, (Sometimes followed by the determinations “of vessel”, “of barge”, “of tug”) “commander of a military, commercial or passenger ship”, “*Port master* = person in charge of the operation of a port or port office” (DEX, p. 174);

(History) “a person commanding an army or part of it” (DEX, p. 174);

(Sports) “athlete designated to represent and lead the team to which he belongs during a competition” (DEX, p. 174).

- *divizie* (‘division’):

LM “large military unit consisting of several regiments of different branches or several warships” (DEX, p. 352);

LSI (Sports) “each of the qualification categories of sports teams” (DEX, p. 352).

- *front* (‘front’):

LM “a place where military battles take place in time of war; the totality of the military forces operating on the battlefield under a single command”, Expr. “*To break the front* = breaking the enemy’s line of defence, forcing it into its line of defence”, “part of the theater of operations of a state at war, placed under a single command” (DEX, pp. 452);

LSI (Mining) “a portion of a deposit of useful mineral substances, opened on a mining site, where excavations are carried out” (DEX, p. 452);

(Architecture) “vertical plan in which the facade of a building or the facades of an ensemble of buildings are located” (DEX, p. 452);

(Meteorology) “transition zone between two different air masses, characterized by sudden meteorological changes, with direct consequences on the weather”, “*Atmospheric front* = contact zone between two air masses with high thermal gradient” (DEX, p. 452);

(Physics) (In the phrase) “*Wave front* = the set of points that an oscillation reaches at a given time” (DEX, p. 452).

- *instrucție* (‘instruction’):

LM “activity of theoretical and practical training of the military” (DEX, p. 560);

LSI (Law) “criminal case investigation activity”, “*Instruction judge* = (in some countries) magistrate in charge of criminal case investigation” (DEX, p. 560).

- *linie* (‘line’):

LM “system (or part of a system) of fortifications, shelters and military dams intended to strengthen the defence of a territory, a strategic point, etc.”, “*Battle line* (or *combat line*) = systematic deployment of military forces in order to fight; extent of the front occupied by the fighting troops”, “*Line of defence* = reinforcement made up of fortifications and troops” (DEX, p. 653);

LSI (Mathematics) “trajectory described by a material point in continuous motion or by the intersection of two surfaces” (DEX, p. 653).

- *ordonanță* (‘order’, ‘ordinance’, ‘orderly’):

LM (In the old army) “a soldier in the personal service of an officer” (DEX, p. 826);

LSI (Politics) “*Presidential order* = court decision pronounced in urgent proceedings”, “*Emergency ordinance* = government decision taken in the absence of Parliament, with the force of the law and which may be subsequently confirmed or denied by Parliament” (DEX, p. 826);

(Law) “written order issued by an administrative, judicial authority, etc.” (DEX, p. 826);

(Architecture) “general arrangement of the components of a facade” (DEX, p. 826).

- *poziție* (‘position’):

LM “land, place where troops are placed on the front or warships at sea and used as a base of attack or defence” (DEX, p. 947);

LSI (Linguistics) “the position of a sound or a group of sounds in a word” (DEX, p. 947).

- *rezervă* (‘reserve’):

LM “part of the army which is not under arms, consisting of persons who have performed the military service, and which is required only in case of war or concentration”, “*Reserve officer* = officer who is not part of the active staff of the army” (DEX, pp. 1051);

LSI (Economics, Politics) “*State reserves* = quantity of material goods among the most important accumulated and centralized in order to ensure the continuity of the production process and the consumption needs of the population, in case of unforeseen events”, “*Internal reserves* = possibilities existing in an enterprise, the discovery and use of which allow, without large additional investments, to manufacture increased quantities of products” (DEX, p. 1051);

(Finances) “*Gold reserve* = the amount of gold held by issuing banks as collateral for banknotes put into circulation and for the liquidation of debts to other countries if they cannot be paid by delivery of ordinary goods”, “*Liquid reserve* = a) all funds, existing in any form, unencumbered by any charge, available at a bank, enterprise, etc.; b) gold available in coins or bullion, as well as foreign currencies and currencies freely convertible into gold, intended for international operations”, “*Budget reserve* = part of the revenue of a budget, constituted as a reserve to cover unforeseen expenses or in case of non-realization of full revenues” (DEX, p. 1051);

(Law) “*Succession (or legal) reserve* = part of an estate that the testator cannot dispose of freely, being reserved by right to certain heirs”, “manifestation by which a state, which has become a party to a treaty, declares that it wants to exclude or limit the application of certain clauses contained in this treaty, or assign a certain meaning to them” (DEX, p. 1051);

(Physiology) “*Alkaline reserve* = amount of sodium bicarbonate in plasma, expressed in cm<sup>3</sup> of carbon dioxide released from 100 ml of plasma at a partial pressure of carbon dioxide of 40 mm mercury and body temperature” (DEX, p. 1051);

(Sports) “a player who replaces, if necessary, one of the permanent players in the competition” (DEX, p. 1051).

#### 2.4. Temporal dialect

While consulting DEX and MDA, we have identified the following diastatically marked lexical items: *atac* (MDA), *brigadă* (MDA), *cazarmă* (MDA), *flanc* (DEX, MDA), *infanterie* (MDA), *întăritură* (MDA), *linie* (MDA), *obuz* (MDA), *ordonanță* (MDA), *permisie* (MDA), *poziție* (MDA), *tranșee* (MDA).

### 3. Conclusions

With respect to their lexical field and in an attempt to establish a typology, we can state that the analyzed terms designate weapons, military functions and ranks, military units and subunits, military constructions, military actions and tactics, but also generic names. Semantically, the presence of monosemic terms (16 occurrences) and polysemantic terms (35 occurrences) is noticeable. All military terms were used in contexts with their proper meaning.

Some polysemantic terms are related to at least one field, and interdisciplinarity is present. The military vocabulary includes terms found in: sports, law, medicine, phonetics, music, electrical domain, physics, marine, technology, architecture, mathematics, arts, politics, meteorology, economics, linguistics, history, etc.

Each term was defined on the basis of the above-mentioned dictionaries, recording the meanings and specialized interdisciplinary phrases, highlighting the specialized languages between which there are interferences. There are terms that are found in phrases

both in the military field and in the fields of the interdisciplinary scientific lexicon, a position in which the meaning is precise, univocal and monoreferential.

According to DEX and MDA, very few military terms are diastatically marked, and others can be assigned to the field by definition.

Etymologically, military terms are borrowings. Multiple etymology loan words and borrowings from French are numerous, compared with those from Latin, Italian, German, Hungarian, Polish and Russian. There are also various internal creations (4 occurrences).

The military terms were mainly identified in Camil Petrescu's novel *Ultima noapte de dragoste, întâia noapte de război*, a novel of the confession type, as the author was directly influenced by war, having fought on the front of the First World War.

As a consequence, the war experience left deep traces both physically and spiritually in the life of the writer, a fact attested by the theme of the novel and by the military vocabulary he used.

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# THE LEXICAL FIELD OF FASHION IN ONLINE ROMANIAN LANGUAGE - ASSIMILIATION OF ANGLICISM

Mihaela IORGULESCU (ȘULEA)

*University of Craiova, Craiova, Romania, iorgulescu.mihaela@gmail.com*

## Abstract

The paper tries to deal with the avalanche of Anglicisms present in fashion magazines, sites and blogs. Despite Romanians' interest in fashion, we face unstable terminology due to the significant extent of fashion Anglicisms used by Romanians, due to the dynamics of this semiotic field and to the multiple meanings that can lead to confusing expressions and various mistakes. An analysis of different fashion borrowings, carried out from a morphological and semantical point of view, led us to the conclusion that English borrowings help Romanian vocabulary from the online fashion field to adapt to the new online requirements by enlarging its lexicon. By integrating English borrowings in the Romanian vocabulary, our language shows modernisation and the independence of the users to choose the word that best fits with what they want to express.

## Keywords

fashion borrowings, xenisms, peregrinism, necessary and luxury loanwords, online language, assimilation, modernisation

## 1. Introduction

It is well-known that a language is a living and a dynamic body, in a continuous development and permanently subject to innovation, just as Coșeriu [1] (p. 246) states: "Limba se face prin schimbare și 'moare' atunci când încetează să se schimbe."<sup>1</sup> Thus, Romanian language, like any other language, is subject to variations, borrowings and permanent changes, actions that lead to its development and adaptation to the new realities.

English influence on the Romanian language is no longer a novelty as it has been studied along years by various linguists. However, this does not prevent researchers from bringing new clarifications and additions.

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<sup>1</sup> Language works through changes and 'dies' when it ceases changing. [our translation]

The purpose of our paper is linked to the major English influence on the Romanian field of fashion extracted from online media. Despite Romanians' interest in fashion, we face unstable terminology due to the significant extent of Anglicisms used by Romanians in the lexical field of fashion, due to the dynamics of this semiotic field and the multiple meanings that can lead to puzzling expressions and numerous mistakes. Thus, we consider that a lexicological analysis of the women's fashion field is necessary to understand its structure and dynamics, intending to achieve an overview of fashion neologisms from a lexical, morpho-syntactic and semantic point of view.

The paper has a theoretical-analytical character as it gives a panoramic view of the fashion borrowings present in the current vocabulary of the Romanian language. The methodological perspective is a synchronous and qualitative one as it is oriented mainly to lexical, lexicographic, phonetic, morpho-syntactic and semantic analysis of the current Romanian borrowings in the field of fashion.

The research paper has two parts. The first part wants to present the theoretical substantiation and aims to specify and analyse the operational concepts that underlie our research. We consider that this theoretical support is indispensable for the detailed examination of English borrowings present in Romanian fashion vocabulary.

The second part represents the applied study of our corpus exemplified by English borrowings in the lexical field of fashion present in the current Romanian language. In order to perform this research, we have used as sources various online fashion magazines, fashion websites and fashion blogs.

## 2. Terminological classification

The concept of *borrowing*<sup>1</sup> has been discussed since the nineteenth century when the School of Historical Linguistics was established. The linguistic borrowing is the external process by which a language is enriched. It consists in the incorporation, as such or with phonetic-phonological, semantic, and morphological changes, of lexical elements from a source language into a target language, but also the result of such a process. However, the literature points out that the term *borrowing* is not exactly appropriate, because in the field of linguistics the lexical borrowing is realized without damaging the donor language and without restitution from the receiving language. [2] [3] (p. 40)

Chiş [4] (p. 214) proposed a definition for the term *neologism*. While in a broad sense, the neologism represents a new lexical unit which is borrowed or created with its own means, in a narrow sense, the term neologism refers to a recently borrowed word. Therefore, neologisms represent the borrowed words in the speakers' contemporary language that they perceive as new.

The term *Anglicism* has received several definitions that differ in some parts. According to DEX *Anglicism* represents an expression specific to English language or a word of an English origin which is unnecessarily borrowed by another language and it is not integrated into it. Thus, DEX considers as *Anglicism* only the *xenisms* or *foreignisms* with an English origin.

This definition differs from Avram's point of view [5] (p.11) that considers *Anglicism* any linguistic unity (word, phraseological expression, grammatical construction) and any

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<sup>1</sup> The concept of *borrowing* appears for the first time used by Louis Deroy in *L'emprunt linguistique* in 1958.

type of pronunciation or/and spelling with an English or American origin and from that of Stoichițoiu-Ichim [6] (p.56) who defines the term Anglicism as a recent borrowing from British or American English, incomplete or not adapted at all. So, they are written and spoken in Romanian in a very close or identical way to the ones in the language of origin.

Thus, we will consider in our research Anglicism any borrowed term from American or British English that was adapted or is being adapted to the Romanian language system. The establishment of the notion of Anglicism was decided within the international project "The English Element in European Languages" as mentioned by Ciobanu [7] (p.132).

We should specify that there are linguists who have protected the Romanian language from this massive influence of English over Romanian vocabulary pleading for the purity of the Romanian language. For example, George Pruteanu introduced in the Romanian vocabulary the term "romgleză" referring to the mixture of Romanian and English so often used in public discourse, especially in the press, be it written or audio-visual [8] (p.30).

In opposition to researchers who do not look favourably on massive loans of English origin, there is still a more lenient category of specialists who admit the presence of Anglicisms in the Romanian lexicon such as Avram [5] (p.9) who considers that English influence is not a negative phenomenon and anglicization will be overcome such as Romanian language was not altered in the past by Slavic, Greek, Russian, Italian, French influences. Moreover, Avram insisted on the urgent actions of registration, description, and standardization of Anglicisms to ensure their correct use.

We consider that language is a living organism characterized by birth, evolution and death. Consequently, the Anglicisms represent a reality which prove the evolution of the Romanian language, its dynamic character, and the tendency towards renewal in vocabulary.

### 3. Corpus Analysis

Romanian field of fashion, which has recently grown significantly due to fashion magazines, sites and blogs, has met an avalanche of foreign terms with an English origin. Even though for some of these terms there are also some Romanian equivalents, the Anglicism is preferred by fashion editors, designers and bloggers to describe their creations, new styles and latest tendencies in fashion.

Although the meaning of these specialized terms is known to fashion experts, to teenagers who supposedly have some knowledge of English or to those people keen on fashion, for common people Anglicisms from the field of fashion seem quite difficult to understand and even more difficult to use. Therefore, we consider that a good knowledge of Anglicisms can lead to their adaptation to the phonetical and morphosyntactic norms of the Romanian language and finally to their correct use.

A distinction between two types of borrowings should be made according to Stoichițoiu-Ichim: necessary borrowings and luxury borrowings. *Necessary borrowings* represent words or phraseological units that do not have a correspondent in Romanian or have certain advantages in use compared to the local term. These are preferred for their precision, short form, expressiveness and international usage [9] (p.85). *Luxury borrowings* are unnecessary as they double the Romanian words without adding any further information. They are used out of snobbery or because of insufficient knowledge of mother tongue resources, out of

convenience or haste [9] (pp.94-95). Luxury borrowings were further classified by other linguists, see Dubois et al. into, into *xenisms*<sup>1</sup> and *peregrinisms*<sup>2</sup>.

We will analyse our selected words from the field of fashion according to this classification.

#### 4. Accepted English loanwords which are registered in Romanian dictionaries

##### Jeans<sup>3</sup>

Morphological features: masculine noun; pluralia tantum; it can be found in the following forms: *jeans*, *jeanși*, *ginși* or articulated: *jeanșii/blugii*.

Semantic properties. The word "jeans" has broadened its meaning in Romanian language also designating the fabric jeans are made of.

English meaning: "trousers made of denim (strong blue cotton cloth) that are worn informally" (CALD)

Romanian meaning:

1. jeans "pânză groasă, de cânepă, de obicei albastră" 2. bluejeans "pantaloni dintr-un material special foarte rezistent, cu buzunar(e) la spate, pe care de obicei sunt atașate embleme sau fraze ad-hoc, un element de modă tinerească."<sup>4</sup> (DAN 2019)

2. bluejeans "pantaloni din bumbac albastru, rezistent cu cusăturile întărite cu tighele și ținte"<sup>5</sup> (DEX)

Comments:

*Blugi* is the clipped form of the English "blue jeans" which is traced back from the French expression „bleu de Gênes”, (Blue of Genova), a wool and cotton fabric.

*Jeans* is a luxury borrowing as we have already the term *blugi* in our Romanian vocabulary. There are situations when both forms are used in the same utterance: "Iată ce

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1. Xenisms are words in their first stage of borrowing, that is a word from a foreign language which describes a reality specific to the culture of the respective language speakers Dubois et al. (p. 512), *Dictionnaire de linguistique*, Larousse, Paris, 2001.

2. Peregrinisms designate borrowings which have started their process of adaptation. Evidence of their adaptation is the frequency of these words in the receiver language. The peregrinisms still refer to the foreign reality, but their meaning is supposed to be known by the interlocutor. Dubois et al. (p. 512), *Dictionnaire de linguistique*, Larousse, Paris, 2001.

3. The story of jeans started in 1849 when Levi Strauss was selling tent fabric but he found out that the material he was using was very durable as its colour was not affected by the passing of time or by the sunlight. Then, tailor Jacob Davis proposed Strauss to make "waist overalls" out of denim fabric. Denim was originally made in Nîmes, France, but American manufacturers shortened the name serge de Nîmes to denim. Later, this fabric became the material to make trousers for cowboys, firemen and sailors from Genoa (coming from Genês, the etymon of the word jeans). During World War II blue jeans became part of the official uniform of the Navy and they were worn by soldiers in their free time. By the end of the twentieth century, blue jeans were present in designers' collections and one of the most worn items of clothing in the world having different colours, styles and fits such as loose, slim, comfort, relaxed, skinny, and regular fit.

4. jeans- thick cloth, made from hemp, it is usually blue; 2. bluejeans- trousers made of a very durable special material, with back pocket (s) on which there are usually attached ad-hoc emblems or phrases, an element of youth fashion. (DAN 2019) [our translation]

5. blue jeans - trousers made of durable blue cotton, reinforced with seams and studs" (DEX) [our translation]

*blugi* se poartă în noul sezon și ce *jeanși* să donezi sau să uiți de ei prin dressing până vor reveni în stil.”<sup>1</sup> (Andreea Raicu blog)

It can be observed a double plural marking, in the case of *jeanș(i)*. Although the term *jeans* was borrowed in the plural form, it receives an additional plural marker in Romanian (it receives an “-i”, the grammatical suffix for masculine plural form). For example, “Gigi Hadid poartă cel mai cool trend al sezonului: *jeanșii* care se pot transforma în pantaloni scurți”<sup>2</sup> (Glamour magazine)

Although the word *jeans* is both in English and Romanian pluralia tantum, we find it articulated in the singular number with the enclitic article *jeansul*. “‘Back to school’ în magazinele La Femme aduce un stil retro-chic cu o notă subtilă de masculinitate-sacoul supra- dimensionat, camașă cu dungi albastre și *jeansul* boyfriend.”<sup>3</sup> (La Femme)

We note that Anglicisms are frequent not only as autonomous words but also in different combinations, such as: ripped jeans, boyfriend jeans. We have also found: *straight jeans*, *skinny jeans*, *mom fit jeans*, *culotte jeans*, *hi-rise jeans*, *baggy jeans*. Talking about the coolest *jeans* in 2019, Andreea Raicu writes “Evazați, *straight*, *skinny*, rupti sau chiar decolorați... aceștia nu par sa se demodeze niciodată.”<sup>4</sup> (Andreea Raicu blog)

### ***Trench/trenchcoat***<sup>5</sup>

Morphological features: neutral noun; this word appears with the following variants: *trenci*, *trenciuri*, *trencicot*, or articulated *trenciul*, *trenciurile*.

Semantic properties:

English meaning:

1. “a long, loose coat with a belt, usually made from waterproof material (not allowing water through) and similar in style to a military coat.” (CALD)<sup>6</sup>

Romanian meaning: “Pardesiu impermeabil cu croială de raglan” (DAN 2019); “Pardesiu cu croială raglan, făcut dintr-o țesătură specială, impermeabilă” (DEX 2016)<sup>7</sup>

Comments:

The Anglicism *trench* seems to be phonetically, graphically and morphologically adapted to the norms of Romanian language. It is registered in the dictionaries of neologisms as: *trenci*, *trencioat*. We can find the plural form *trenciuri* and also the articulated forms such as: *trenciul*, *trenciurile*. “Nu putem uita de paltoane, mai ales că ai de ales dintr-o mulțime

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1 Here are the jeans to be worn in the new season and the jeans you should donate or forget about in the dressing room until they are in trend. [our translation]

2 Gigi Hadid wears the coolest trend of the season: the jeans that can turn into shorts. [our translation]

3 “Back to school” in La Femme stores brings a retro-chic style with a subtle note of masculinity - the oversized jacket, the blue striped shirt and the boyfriend jeans. [our translation]

4 Flared, straight, skinny, ripped or even discoloured... they never seem to go out of style. [our translation]

5 The term *trench coat* appeared in the World War I and it was used by the soldiers who needed a bad-weather garment to protect them when fighting in the trenches but also to allow them freedom of movement. The cloth from which trench coats are made dates from the 1870s, when British clothier Thomas Burberry developed a unique wool material that was chemically processed to repel rain. He called his innovative fabric gabardine and it transformed modern rainwear.[our translation]

6 Waterproof overcoat with adjustable cut. [our translation]

7 Overcoat with a raglan cut, made of a special, waterproof fabric. [our translation]

de modele în acest sezon. Să începem cu varianta mai subțire, trenciurile lungi, până la genunchi.”<sup>1</sup> (answer.ro site)

*Trenci* is a necessary Anglicism because, although it has a Romanian equivalent (impermeabil), it designates an item of clothing made of waterproof fabrics with a special cut.

Even if it is not a recent loan, we identify its alternation with a Romanian equivalent (trenci - trench). “Un must have pentru orice femeie este *trenchul*. Fie că alegi să îl porți într-o ținută de primăvară sau într-o ținută de toamnă, *trenchul* este un articol vestimentar statement care va oferi un plus de eleganță ținutelor tale”<sup>2</sup> (Glami.ro site)

### ***Trening***

Morphological features: neutral noun; We find it also in the form *training*, *treninguri* in the plural form and *treningul*, *treningurile* in the articulated form. It comes from the English *training*.

Semantic properties:

English meaning:

1. “the process of learning the skills you need to do a particular job or activity”;
2. “the activity of learning or teaching the skills and knowledge needed for particular job or activity” (CALD).

Romanian meaning:

“costum de sport alcătuit dintr-o bluză și pantalon din tricot”<sup>3</sup> (DEX 2016”;

“îmbrăcăminte sportive din bluză și pantaloni de tricot strânsi la glezne”<sup>4</sup> (DAN 2019).

Comments:

We highlight that the fashion item *trening* is a completely assimilated loanword as it has a plural and an articulated form according to Romanian rules and it is also registered in Romanian dictionaries. “Te întrebi ce pantofi se potrivesc cu *treningurile*? Îți vom dovedi că nu numai adidașii!”<sup>5</sup> (Epantofi Blog)

The word *trening* is a necessary loanword as the Romanian language did not have a word to describe a suit for sports activities. “Pentru că avem nevoie și de piese lejere și confortabile, atât pentru zilele reci petrecute în fața șemineului, fie pentru o zi la jogging sau pentru zilele obișnuite de weekend, *un trening* catifelat e tot ceea ce avem nevoie!”<sup>6</sup> (Laurafashion Blog)

If in English language *training* designates a process of learning which implies practice, in Romanian the meaning of the lexeme *training* was limited to the clothes you need to train, to perform a sports activity.

**A mixa (vb), mix(noun)**

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1 We can't forget about coats, especially that you can choose from a lot of models this season. Let's start with the thinner version, the long trench coats, up to the knees. [our translation]

2 A must have for any woman is the trench coat. Whether you choose to wear it in a spring outfit or in an autumn outfit, the trench coat is a statement clothing item that will add elegance to your outfits. [our translation]

3 Sports suit composed of blouse and knitted trousers. [our translation]

4 Sportswear from blouses and knitted trousers tight to the ankles. [our translation]

5 Wondering which shoes match the tracksuits? We will prove you that sneakers are not the only ones! [our translation]

6 Because we also need light and comfortable pieces, both for the cold days spent in front of the fireplace, or for a jogging day or for ordinary weekends, a velvet tracksuit is all we need! [our translation]

Morphological features:

*a mixa* - main verb, first conjugation, personal verb, transitive verb, used in the active voice;

*mix* - neutral noun, it can be found in the plural form *mixuri* or articulated: *mixuri*, *mixurile*

Semantic properties

English meaning:

*to mix* – 1. “to cause different substances to combine, so that

the result cannot easily be separated into its parts”. 2. “to have or do two or more things, such as activities or qualities, at the same time” (CALD);

*mix* - 1. “a combination”. 2. “a version of a recorded piece of music” (CALD).

Romanian meaning:

The verb *a mixa* “1. a realiza mixajul unui film.” “2. (rar) a amesteca.” (DEX 2016);1

1. “a amesteca”, “a executa un mixaj” (DAN)<sup>2</sup>

The form *mix* cannot be found in DEX but it is registered in DAN with the meaning of “amestec”

Comments:

It can be noticed that DAN (2019) registers French origins for the verb *a mixa* and DEX (2016) considers it a regressive derivative of the noun *mixaj*. Yet, Stoichițoiu and Dumitrescu in “Dicționar de cuvinte recente” stated that this verb is an “indirect loanword” and has English roots. We share the same opinion with them because the French term for the verb *to mix* is “mélanger” and for the noun *mix* is “mélange”. Thus, it is difficult to consider that *a mixa* and *mix* have French roots and that they come from the words *mélanger* and *mélange*.

Another remark refers to the meaning of the present lexeme in the language of fashion. Thus, besides the meaning of “a amesteca” (blend, mingle) and also that of a technical term “mixaj film, muzică” (film/ music/audio mix) registered in DEX, the present lexeme developed a new meaning in Romanian language, respectively “a combina, a potrivi haine” (to combine /to mix clothes). This new sense of the word is still not registered in DEX, although we can find it in DCR.

We found the item *a mixa* with the specific meaning of “purta”, “potrivit” in our corpus: “Acești pantaloni largi cu talie înaltă pot fi mixați în nenumărate feluri!”<sup>3</sup> (Morodan blog); Un pulover cosy oversized poate fi mixat atât cu o fustă de mătase, cât și cu jeansii tăi preferați.<sup>4</sup> (Morodan blog); “Mixează haine cu aspect vintage pentru un look cu adevărat modern, inspirat de estetica anilor ’70!”<sup>5</sup> (ELLE Magazine)

The noun *mix* is used with the meaning of “combinație” in: “Satinul elegant, cataramă decorată cu cristale și tocul stiletto sunt *mixul* perfect pentru o pereche de pantofi atemporal.”<sup>6</sup>

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1 1. to mix a movie. 2. (rarely) to mix. [our translation]

2 2. to mix, to do a mixing. [our translation]

3 These wide, high-waisted trousers can be mixed in countless ways! [our translation]

4 An oversized cosy sweater can be mixed with both a silk skirt and your favourite jeans. [our translation]

5 Mix vintage-looking clothes for a truly modern look, inspired by the aesthetics of the '70s! [our translation]

6 Elegant satin, crystal buckle and stiletto heels are the perfect mix for a timeless pair of shoes. [our translation]

(Morodan blog); “Creați mixuri inedite cu topurile de damă de la Clessidra.”<sup>1</sup> (Monologpeblog.online)

Therefore, we notice that the international character of various structures that contain Anglicisms define new fashion trends. The phraseological unit *to mix clothes* does not refer to the classic pattern of assortment (colour/fabric/style etc.), but to a combination of items of clothing to create a new outfit.

**The second category** is dedicated to those words with an English origin which are not registered in Romanian dictionaries but whose meaning is known to designers, bloggers, teenagers, and fashion enthusiasts. These terms represent the luxury Anglicisms, which are “predominant in youth publications addressed to a cosmopolit audience that are non-native speakers of English” [5] (p.37). These are not formally adapted to the standards of the Romanian language but keep their English phonetic and graphic features which do not allow the Romanian morphological, nor phonetical adaptation.

#### **Statement**

Morphological features: invariable adjective; This word also appears as a noun in the articulated form *statementul*;

Semantic properties:

English meaning: 1. used to refer to a piece of clothing, jewellery, etc. that is designed to be very noticeable and stylish” (CALD).

There is no entry in the Romanian dictionaries of this word. We propose the following definition: “dominant pieces clothes, which make up the whole or most of the outfit and which catch the eye”.

Comments:

The lexeme *statement* is not morphologically adapted to the standards of the Romanian language or to its semantic system. It is not registered in Romanian dictionaries. “Rochia Mini Judy, realizată din paiete strălucitoare argintii, e o piesă *statement* care nu are cum să treacă neobservată. Poart-o cu tocuri amețitoare sau cu o pereche de ciocate vintage”<sup>2</sup>(Morodan blog)

The recent loanword *statement* is used with stylistic role in order to universalise fashion terminology. For example, we can find: cercei *statement*, coliere *statement*, rochii *statement*, jachete *statement* and any other item of clothing which is big, shiny or complex enough to draw attention. “Fie că vorbim de cămăși sau bluze *statement*, de adidași, genți sau de alte accesorii, albul este una dintre culorile – sau nonculorile – preferate ale designerilor în sezonul primăvară-vară 2021.”<sup>3</sup> (Solmar-shop Blog)

We note the tendency of substantivisation of the adjective *statement* into the noun *statementul*, denoting a new, visually striking item of jewellery, clothing that make other people notice you. “Fie ca preferi rochia, fie ca preferi salopeta, este loc pentru amândouă

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1 Create unique combinations with women's tops from Clessidra. [our translation]

2 The Mini Judy dress, made of shiny silver sequins, is a statement piece that can't go unnoticed. Wear it with stunning heels or a pair of vintage pointed boots ” [our translation]

3 Whether we talk about statement shirts or blouses, sneakers, bags or other accessories, white is one of the designers' favourite colours - or non-colours - in the spring-summer 2021 season. [our translation]



anul asta, pentru ca *statementul* sezonului stă în one-piece-uri clasice cu styling-uri moderne.”<sup>1</sup>(Sportcouture.ro Blog)

### **Hoodie**

Morphological features: neutral noun, found with the plural form *hoodie-uri* and articulated forms: *hoodie-ul* (sg), *hoodie-urile*(pl)

Semantic properties:

English meaning: “a sweatshirt (cotton clothing for the upper body) that has a hood to cover the head” (CALD)

There is no entry in the Romanian dictionary of this word. We propose the equivalent “hanorac cu glugă”.

Comments:

We consider the fashion item *hoodie* is a luxury Anglicism which double the existing word *hanorac cu glugă* in the Romanian fashion vocabulary. We can find both lexemes the title of a fashion article is: “Hanoracele – la modă sau nu? Top *hoodie-uri* in trend”<sup>2</sup> (Sneakerindustry.ro Blog)

Morphologically, we consider that the term *hoodie* is in process of adaptation to Romanian standards as it is used with hyphen. The hyphenated terms are perceived as not integrated terms by Romanian speakers, although DOOM2 recommends the use without a hyphen for those borrowings which end in letters of the Romanian alphabet pronounced as in Romanian. “Multe branduri au decis în acest fel ca *hoodie-ul* să fie articolul vestimentar de baza al multor colecții ale anilor '90. Printre acestea se afla si Tommy Hilfiger, Giorgio Armani si Ralph Lauren.”<sup>3</sup> (Sneakerindustry.ro Blog); “24 septembrie, ziua internațională “give a girl a hoodie”. Pentru celebrarea acestui eveniment, cast an eye over *hoodie-urile* pe care le ai în dulap.”<sup>4</sup> (Sneakerindustry.ro Blog)

### **Overseized**

Morphological features: invariable adjective. It can also be found as *oversize*.

Semantic features:

English meaning: “(of clothing) bigger than the usual size” (CALD).

Romanian definition proposal: “larg, supradimensionat; marime mare”<sup>5</sup>.

Comments:

*Overseized* is another example of luxury loanword as we also have a Romanian correspondent supradimensionat, XXL, mărime mare, XXL, etc. Thus, “Moda oversized sau cum să porți haine supradimensionate”<sup>6</sup> is the headline of an article from an online magazine. (Tonica.ro Blog), “Dar haideți să vedem partea bună, hainele *oversize* sunt confortabile și

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1 Whether you prefer the dress or the jumpsuit, you can use both this year, because the statement of the season is the classical one-pieces with modern styling. [our translation]

2 Hoodies - fashionable or not? Top hoodies in trend. [our translation]

3 Many brands have decided in this way that the hoodie be the main clothing item of many collections of the '90s. Among them are Tommy Hilfiger, Giorgio Armani and Ralph Lauren. [our translation]

4 September 24<sup>th</sup>, the international day "give a girl a hoodie". To celebrate this event, cast an eye over the hoodies you have in the wardrobe. [our translation]

5 Wide, oversized; big size. [our translation]

6 Oversized fashion or how to wear oversized clothes. [our translation]

cine nu adoră stilul acesta. Așa că dragile mele, o haină mare sau *oversize*, e o piesă statement.”<sup>1</sup> (Izabela Ioniță Blog)

The term *oversize* is generally used in combinations for clothing covering the upper body “pulover oversized”, “hanorac oversized”, “jachetă overseized” but it can also be a feature for shoes, bags, sunglasses. Here are some examples: “Poți purta acest accesoriu din tweed împreună cu sacourile tale preferate sau chiar cu o jachetă *oversized* din denim.”<sup>2</sup> (Morodan Blog); “Un pulover cosy *oversized* poate fi mixat atât cu o fustă de mătase, cât și cu jeanșii tăi preferați.”<sup>3</sup> (Morodan Blog); “În această iarnă o să fiți senzuale lăsând la vedere un umăr dezgolit sau chiar glezna subțire la vedere, dintr-un adidas, și el la fel de *oversize* ca și partea de sus.”<sup>4</sup> (Izabela Ioniță Blog)

### Must have

Morphological features: invariable adjective; It can also be found in the clipped form *must*; neutral noun, it appears in the plural form *must have-uri* or in the articulated forms: *must have-ul* or *must have-urile*.

Semantic properties:

English meaning: 1. “A must-have product is a fashionable one that a lot of people want to.” 2. “a fashionable product that a lot of people want to own” (CALD)

Romanian meaning. We propose: “atemporal”, “indispensabil” or “necesitate”

Comments:

The adjective *must have* is a luxury borrowing because it doubles the already existent adjective “necesar”. However, it is used with a stylistic role and to universalise fashion terminology. For instance, “Stilistul POEMA a selectat pentru tine câteva piese *must-have* din colecția de primăvară, de care te vei îndrăgosti cu siguranță la prima vedere.”<sup>5</sup> (Poema Blog)

Moreover, it can be noticed that the lexeme is used in pleonastic structures: “Îmi plac la nebunie ținutele din blană, indiferent de culoare sau croială, hainele din blană mereu vor fi un *must-have* necesar în garderoba unei femei stilate, ele vor accentua feminitatea și farmecul.”<sup>6</sup> (Millavintage.com Blog)

Although it is not registered in Romanian dictionaries, we consider that the term *must have* is in process of adaptation to Romanian standards. We also notice its tendency of substantivisation. For instance, “Un alt *must have* dintr-o garderobă stilată este o pereche de pantaloni office, de culoare neagra.”<sup>7</sup> (Kudika.ro Blog).

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1 But let's see the good part, oversized clothes are comfortable and who doesn't love this style. So, my dear, a large or oversized coat is a statement piece of clothing. [our translation]

2 You can wear this tweed accessory with your favourite jackets or even with an oversized denim jacket. [our translation]

3 An oversized cosy sweater can be mixed with both a silk skirt and your favourite jeans. [our translation]

4 This winter you will be sensual by exposing a bare shoulder or even a thin ankle in plain sight, from a sneaker which can be as oversized as the top. [our translation]

5 The *must-have* of this spring are the pastel-coloured suits (powder pink is the star), handbags (probably the trendiest accessories of the year), metallic leather slippers, cylindrical bags, oversized sweatshirts, classic sweaters and straight, high-waisted jeans. [our translation]

6 I really like fur outfits, regardless of colour or cut, fur clothes will always be a necessary *must-have* in the wardrobe of a stylish woman, they will accentuate femininity and charm. [our translation]

7 Another *must-have* in a stylish wardrobe is a pair of black office trousers. [our translation]

Morphologically, the lexeme accepted the suffixes “-ul” and “-le” for the articulated forms. “Fie ca pleci la mare, la munte, pe o insulă, într-un resort sau chiar într-o croazieră, ținutele următoare sunt *must have-ul* noului sezon.”<sup>1</sup> (Evenimentul zilei Magazine); “*Must have-urile* primăverii sunt costumele în culori pastel (rozul pudrat este vedeta), borsetele (probabil cel mai trendy accesoriu al anului), papucii-sabot din piele metalizată, gențile cilindrice, hanoracele oversized, puloverele clasice și blugii drepți, cu talie înaltă”<sup>2</sup> (Verdict.ro Magazine)

### **Xenisms**

#### **Little black dress**

Morphological features: phraseological structure

Semantic properties:

English meaning: 1. “a simply cut and often quite short evening or cocktail dress”; 2. (figuratively) “something simple, versatile, and elegant; something that pairs well with many other things.” (wiktionary.org).

There is no entry in the Romanian dictionary of this phraseological structure. We propose the Romanian equivalent “rochie neagră”.

Comments:

The nominal structure *little black dress* is a luxury borrowing because it doubles the already existent structure *rochie neagră*. “Rochia neagră sau *Little Black Dress*, cum este cunoscută, este cea mai versatilă și longevivă piesă vestimentară din istoria modei. Esențială în garderobă, reprezintă de multe ori recomandarea stilștilor pentru orice tip de evenimente”<sup>3</sup>(Yokko.ro Blog)

It is not an integrated structure in the Romanian language, and we cannot find it registered in Romanian dictionaries. Although, it receives a proclitic article “o” for the singular form. “Fiecare fashionista trebuie să aibă în garderobă cel puțin o astfel de rochie: o *little black dress*. Dacă nu ai idei despre ce poți purta la un eveniment, acest tip de rochie te poate scoate din orice dilemă vestimentară. O poți purta oricând și oriunde.”<sup>4</sup>(Glamour.ro Blog)

#### **See through**

Morphological features: invariable adjective

Semantic properties:

English meaning: “A see-through piece of clothing is very thin and light, so you can see other clothes or the body under it” (CALD).

There is no entry in the Romanian dictionary of this word. Romanian equivalent proposal: “transparent”.

Comments:

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1 Whether you go to the seaside, at the mountains, on an island, to a resort or even on a cruise, the following outfits are a *must have* for the new season. [our translation]

2 Spring must-haves are pastel-coloured suits (powder pink is the star), handbags (probably the trendiest accessory of the year), metallic leather slippers, cylindrical bags, oversized sweatshirts, classic sweaters, and straight, high-waisted jeans. [our translation]

3 The black dress or “Little Black Dress”, as it is known, is the most versatile and long-lasting piece of clothing in the history of fashion. Essential in the wardrobe, it is often the stylists recommendation for any type of event. [our translation]

4 Every fashion woman must have in her wardrobe at least such a dress: a little black dress. If you have no idea what you can wear to an event, this type of dress can get you out of any clothing dilemma. You can wear it anytime, anywhere. [our translation]

The adjective *see through* is not morphologically adapted to the standards of the Romanian language or to its semantic system. It is not registered in Romanian dictionaries. "Articolele vestimentare see-through sunt un must-have."<sup>1</sup> (Iulia Andrei Blog)

It can be considered a luxury loanword as we have the word "transparent" in order to render the transparency of a cloth or of a fashion item. "Raluca Bădulescu, clientă fidelă a brandului Sungate, a îmbrăcat o ținută see-through, neagră, care i-a lăsat la vedere silueta sculptată"<sup>2</sup> (Ok magazine)

#### **Timeless (clothes)**

Morphological features: invariable adjective

Semantic properties:

English meaning: "Something that is timeless does not change as the years go past" (CALD).

There is no entry in the Romanian dictionary of the word timeless. We propose the equivalent: "clasic", "ce nu se demodează".

Comments:

The adjective *timeless* is not morphologically adapted to the standards of the Romanian language or to its semantic system. "Această piesă „timeless” a reușit să răzbată de-a lungul timpului prin multitudinea de trend-uri, rămânând și astăzi una din cele mai importante și mai iubite piese din garderoba oricărei femei."<sup>3</sup> (Laurafashion Blog); "Cu siguranță, investesc mai mult în accesorii și în piesele vestimentare *timeless*, versatile"<sup>4</sup> (Going Fashion Magazine)

It can be considered a necessary loanword as we do not have a specific adjective to render the atemporal character of a piece of clothing or style. Here we have an example where the new borrowing *timeless* is used in the same statement with its description in a pleonastic utterance: "Cămașă de blugi brodată din bumbac ușor elastic, ideală pentru stilul casual dacă este asortată la pantaloni vaporosi sau conici, cu talie înaltă. O piesă *timeless*, care nu se demodează niciodată."<sup>5</sup> (StarShiners site)

The term *timeless* is generally used to describe any piece of clothing, a style or an accessory that have passed the test of time. "Ce îi oferă unei genți titlatura: *timeless*? Forma, culoarea sau brand-ul? Noi suntem de părere că acest lucru este dat în primul rând de felul în care aceasta reușește să treacă testul timpului prin versatilitatea ei."<sup>6</sup> (Ceîmbracazi Fashion Site)

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1 See-through clothing is a must-have. [our translation]

2 Raluca Bădulescu, a loyal customer of the Sungate brand, wore a black see-through outfit which left her sculpted figure visible" [our translation]

3 This "timeless" piece has managed to come over time through the multitude of trends, remaining today one of the most important and beloved pieces in any woman's wardrobe. [our translation]

4 Certainly, I invest more in accessories and in timeless, versatile garments. [our translation]

5 Embroidered jeans shirt made of slightly elastic cotton, ideal for casual style if it is mixed with vaporous or with a high waist, tapered trousers. A timeless piece that never goes out of style. [our translation]

6 What gives a bag the title: TIMELESS? Shape, colour or brand? We believe that this is primarily due to the way it manages to pass the test of time through its versatility. [our translation]

## Conclusions

Bearing in mind that the lexicon is the most changing linguistic level and that Romanian language is known for its great hospitality, doubled by its capacity to integrate loanwords, it is assumed that anglicization is a natural process.

Moreover, borrowings enrich the semantic inventory in the receiving language. Therefore, their intensive use should not alarm the linguists since a language will overcome the borrowings from the donor language and save only those necessary linguistic items. What linguists should do is to research the new borrowings in order to ensure their correct use as communication between people requires a good knowledge of the meanings and the origin of words.

The present analysis of fashion Anglicisms found in mass media according to their prevalence, assimilation, and adaptation to the standards of Romanian language but also to their semantic evolution and registration in Romanian dictionaries lead us to some findings.

By analysing fashion Anglicism, we noticed that some English borrowings are phonetically, graphically, and morphologically adapted to the standards of Romanian and to its semantic system, others are being adapted and others are perceived as *xenisms* or *foreignisms* as they have been recently borrowed and they are not in accordance with Romanian rules.

English borrowings conquered our Romanian language because we acknowledge the importance of English language in domains such as fashion. Thus, a significant part of borrowings come to fill lexical gaps that are present in our language. These are the necessary borrowings.

We have also noticed that many Anglicism are preferred to their Romanian equivalents for various reasons: for their stylistic roles, the speaker's linguistic choice is justified by his need to be distinctive and to create impact or simply the speaker deliberately uses a stylistic borrowing in order to avoid repetition.

Anglicisms are also preferred because of bloggers and online editors need for being distinctive and remarked in online area or simply to universalize fashion terminology.

Furthermore, we can claim that Anglicisms are used in online fashion publications when addressing an elitist audience or to render a specialized vocabulary and consequently a more precise one. Their choice can also be justified by the need of certain people to be linguistically distinctive from others since some Anglicism are assimilated both in standard and specialised language.

Another finding of the present analysis is that luxury Anglicisms seem to be more frequent than necessary Anglicisms and they are used both isolated and in different word combinations. As regards the semantic evolution of borrowings, several Anglicisms have developed new semantic meanings and they are used as luxury borrowings.

In conclusion, English borrowings help our language and especially online language to adapt to new linguistic realities, to develop and to improve showing modernisation and the independence of the users.

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# THE CHARACTERISTICS OF RELIGIOUS LANGUAGE

DANIELA ISPAS (PETCU)

*University of Craiova, [ispas\\_daniela@yahoo.com](mailto:ispas_daniela@yahoo.com)*

## **Abstract**

The subject-matter of this study is religious language, more precisely an overview and an illustration of its characteristics. Specialized vocabulary, in this case the religious one, is a vast and dynamic field. The role of religious texts has been major in Romanian culture. Sacred literature is a rhetorical text par excellence. Reference is made to the varieties of the religious style: biblical language, religious technical language, liturgical language, homiletical language and dogmatic language.

Some characteristics of the religious texts referred to in the paper are: religious logos of Slavic and Latin origin, in particular; modes of conservative expression; predominantly prescriptive and injunctive character; sacredness of religious texts; intertextuality; archaic features. Lexical and semantic archaisms have been replaced by neologisms in modern translations of religious writings. Elliptical structures and substitutions are highlighted, as well as changes in meaning of some words from the specific terminological religious vocabulary, when they enter secular language. The types of ellipsis found in the biblical text are: omission of the subject, ellipsis of the verbal predicate, of the copulative verb, ellipses in the dialogue and lexical ellipses. The semantic universe of religious discourse is open to interpretation.

## **Keywords**

religious language; specialized vocabulary; biblical expressions; etymology; archaism

## **1. Introduction**

The study of religious language has been ignored for quite a long time because of the political conditions of the time. Lately, several researchers have focused on this religious

field, capturing its specific stylistic elements, reflected in the vocabulary, morphology and syntax, prosody, and order of words.

Religious language has a special structure, different from other types of languages. The area of interest of religion is reflected in the specific terminological content distinct from other fields. The objectives of this study are to include various types of texts with religious content in the religious style, as well as to identify the characteristics of religious language, in general, with an emphasis on biblical language, from which we have excerpted significant examples meant to support specific features.

## 2. The religious style

With a great structural and functional diversity, religious texts are difficult to include in a certain style. Functional styles are variants of language that imprint the specificity of communication in a certain socio-cultural field. The following are considered traditional functional styles: technical-scientific, official (legal-administrative), artistic (fictional), journalistic, all of which having specific features. Some authors add other styles - the colloquial style, epistolary style, oratorical style, religious style, didactic style, as a variant of the scientific style, specific to education. Other names have been proposed for religious language, such as: religious style, church language, ecclesiastical style, priestly language, etc. [1] (p. 241)

Noting the literary styles from various periods in the evolution of the Romanian language (the old era and the modern era), Ion Gheție finds that religious texts enjoy a great compositional diversity. [2] (p. 97).

Thus, they are difficult to classify within a certain style, having features from all other styles. Absolute boundaries cannot be traced between styles, even if there are certain language particularities for each style. The linguist Teleoacă rightly characterizes didactic religious texts as pertaining to the scientific style, as she bases her demonstration on reasoning, they are structured in chapters and subchapters, resort to persuasive strategies, etc. [3] (p.172). Teleoacă delimits the religious scientific style from the secular one, between the two there are obvious differences in terms of popular and archaic facts of language, as well as stylistic intent. [3] (p.172).

The religious style is specific to priests and theologians, but has a wide use due to the wide social implications. [4] (p. 21). The varieties of religious language are: biblical language, religious technical language, liturgical language, homiletical language, and dogmatic language. Church language should not be confused with the religious one, since it is only a part of it. There is also a distinction between Orthodox and heterodox church language. M. M. Deleanu, quoted by N. Obrocea, differentiates within the religious style several variants in the fundamental theological texts, in the books for priests, in canons, in the language of church journals, in didactic works, etc. [5] (pp.242-243).

P. Lobez compiled a list of literary genres found in the authorial voices of the Bible: the fable – Jud. 9:8-15; the parable (found in the Gospels), epic, religious, and ancient history, poetry – Psalms, Proverbs, Ecclesiastes, prophecy (Matthew 24), apocalyptic writings (Daniel, Zechariah, Revelation), legislative books (Leviticus and Deuteronomy), gnomic literature (Proverbs, Ecclesiastes, Job), epistolary genre (New Testament epistles), etc. [6] (pp. 77-78).

We will further exemplify the possibility of including certain parts of the Bible in a certain style. To argue that certain biblical passages may be associated with fiction, we can give examples of some stylistic devices: metaphors - *The fruit of the righteous is a tree of life.* (Proverbs 11:30); *table of your heart* (Proverbs 3:3); *I am the living bread* (John 6:51); *I am the door of the sheep* (John 10:7); *I am the light of the world.* (John 8:12); *Jesus said to him, I am the way, the truth, and the life.* (John 14:6); comparisons in antithesis: *Her Nazarites were purer than snow, they were whiter than milk... Their visage is blacker than a coal* (Lamentations 4:7,8). Against this background loaded with artistic images, theological values and ideas are transmitted through this suggestive language. Using discursive procedures, the language used on Christian radio or television stations or in specialized journals can be associated with the journalistic style. Ceremonial laws, as well as the moral law, presented in the Pentateuch, have features of the legal style: the predominance of the informative function, accessibility, clarity, objective character, etc. Even if the primary purpose of the Bible is not scientific, there are still passages from this area: Gen.1:1; Proverbs 8:31; Job 26:7; Is. 55:10, etc.

Beyond all these remarks, religious language has its own features that we will list below, features that entitle us to talk about the religious style. In addition to the fact that religious writings can be considered as pertaining to the religious style, each writer has his own original style of using the expressive procedures of language.

### 3. The characteristics of religious language

A characteristic of the Romanian religious language is the one regarding the origin of its specific vocabulary, in particular the Slavic language and the Latin language, from which words included in the main word stock come to a significant extent. Dana Luminița Teleoacă analyzed about 900 words with religious content, noting that “the inherited Latin terms do not represent more than 10%, the rest being mainly of Slavic (Slavonic) and Greek origin.” [7] (p. 24). These old words are characterized by polysemy, frequency, the power of derivation, as well as the ability to form phrases and expressions. Among the religious terms extracted by the quoted linguist, terms found in the Bible, we will list a few of them circumscribed to the good: *Dumnezeu, înger, jertfă, Scriptură, altar, creștin, sfânt, a crede, a ierta, a se ruga, a boteza, a învia* (‘God’, ‘angel’, ‘sacrifice’, ‘Scripture’, ‘altar’, ‘Christian’, ‘saint’, ‘to believe’, ‘to forgive’, ‘to pray’, ‘to baptize’, ‘to resurrect’), and other terms circumscribed to the evil: *drac, păcat, păgân* (‘devil’, ‘sin’, ‘heathen’). Most terms in this field entered the Romanian language after the Old Slavic era (after the 11<sup>th</sup> century), as cultured terms.

Studying the religious vocabulary, one can notice the simultaneous borrowing of several terms, from different languages, to designate the same notion, thus developing synonymy. We can therefore exemplify: *Scriptură* (‘Scripture’) from Lat. *scriptura*; *Biblie* (‘Bible’) from Lat. *biblia*; *Evanghelie* (‘Gospel’) from Sl. *evangelije/ duh* (‘spirit’) from Sl. *duhū*; *spirit* (‘spirit’) from Lat. *spiritus*; It. *spirito / salvator* (‘savior’) Fr. *salvateur*, Lat. *salvator, -oris/ mântuitor* (‘savior’) from *mântui* (‘save’) +-tor, a *mântui* from Hung. *menteni*; *izbăvitor* (‘deliverer’) from *izbăvi* (‘deliver’) +-tor, a *izbăvi* from Sl. *izbavit*; a *tămădui* (‘to heal’) from Hung. *tamadni / a vindeca* (‘to heal’) from Lat. *vindicare*.

Ioana Repciuc analyzes Eugeniu Coșeriu’s theory of prayer and the poetics of the magic charm and highlights another characteristic of religious language: the common performative

substratum of the two types of discourse. [8] (p. 588). The recipient is supernatural, so we can therefore talk about a magical function of language.

Many terms that initially had a religious meaning, have acquired over time other connotations, entering secular language. Here are some examples: *a cânta*, *a crede*, *a îngenunchea*, *a ierta*, *a mângâia*, *laudă* ('to sing', 'to believe', 'to kneel', 'to forgive', 'to comfort', 'praise'). [7] (p. 28). Dictionary definitions noted next to these words are generally accessible to the common speaker. Some words in the religious field, which are not necessarily found in the Bible, have been given a pejorative meaning: *mironosîță* ('prude'), *popă* ('priest'), etc. Mihaela Morcov also spoke about the semantic evolution (through spreading and degradation) of some terms contained in the text of the Bible or in other church writings, which explained the changes in their meaning: *a blagoslovi* ('to bless'), *a târnosi* ('to dedicate a church'), and the changes in the meaning of some expressions, such as: *a ține isonul* ('to be smb.'s yes man'), *a trage la aghioase* ('to sing in a loud, monotonous voice', 'to snore like a pig in the sun'), *a-l găsi jitiile* ('to be found by the disease', 'to fall ill'), etc. [9] (pp. 620-621). The same author also refers to the origin in Romanian of some common nouns, which initially designated people or places: *sodom* – "disaster", originating from Sodom (Gen. 19: 1); *solomonar* – "wizard", derived from the name of Emperor Solomon; *faraon* ('Pharaoh') – "devil", "gypsy" (Ex. 14: 23). [9] (pp. 621-623). The same aspect was followed by R. Lupu, who records in the study several biblical anthroponyms and toponyms in the common vocabulary: *caiafă* – "hypocritical, false person" [10] (p. 145); *iudă* – "traitorous man" [10] (p. 578); *irod* – "old folk drama of Christian origin" [10] (p. 575); *iordan* – "Epiphany" [10] (p. 572), etc. [11] (p. 265). By using these terms in other contexts, one loses touch with the religious vocabulary. The initial referents for the selected words are: Caiaphas (high priest), Judas (disciple of Jesus), Herod (king), the river Jordan where Jesus was baptized.

Coclici considers biblical language to be "the most conservative of all kinds of languages", [12] (p. 1), religious writing being the first specialized manifestation of the Romanian literary language. Other features of biblical language, in the view of the same author, are: sacredness of religious texts, intertextuality. The linguist Teleoacă also noticed the deeply conservative character of the orthodox text, a doctrinal text, whose fundamental objective is the didactic one. Although there are also neologisms - for example: *invocare* ('invocation'), *public* ('public'), *ipocrizie* ('hypocrisy'), *secol* ('century'), *evident* ('obvious') -, archaic terms are preferred in such texts. The linguist believes that the existence of a "functional variant specific to church writing" can be admitted only with regard to the Orthodox area, not the Catholic sphere, for instance. [13] (pp. 46, 47). Religious language is "a closed, specialized language, subject to particular rules". [14] (p. 15). Interreligious discourses can be controversial, especially on such topics as: the birth of Jesus, His resurrection, the condition of man in death, the understanding of the symbols of the Revelation, etc.

The structure of religious discourses is usually as follows: exordium, narrative, confirmation, epilogue.

A religious discourse can be persuasive, according to Teleoacă, if "the proportion between archaicity and modernity, between religious/ monumental and secular/ accessible is observed". [15] (p. 537).

Religious discourse can be considered both specialized discourse and discourse of specialty. [16] (p. 208).

In addition to the fundamental vocabulary and the one characterizing the average level of culture, Bidu-Vrânceanu delimits another subset of the vocabulary, namely specialized language or terminologies. [17] (p. 9). The fact that many specialized terms are included in general dictionaries is due to the wide circulation of those terms in language. Bidu-Vrânceanu explains the need to rigorously indicate domain marks in DEXI, along with the definitions of specialized meanings. [18] (p. 194). For the religious field, the marks *bis.*, *teol.* and *rel.* occur in dictionaries, designating the words *bisericesc* ('ecclesiastical'), *teologic* ('theological'), *religios* ('religious'). Roxana Lupu notes that very well-known terms appear in dictionaries as non-marked diastatically, and they designate basic notions of faith: *Biblie* ('Bible'), *biserică* ('church'), *boteza* (to baptize'), *rugăciune* ('prayer'), *popă* ('priest'), etc. [19] (p. 291). The author Bidu-Vrânceanu considers that a consequence of the extension of the specialized vocabulary in the common language is the emergence of the determinologisation of the specialized vocabulary. [20] (p. 233). Through the occurrence of numerous publications, through the media and through education, the specialized vocabulary has become, in some cases, corny, vulgar, popular. By transmitting knowledge, scientific concepts and terms are explained, thus making a transfer from the sender to the recipient. Dictionaries are very helpful in clarifying the specialized vocabulary.

Religious discourse has, according to some specialists, a predominantly prescriptive and injunctive character, being an institutionalized communication, formative character, intertextual character. [16] (p. 215). The overload of linguistic means, such as the obsessive use of the verb *must* in the liturgical text, as well as of the nominal correspondences *duty*, *care* are explained by the normative-prescriptive character of the church texts. As Teleoacă argues, hegemonic religious discourse uses stereotypical formulas. [21] (p. 6).

Negative derivatives are common in the religious text, such as: *negreșelnic* ('not subject to error', 'righteous'), *neprihănit* ('immaculate'), *neapropiat* ('not close', 'far'), *neînserat* ('not at nightfall'), *nesticăcios* ('unbroken', 'not subject to decay'), *neșățarnic* ('not hypocritical', 'honest'). In addition to the commanding transmission of some messages, the subtle way of convincing the audience is sometimes used. We will illustrate it with examples from the Bible. The imperative mood is often used, especially when life and death issues are being discussed: *Alegeți-vă acum cui veți sluji.* / 'Choose for yourselves this day whom you will serve' (Josh. 24:15), *Închinați-vă Domnului.* / 'Worship the Lord' (Ps. 28:2), *Cinstește pe tatăl tău și pe mama ta.* / 'Honour your father and your mother' (Exodus 20:12), but there are also parables in order to extract the teaching of listening, so as to make a decision: The parable of the prodigal son (Luke 15:11-32); Parables about the kingdom of heaven (Mark 4). At other times, the language of the Bible is warm, reassuring: *Veniți la Mine toți cei osteniți și împovărați și Eu vă voi odihni pe voi.* / 'Come to me, all of you who are weary and burdened, and I will give you rest' (Matthew 11:28); *O, cum te voi lăsa, Efraime! Cum te voi părăsi, Israele!... Inima se zvârcolește în Mine, mila Mă cuprinde!* / 'Efrayim, how can I give you up, or surrender you, Isra'el?... My heart recoils at the idea, as compassion warms within Me' (Hosea 11:8).

The stereotypical nature of church language can be refreshed for greater accessibility. However, the excessive use of emphatic neologisms leads to stylistic discontinuity. The linguistic dynamism was obtained by using some terms and meanings of the current Romanian literary language.

The linguistic and cultural thesaurus has been enriched by expressions of biblical origin. We will illustrate it with such expressions, which are not necessarily found in the Bible, but have a starting point there.

*Înger – înger păzitor*/ ‘Angel’ – ‘guardian angel’ – “a person who watches over someone”; *tare de înger*/ ‘with a strong angel’ – “he who does not let himself easily intimidated or moved; brave, resilient”; *slab de înger*/ ‘with a weak angel’ – “he who gives up, is easily discouraged, lacks will; fearful, shy” – Lat. angelus”. [10] (p. 601).

*Cruce – a pune cruce cuiiva (sau la ceva)*/ ‘Cross – to put a cross on someone (or something)’ – “to consider as dead, definitively destroyed, lost”; *a-și face cruce*/ ‘to cross oneself’ – “a) to make the symbol of the cross; b) to wonder”; *în cruce*/ ‘in the form of the cross’ – “slantwise, crosswise”; *a se pune cruce*/ ‘to make oneself a cross’ – “to oppose an action” – Lat. crux, -cis. [10] (p. 276).

Cross models are explained in the dictionary as follows:

“Crucifixion was not practiced among the Israelites, but it was well known to other ancient peoples. The three main models of crosses are: a. The cross usually called the cross of St. Andrew. It had the shape of the letter X. b. The cross resembling the letter T. c. The cross known today, in the shape of a dagger.” [22] (p. 327).

Dictionaries also capture international biblical clichés such as: *Arca lui Noe* (‘Noah’s Ark’), *Turnul Babel* (‘the Babel Tower’). There are also the names of some biblical characters in expressions: *de la Ana la Caiafa* (‘from Annas to Caiaphas’), *e Toma Necredinciosul* (‘he is Doubting Thomas’), *de la Adam și Eva* (‘from Adam and Eve’), etc. Raluca Felicia Toma published in 2011 a *Dicționar comentat de cuvinte și expresii de origine biblică*/ ‘Commented dictionary of words and expressions of biblical origin’.

According to Liviu Groza, there are several aspects regarding biblical expressions, namely: expressions that only allude to certain events in the Bible: *a bea paharul /cupa până la fund* (‘to drink the glass/ cup to the bottom’) (Matthew 20:22); *țap ispășitor* (‘live goat’) (Lev. 16:20-22); expressions that reproduce fragments from the biblical text: *a fi alfa și omega* (‘to be Alpha and Omega’) (Rev. 1:8); *a da Cezarului ce-i al Cezarului* (‘to give to Caesar the things that are Caesar’s’) (Matthew 22:21); biblical expressions with proverbial value: *omul nu trăiește numai cu pâine* (‘man does not live only by bread alone’) (Deut. 8:3; Matthew 4:3-4); *cine scoate sabia de sabie va pieri* (‘all they that take the sword shall perish with the sword’) (Matthew 26:51-52); biblical expressions translated mainly according to the model of the French language: *Noah’s Ark* (Gen. 6); the Babel Tower (Gen.11), etc. [23] (pp. 253-255).

Bărbuleanu makes pertinent remarks about religious language, as can be seen from the following excerpt:

“At the pragmatic-enunciative level, religious language is individualized by the relationship between the constituent factors of the communication act, which differs from the one present in secular communication, by the following aspects: duality of the sender, as there is a primary sender - divinity and a secondary sender - man, who transposes himself into an agent of communication between man and God; the referent is unique, the pre-existing transcendent world, created and rendered through language.” [14] (p. 21).

Therefore, the religious message is distinguished from the secular one by the mode of transmission, which often involves several stages (Rev. 1:1).

Guia argues that “religious discourse is an argumentative discourse” [24] (p. 157), referring, in particular, to sermons given at religious services. In a dialogical or direct manner,

by introducing arguments of a profane nature in support of religious theses, the speaker adapts to the audience. However, biblical arguments have authority.

Another feature of the religious text is the frequency of archaisms, especially the semantic ones. Even in more modern translations, certain archaisms have been preserved, precisely for the fidelity of the sacred message. The linguist Teleoacă in *Limbaajul bisericesc actual între tradiție și inovație*/ 'The current church language between tradition and innovation' drew up a list of archaisms encountered in the sacred text, a list to which Tereche later referred. Among the selected archaisms, we enumerate: *a apăsa* ('to overlay') (I Kings 10:18); *arginți* ('pieces of silver') (Matthew 27:3); *arătare* ('appearance') (I Tim. 6:14); *a binevoi* ('to please') (I Cor. 1:21); *a cerceta* ('to examine') (I Cor. 11:28); *mreață* ('net') (Matthew 4:18); *idol* ('idol') (I Cor. 10:7), etc. [25] (pp. 262-271). The presence of archaisms does not prevent the understanding of the sacred text. In recent translations, the preference for neologisms is observed, keeping the meaning unaltered. The extra-biblical religious language can become stereotypical. Obrocea extracted from the study *Civilizație și cultură. Considerații asupra limbajului bisericesc actual*/ 'Civilization and culture. Considerations on the current church language' by Gh. Chivu lexical and semantic archaisms identified in the Bible and other religious writings. We will list some lexical archaisms: *ardere-de-tot* ('burnt sacrifice'), *bunăvoire* ('benevolence'), *necredincioșie* ('infidelity'), *vârtute* ('virtue'), and some semantic archaisms: *lege* ('law'): "credință" ('faith'), *înger* ('angel'): "slujitor" ('servant'), *idol* ('idol'): "statue of a pagan deity". [5] (pp. 1-15). Teleoacă also compiled from four recent versions of the Bible a list of a series of lexical and semantic archaisms that evoke realities specific to the spatial-temporal universe. [26] (pp. 167-177). She also identified archaic verbal periphrases (*a lucra fărădelege*/ 'to commit sin', *a da pe seamă cuiva*/ 'to give in smb.'s charge', *a pune în negoț*/ 'to trade', *a da mărturie*/ 'to give testimony', etc.).

A feature encountered in the book of *Proverbs* and not only is the use of the substitution procedure. Helga Bogdan Oprea emphasizes that substitutions in paremiology occur not only lexically, but also grammatically. [27] (p. 34). We will exemplify several types of substitutions found in the *Bible*:

Lexical substitutions of the synonymic type: *Cel ce apasă pe cel sărman defaimă pe Ziditorul lui, dar cel ce are milă de sărac Îl cinstește.*/ 'Whoever oppresses a *poor man* insults his Maker, but he who is generous to the *needy* honors him' (Proverbs 14:31); *Fiul meu, ia aminte la graiurile mele; la poveștele mele pleacă-ți urechea ta!*/ 'My son, pay attention to my words; listen closely to my sayings' (Proverbs 4:20); *Oare înțelepciunea nu strigă ea și priceperea nu-și ridică glasul său?!*/ 'Does not wisdom call, and understanding lift up her voice?' (Proverbs 8:1) (in the last case, the verb is replaced by a synonymous expression);

Substitutions by personal pronouns: *Nu pune la cale răul împotriva aproapelui tău, când el locuiește fără grijă lângă tine.*/ 'Don't plan any *harm* against your neighbour, for *he* trusts you and lives near you' (Proverbs 3:29) or demonstrative pronouns: *Martorul mincinos nu rămâne nepedepsit și cel ce spune lucruri neadevărate se va prăbuși.*/ 'A false *witness* will not go unpunished; *whoever* breathes out lies will perish' (Proverbs 19:9).

Variability in the grammatical category of intensity: *Cel ce este mai mic între voi toți acesta este mare.*/ 'For whoever is *least* among you — this one is *great*' (Luke 9:48);

Variability in the grammatical category of the person: *Nu judecați, ca să nu fiți judecați!*/ 'Do not judge, so that you won't be judged' (Matthew 7:1); *Nu judecați ceva înainte de vreme.*/ 'Therefore judge nothing before the time' (I Cor. 4:5) - the verbs are in the second

person, plural; *Deci să nu ne mai judecăm unii pe alții.*/ ‘Therefore, *let us no longer judge one another*’ (Rom. 14:13) - the same verb appears in the first person, plural.

Substitutions generated by inversion: *Când vine cel nelegiuit, vine și defăimarea.*/ ‘When the wicked one arrives, so does contempt’ (Proverbs 18:3) - the subordinate is placed before the main clause, but one can equally say *Defăimarea vine, când vine cel nelegiuit.*/ ‘Contempt arrives when the wicked one arrives’. In fact, word order changes at the level of the sentence are relatively common in liturgical language.

Another phenomenon noticed by Helga Bogdan Oprea refers to paremiological ellipsis, which has syntactic, lexico-semantic and stylistic implications. [28] (pp. 33-77). Extrapolating the searches into the biblical text, we have discovered several ellipses, such as:

- omission of the subject: *Auzit-au neamurile și s-au cutremurat* √[neamurile]./ ‘The peoples heard and √[the peoples] shook in terror’ (Exodus 15:14); *...feciorul preotului venea în timpul când se fierbea carnea cu o furculiță în mână,* √[feciorul] *o vâra în căldare...*/ ‘... the priest’s son came when the meat was boiling with a fork in his hand, √[the boy] put it in the cauldron...’ (I Kings 2:13,14);
- ellipsis of the verbal predicate: *Pe cărarea dreptății este viața și pe calea pe care ea o însemnează* √[este] *nemurirea.*/ ‘There is life in the path of righteousness, and in its path √[there is] no death’ (Proverbs 12:28); *Și m-am uitat și iată că Mielul stătea pe muntele Sion și cu El* √[stau] *o sută patru zeci și patru de mii.*/ ‘Then I looked, and there was the Lamb standing on Mount Zion, and with him 144,000 √[were standing]’ (Rev. 14:1); *Și în cetate nu va intra nimic pângărit și nimeni care e dedat cu spurcăciunea și cu minciuna, ci* √[vor intra] *numai cei scriși în Cartea vieții Mielului.*/ ‘Nothing unclean will ever enter the city, nor anyone who does what is detestable or false, but only those written in the Lamb’s book of life √[will enter]’ (Rev. 21:27). These are textually conditioned ellipses.
- elimination of the copulative verb *to be*: *Dacă faci așa cu mine, atunci* √[este] *mai bine omoară-mă (să mă omori).*/ ‘If you are going to treat me like this, √[it is better to] kill me right now’ (Num. 11:15);
- ellipses in a monologue: *Oare necredința lor va nimici credințioșia lui Dumnezeu? Nicidecum!* √[necredința lor nu va nimici]/ ‘Will their unfaithfulness nullify God’s faithfulness? Not at all! √[their unfaithfulness will not nullify]’ (Rom. 3:3,4); *Nu cumva este nedrept Dumnezeu care aduce mânia? ...Nicidecum!* √[nu este nedrept]/ ‘That God is unjust in bringing his wrath on us?... Certainly not! √[He is not unjust]’ (Rom. 3:5,6);
- ellipses in a dialogue: *Și a zis Cain către Domnul...«oricine mă va întâlni mă va ucide». Și i-a zis Domnul Dumnezeu: «Nu așa* √[se va întâmpla]./ ‘Cain said to the Lord... “whoever finds me will kill me.” But the Lord said to him: “Not so” √[it will not happen] (Gen. 4:13-15); ...*Iisus îi întreba pe ucenicii Săi, zicând: Cine zic oamenii că sunt Eu, Fiul Omului? Iar ei au răspuns: Unii,* √[zic că ești] *Ioan Botezătorul, alții* √[zic că ești] *Ilie, alții* √[zic că ești] *Ieremia sau* √[zic că ești] *unul dintre prooroci.*/ ‘... Jesus asked his disciples, “Who do people say the Son of Man is?” They replied, “Some, √[say that you are] John the Baptist; others √[say that you are] Elijah; and still others √[say that you are] Jeremiah or √[say that you are] one of the prophets.” (Matthew 16:13,14);



- lexical ellipses: *Împrejur avea coridor lung de douăzeci și cinci de coți și lat de cinci*√[coți]./ ‘And there was a vestibule round about, twenty-five cubits long and five √ [cubits] wide’ (Ez.40:30).

The place of an ellipsis is marked by the sign for the radical √, and the completions are made between brackets [...]. By using such ellipses, the continuity of speech is ensured, the affective role is emphasized, a mental effort is required from the interlocutors / readers to decode the elliptical utterances.

If sometimes the language is elliptical, some other times there is redundancy in the Bible. The extra information proves effective for the accurate transmission of the information, for strengthening a truth, for persuasion: *Cântați-I o cântare nouă!*/ ‘Sing him a new song!’ (Ps. 33:3); ...*Tot poporul să strige cu glas tare!* ‘... Let all the people give a loud shout’ (Josh. 6:5); *martorul mincinos care spune minciuni ...!* ‘the false witness who tells lies...’ (Proverbs 6:19) etc. God’s clear word on the law leaves no space for ambiguity.

A true researcher in the field of philology and linguistics, Gh. Chivu considers that “religious writing is a structural, defining component of Romanian culture. The religious text proved to be a reservoir of stylistic means and a rhetorical model.” [29] (p. 54). Widely spread, the biblical text also influenced the works of some notable authors, among whom Ion Creangă. Analyzing the style of Creangă’s work, Ioan Milică extracts microtexts of biblical origin, from which we enumerate: *după chipul și asemănarea...!* ‘according to the image and the resemblance...’; *pe Domnul lăudați!* ‘praise the Lord’ (*Soacra cu trei nurori*); *Nicio faptă fără plată.*/ ‘No deed without payment’; *mare foc și potop...!* ‘great fire and flood...’ (*Capra cu trei iezi*); *ca să moștenesc pământul!* ‘to inherit the earth’, the expression being an allusion to Matthew 5:5; *părinții mănâncă aguridă și fiilor li se sterpezesc dinții!* ‘The parents eat sour grapes, and the children’s teeth are set on edge’ (*Povestea lui Harap-Alb*), with direct reference to the passage from Ez. 18:2. [30] (p. 253).

Regarding the page layout of the biblical text from the studied edition (1988), one can note, in addition to the two-column writing, a single title for each chapter, as well as the biblical references (verses) written at the bottom of the page. At the graphic level, one can see the capitalization of the names of the divinity’s persons, as well as the pronouns that replace these names: *Dacă vrea cineva să vină după Mine, să se lepede de sine, să-și ia crucea și să-Mi urmeze Mie!* ‘Whoever wants to be My disciple must deny themselves and take up their cross and follow Me’ (Matthew 16:24).

## Conclusions

Spoken or written language is a means of information, managing to transmit not only material realities, but also abstract or unseen realities. Religious language, as a whole, is not a hyperspecialized vocabulary, like the medical one, for example, but it has a special pragmatic force.

In this presentation, we have brought arguments in favour of the need to recognize the religious style as an independent one. Varieties appear in this style: biblical language, religious technical language, liturgical language, homiletical language, and dogmatic language.

The paper aimed to capture some significant features of religious language, but the study is not exhaustive. Regarding the origin of the specific vocabulary, it has been stated that most words come from Slavic and Latin. Many terms with a religious meaning later received other meanings, entering secular language and many expressions, clichés. Other characteristics of

religious language are: conservative character, existence of a specialized vocabulary, frequency of archaisms, predominantly prescriptive and injunctive character.

The substitution procedure found in the Bible has been highlighted, as well as some types of ellipses found in the studied material. The form of the speech is specific. Coherence, diversity, rhetoric - all meet in the religious style, a style adapted to the audience, but also to the era.

In recent translations, biblical language has been renewed and updated, from a phonetic, morphological, lexical point of view, in order to adapt to current norms. The 1988 Bible observes the rules of literary language in point of writing.

The purpose of transmitting the message is to inform, to influence, to inspire, therefore a correct understanding of it is required, since semantic distortion or misinterpretation can lead to the failure of communication (II Peter 3:16). Through language, the information is entrenched, processed and communicated.

In conclusion, one can speak of a religious style, as the specific features of the language in the field of religion are obvious.

The message of the Bible is addressed to an interlocutor with the intention of preaching the truth. While reading the Bible so as to learn lessons for one's personal life, one can only be amazed at the charm of the language, originality of expression, richness of ideas, life transmitted beyond words.

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## TRYPHON - THE VINEYARD. NOTES IN THE DIACHRONY OF A DIONYSIAN RITUAL

Nicoleta Diana JILAVU (MATEI)

*University of Craiova, Craiova, Romania, E-mail diana\_matei06@yahoo.com*

### **Abstract**

“Tryphon Zărezan” Day is the holiday of vines, wine, gardeners and fruit growers. Celebrated every year on February 1<sup>st</sup> (by the Julian calendar) and on February 14<sup>th</sup> (by the Gregorian calendar), the holiday predicts the end of winter and announces the approach of spring. The ritual begins with cutting a number of vine stems, then sprinkling the trunk with wine that was kept buried since autumn at the root of a vine; wreaths are woven, which are put around the neck of people while everybody cheers for prosperity and abundance. A wreath is also woven from a vine-stem for the future king, who will be elected by the community, after the wine has been tasted. After the curse against worms, caterpillars, beetles and other pests, the vineyards, trees and land are sprinkled with holy water, as well as many seeds, which once sown will ensure abundance.

### **Keywords**

Tryphon, Zarezean, vine, ritual, seeds, fruit, abundance

### **Introduction**

The Dionysian ritual of fertility stimulation is practiced, traditionally, on February the 1<sup>st</sup>, on the same date as the feast of St. Martyr Tryphon in the Orthodox Calendar, and it is widespread especially within the Bulgarian communities in the south of the country. The ritual is motivated not so much by the life and deeds of St. Martyr Tryphon, but mostly by the ancient cult of Dionysus. If the Saint Martyr, born in the village of Lampascus in Phrygia at the end of the third century AD and endowed with the gift of healing and casting out evil spirits from birth, ending martyrdom by order of the Emperor Decius and with the approval of the diocese of Aquila, seems to have no connection with this pagan cult, of course this association has a motivation related to the agrarian cyclicity of the resumption of the wine

year. At the beginning of February, as in the case of other agricultural practices<sup>1</sup> like wheat sowing the vine culture meets the symbolic beginning of the regenerative cutting of the twigs, established on the first day of the month as a symbol of the beginning, which led to overlapping with St. Martyr Tryphon. Moreover, Ion Ghinoiu even claims a confusion between Trif the Madman (patron of harmful insects, contemporary of Jesus Christ according to some beliefs)<sup>2</sup> and the day of the Holy Martyr Tryphon: "... there is no resemblance between Trif's attributions and the Holy Martyr Tryphon's, in the church calendar. The usual practical activity on this day was the sanctification of the water and then the sprinkling of the trees"- so obviously we are in front of an association of traditions like in other cases. Another confusion is made by associating this Dionysian holiday with the "Gurban" (the Gurban (Sacrifice) of the Vines); the "Gurban" is an apotropaic celebration of the "rudari" gipsies, established on April 23, on St. George, and is reduced to a sacrifice (a white lamb is killed for the common meal) for the health of the clan. Moreover, some have interpreted the content of Zărezan holiday (Arizan) in connection with the protection of the vine from caterpillars, locusts and other insects - the vine, as it is known, has completely different pests. The custom has a few other collateral beliefs: in some areas it is believed that it is good to clean the chimneys and the soot should be taken in the vineyards with a phytosanitary role, in most places the vine is baptized with holy water from Epiphany for protective purposes (this is most often done by priests, and if there isn't any, by the oldest man in the family) and it is also believed that on Zărezan there is never snow.

### 1. The Description of the Custom

In the case of Zărezan it is good to mention a possible connection with a common paleo-oriental background of it and other such traditions, according to which the vine was assimilated to the Tree of Life if we see the vine leaf of the Sumerians as a symbol of life<sup>3</sup>. The Jews also believed that Yahweh was the master of the vineyard (Israel), as the psalmist says: "Lord, Lord, seek from heaven and see and examine this vine that your right hand has planted and perfect it (Psalm 79: 15-16). Later the idea is repeated with Jesus (John 15: 1) who says, "I am the true vine and my Father is the worker."

In the context of the Romanian popular culture, of the traditions over the year, several holidays are dedicated to the vineyard such as: the "Arminden" (May 1st), the "Sânziene" (June 24th), "Cârstovul viilor" (September 14th), in connection with the uncorking of the barrels, the stimulating exit in the vineyard area for a common meal, respectively the start of the harvest. Other times, as in the case of Ana-Foca on July 1st, it was an apotropaic<sup>4</sup> keeping by bringing offers in the vineyard so that it wouldn't be scorched by July's heat ("Cuptor

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<sup>1</sup> Chivu, I.; *Cutul grâului și al pâinii la români*, ed. a III-a, Sitech Publishing House, Craiova, 2017, p.57

<sup>2</sup> Ghinoiu, I., *Obiceiuri populare de peste an*, Dicționar; Fundației Culturale Române publishing House, Buc.,1997, p.204

<sup>3</sup> Evseev, Ivan., *Dicționar de magie, demonologie și mitologie românească*, Amarcord Publishing House, Timișoara,1999, p.49

<sup>4</sup> Rusu-Păsărin, G., *Calendar popular românesc*, Scrisul Românesc Publishing House, Craiova, 2006

Month"). For the most part, in the Christian-Orthodox cult these traditions are accepted and promoted, as in the case of bread, on account of the wine in its Eucharistic function.

The ritual as such, materialized in our country in Zărezan, establishes the celebration and maintains it without interruption as long as the wine continues to be an occasion for the joy of the soul: "Do not get drunk by drinking wine, but talk to wise people, in open walks, talk to them. That if you keep your eyes on the pitchers and the cups, then you will walk more naked than a nudnik," advises the wise Solomon, advice also given by the Apostle Paul in Ephesians, 5, 18 ("Do not get drunk on wine, which leads to debauchery; on the contrary, be full of spirit"). Or these things would not have fitted at all in the traditions of the Dionysian cult of the vine and the wine, with the Greek Dionysian mysteries that reached their apogee in the Mycenaean times.

The God of vegetation, but also of ecstasy and fertility in Greek mythology, Dionysus is taken over by the Romans in the name of debauchery as Bacchus. The Dionysian, unlike the Apollonian, in contrast to which it enters literature and visual arts, promotes boundless freedom and sensual pleasures, the instinct taking over balance, temperance, and reason. The Phrygians called him Sabazios, he appears as entrusted to the Thracian goddess Bandis, and his adjudication is known as far as India. According to Thucydides, his cult is closely related to the Orphic and Demeter cults and was practiced in late January and early February for three days in noisy bacchic processions, with phallic symbols simulating fertility. The first day, Pithoigia which involved unclogging the earth barrels (pithoi) and tasting the wine from the new harvest; the next day, Choes, was the day of the earthen jars - a strictly bacchic competition with implicit debauchery associating this day with the sacred union (HierosGamos) of the archon's wife with the god Anthios, and the third day was one of purification or expulsion of evil spirits, hence the meaning of renewing life through rite (drunkenness and awakening from drunkenness being thus symbolized). The first day, Pithoigia which involved unclogging the earth barrels (pithoi) and tasting the wine from the new harvest; the next day, Choes, was the day of the earthen jars - a strictly bacchic competition with implicit debauchery associating this day with the sacred union (HierosGamos) of the archon's wife with the god Anthios, and the third day was one of purification or expulsion of evil spirits, hence the meaning of renewing life through rite (drunkenness and awakening from drunkenness being thus symbolized). Taking an idea of Socrates from Phaidon according to which the greatest benefits come to us through madness (the four forms of madness) - the prophetic type being the Apollonian, and the Dionysian type being the telestic or ritual.

With Zărezan we are undoubtedly in the category of the sacred pagan according to Julien Ries' typology who makes this distinction: "The sacred pagan refers to the god of reason", while "The sacred Christian refers to the god of revelation"<sup>1</sup> parallel, non-competing sacredness as in the Christian-Orthodox tradition the popular calendar is not in any contradiction with the church calendar as long as it does not promote any heresy.

The Zărezan demands from the participants conditions of bodily purification because the ritual begins with a service at the local church on the occasion of St. Martyr Tryphon, the Prayer of St. Tryphon Zărezan is said, and at the vineyard they sprinkle with holy water from

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<sup>1</sup>Ries, J., *Sacral în istoria religioasă a omenirii*, Polirom Publishing House, Iași, 2000, p.205

the Epiphany. The custom requires that a bottle of wine be buried in the vineyard in the autumn at the root of a vine, to be dug out on the day of Zărezan. From that wine will stop the stumps from which several hordes / ropes have been symbolically cut, from which circles are woven that men hang around their necks in cheers of prosperity, of great harvests, of good wine. The rest of the wine is drunk from the unearthed bottle on this occasion, but the party continues in the village with the participation of men and women who go out in merry dances, in joke and harmony reminiscent of the Dionysian cult I am talking about above. The participants consider that on the day of Trifon-Zărezan there must be plenty of wine so that the new harvest should be plentiful too.

## **2. Investigating Technique of the Custom**

In Teleorman County, the custom is kept exclusively in the localities with many Bulgarian ethnic groups, like in Izvoarele, Calomfirești and Licuriciu, and the ritual is equally embraced by the population of Romanian ethnicity (the process is sociologically called conculturation). The chosen research area was Izvoarele locality, from Teleorman county. The field research was conducted through direct oral communication, the inquiry method in the form of an interview and the field research itself. The interviewees were: Cune Irina, 37 years old, female, teacher, Izvoarele locality and Simion Maria, 81 years old, female, pensioner, Izvoarele locality.

## **Conclusions**

The ritual of the feast of Zărezean has multiple meanings, including the Dionysian one of stimulating fertility, and is related to the approach of spring, to the sanctification of fields and seeds. The branches of the vine - symbol of the beginning, are symbolically cut, and the vine is sprinkled with wine and holy water. The custom is preserved exclusively in the localities with ethnic Bulgarians, in the south of the country, the word zărezan comes from the verb zaryazvam, which means to cut the vine. The farmer with the best wine is elected king for the current year by the other villagers, after the wine tasting, the party and the good time. The new coronated king bids abundant blessings to all the farmers in exchange for cheering with a glass of wine. Popular belief says that the harvest of the year depends on the amount of wine consumed on the day of St. Tryphon.

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# SELECTED DIFFERENCES BETWEEN BRITISH AND AMERICAN SPELLING

Daniel LEOTESCU

*University of Craiova, Craiova, Romania, dleotescu@gmail.com*

## **Abstract**

The English language is a widely spoken language across the globe, as both a first and second language serving different purposes such as interactional, institutional, etc. The huge number of English speakers have not only spread the language worldwide, but have also contributed to its evolution, hence, to the appearance of different varieties of English. Cross-linguistic investigations have showed that focusing on register or dialectal variation in speech communities can provide a complementary perspective on the previous patterns posited by researchers. By analysing the emergence of differences, scholars have perceived that geographical distance functions as an inherent linguistic barrier which demonstrates why Englishes across the world are no longer connected to British English. These discrepancies are found not only at the phonetic level, but also in terms of spelling, vocabulary, grammar and even syntax. The present study will concentrate on the differences in spelling between British and American English, starting from the reformation of spelling imposed by Noah Webster and gaining real insight into the key differences by providing examples. Our research is based on the premise that although the differences in vocabulary are easily noticeable by all speakers of English, the differences in spelling require a more specialized approach.

## **Keywords**

Differences, evolution, changes, spelling, variations.

## **1. Introduction**

The English language is a dynamic language and its evolution across time was marked by major events that contributed significantly to the language we use today. Once the territorial expansions became obvious, the English language was soon spoken across the world and this situation led to different variations of the language spoken in the United Kingdom.

These variations went beyond the level of ordinary speakers and, with the geographical expansion as well as the colonization of the various parts of the world, marked the beginning of a new stage in the evolution of the English language. The English language was soon

spoken in America, Canada, Australia, New Zealand and in many parts of the globe.[1] Due to the distances and also the separation from England, the English language experienced variety and also individualization by developing new words and even different grammatical structures.

The English language spectrum widened significantly with the expansion of the English language across the world. In Canada, English is one of the official languages, together with French. Although, the speakers of Canadian English use the language similar to American English, the pronunciation of some words as well as the spelling of a significant number of words resemble British English.[2][3] As far as the Australian English is concerned, the written form is basically similar to British English, whereas the accents are especially diverse in such a large country. Like the Australian English, the New Zealand written form of English is also similar to British English, but the New Zealanders use the language in a more refined way. A distinct feature for the English spoken in New Zealand is the rising inflection. Moreover, the language spoken in South Africa, although predominantly similar in spelling to British English, has developed some unique words. [3]

Nevertheless, as languages cannot be stopped from their evolution, the English language as well cannot resist change. Speakers across the world continue to influence the English language as they speak it in their own manner, in different contexts which certainly influence the usage. The speakers' educational background also influences their range of vocabulary, thus activating differing linguistic configurations.

## **2. Historical and linguistical background**

The colonization of America is considered the starting point of the American English. The first colonists who arrived in America from England, in the 17<sup>th</sup> century, settled along the Atlantic. Therefore, the language they spoke in the new colonies was the language spoken in England, the English language spoken by Shakespeare and Milton.

The first colony was settled in Jamestown, in Virginia, in 1607 which was relatively late compared to the Spanish settlement in Central and South America. This colony was followed by twelve other colonies. For many religious and commercial reasons, the colony of Plymouth was the next to be established in 1620. Manhattan Island was occupied by the Dutch in 1624, but it was brought under English rule in 1664. In 1634 Maryland was established as a colony and later Pennsylvania ruled partly by the Dutch and Swedes was colonized by the British people in 1681 under William Penn. According to Baugh and Cable, there were three great periods of European immigration. The first period started with the settlement of Jamestown (1607) and lasted until the end of colonial times. The second period contains the expansion of the thirteen colonies to the Pacific and ends with the Civil War. This period is marked by the arrival of two great waves of immigrants from Italy and Germany. The third period is the period since the Civil War up to 1890. This last period was marked by a massive wave of immigrants.[4]

All the thirteen colonies were settled between Maine and Georgia, across the Atlantic and this area was divided into three parts: New England, the Middle Atlantic states and the South Atlantic states. The settlers in New England were established at first in Massachusetts, then they extended to Connecticut and to the coasts of Maine and Rhode Islands. New Hampshire was very difficult to colonize because of the resistance opposed by Native Americans. The settlement in the Middle Atlantic states was rather difficult. New York was already occupied by the Dutch at the arrival of the British people and the migration process occurred very

slowly, but things settled after the seizure of the colony. After 1664, New York was populated with immigrants from Connecticut and the people living in New York were rather cosmopolitan formed by merchants and traders. New Jersey was massively inhabited by British people. Pennsylvania had mixt population some Welsh, Scots, Irish and Germans. But the German population, that continued to arrive in Pennsylvania especially in the 18<sup>th</sup> century, was persecuted as they were protestants, so they migrated up the Lehigh and Susquehanna valleys where they formed homogeneous communities and maintained their own language for a longer period of time. Today, people use the terms Pennsylvania Dutch for people who live in this area. The South Atlantic states were mainly formed by groups of people from all parts of England. They were political refugees, royalists, soldiers, deported prisoners and a large number were Puritans. The English people who migrated in South Carolina encountered the French population and those who migrated to the interior met the Scots, Irish and German population.[4]

Linguistically, as the British people came from different regions of England, they spoke the dialect that was spoken in their native region, using its grammatical structures, vocabulary and accent. Thus, people in colonies used rather a combination of features from the English dialects. Consequently, some features became dominant, some features disappeared and some other features survived to present day. The result was that the language spoken in colonies was characterized by uniformity and evolved with some differences compared to the language spoken in Britain.[5] Once with the colonization, the process of divergence started. The spatial distance acted as a barrier and prevented the contact between British English and the language spoken in the colonies. As a result, changes that occurred in England did not reach the colonies. In this respect, the language in the colonies started to adapt to new purposes and the language had to borrow from other peoples, especially from Amerindians, French and Dutch.

The language of the native Americans became a prolific source for new words and new expressions. Most of these words were connected to the needs to life in colonies. But the language of native Americans included a nasal feature, which was very unfamiliar to all English speakers, consequently all borrowings from these languages underwent major changes in meaning and, especially in form.[5]

In spite of the fact that it was the largest group of immigrants, the influence of the African language was rather small. One significant reason would be the fact that the immigrants were brought to America, through the Slave Trade, from various tribes. They were forced to learn English to communicate with their masters, therefore their language and tradition was replaced by the American language and tradition.[6] Today, in the United States a trace of this can be found in the American English form of African American English or Black English with over 25 million speakers. One of the most recent waves of immigrants came mainly from Mexico and from other Hispanic countries and their influence upon American English continues to present day.

Starting from the uniformity of American English continuing to present influences, the American English developed into an almost distinctive version of the English language. But the language continued its evolution and apart from the borrowings from other languages, new words and new syntactic structures contributed to the evolution of American vocabulary.[7] This evolution was also fuelled by a robust American spirit and a solid patriotism. The changes took part in vocabulary with new words such as *backwoods*, as well

as in the semantic of some words such as *bluff* which transformed its meaning, becoming different from the original one.[8]

### 3. Major differences in spelling

After the American colonies became independent, everything was marked by the idea of change and the ideas of American revolutionaries and reformers implied changes that would help the creation of a national identity. A clear idea was mainly focused on the variety of change in the American spelling system. But the idea of reforming the spelling system was not something new. A few years earlier, in 1768, Benjamin Franklin elaborated *A Scheme for a New Alphabet and Reformed Mode of Spelling* which was formed basically by all the traditional alphabetical symbols but also contained six new alphabetical symbols. All the ideas that he exposed in order to have a proper reform of the spelling system were based on the theory of simplification to the highest degree possible. Another concept stated by Noah Webster in his *American Spelling Book* was centered on dividing words into syllables having in mind the perspective that this would ease and indicate pronunciation. However, these approaches regarding the idea of change in the spelling system were not explored at their full capacity and, in time, they were dropped.[9][10]

In the following years, the perspectives on differences in spelling continued to preoccupy more people. Starting from his initial idea that the Americans should use spelling in a stricter manner, the lexicographer Noah Webster is the responsible for the distinctions in spelling between British and American English. Later on, his intension was the subject for compromise which led only to minor changes. His famous dictionary *American Dictionary of the English Language* became the standard of American English since its publication in 1828.[10]

But the language continued to evolve and, in the following years, the number of spelling innovations continuously increased and, eventually, it turned out that it was not an easy reform. In spite of the fact that all extreme ideas of reforming the spelling system were not taken into consideration, the only proposal the was regarded as viable was the one to make pronunciation correspond with spelling. The conclusion was not very encouraging as this movement of reformation of spelling led to some unsatisfactory results. [11][12]

Nevertheless, there are some important differences between British and American English and some may be subtle, but still notable. A large number of these different forms make a clear distinction between the two languages and they are the vivid evidence that there is still a single language, but with different evolutions. However, the present-day American English bears some major differences in spelling which contributes to its unicity. We are going to illustrate all these aspects by a proper comparison with British English.[11][12]

One of the most significant and well-known difference in spelling between British and American English is variation of *-our* and *-or*. This variation is attributed to Samuel Johnson who based his theory on etymology and, in this case, attributed to the Latin origin of words. But the disappearance of *u* is not based on etymology as there are many words there are not of Latin origin and still bear this feature. Johnson motivated his theory using the concepts of uniformity and simplicity, a step forward to the simplification of spelling. However, this modification affected only the American English spelling system and the *-or* spelling became a general rule only to America. Consequently, the words continued to exist being spelt in two different ways. The following pairs illustrate this difference. The pair *ardour – ardor*, where the first bears the British spelling and the latter the American spelling. *Armour – armor* where

the *-ou* is spelt in British English and it misses in American English; *clamour* – *clamor* also illustrate the difference; *candour* – *candor* is also an illustrative example of spelling; *colour* – *color* and also *dolour* – *dolor* support the theory. Additionally, the group *favour* - *favor* shares the same set of rules as its derived forms as in the group of words *favorite* – *favourite* and *favoritism* - *favouritism*. The same changes in spelling can be noticed in *flavour* – *flavor*, *harbour* – *harbor*, *honour* – *honor*, *labour* – *labor*, *mould* – *mold*, *neighbour* – *neighbor*, *odour* – *odor*, *parlour* – *parlor*, *rancour* – *rancor*, *savoury* – *savory*, *valour* – *valor*, and *vigour* – *vigor*. In all these examples, the *-ou* spelling is genuinely British while the *-u* spelling is typically American.[12][13][14]

Another difference in spelling between British and American English familiar to all speakers of English is the variation *-er* and *-re*. Some linguists, notably Glenn Darragh, consider that this change in American spelling derives from French. This difference in spelling can be easily noticed in the following pair of words: the British spelling of *accoutre* can be found in parallel with the American spelling as *accoutre/accouter*. The same situation where both spellings can be found in American English is, in the case of the word *calibre* spelt as *caliber* and also *calibre*. By attributing this term to a very well-known car model, namely Dodge Caliber, the everyday use favoured the American way of spelling this word. A similar situation where the American spelling also kept the British way of spelling occurs in the case of the following pairs: *fibre* – *fiber/fibre*, *philtre* – *philtre/philter*, *sabre* – *saber/sabre*. On the other hand, the pairs *centre* – *center*, *cidre* – *cider*, *goitre* – *goiter*, *litre* – *liter*, *lustre* – *luster*, *metre* – *meter*, *nitre* – *niter*, *sceptre* – *scepter*, *theatre* – *theater* are some obvious examples of the differences between British spelling with *-re* and American spelling using *-er*. [13][14][15]

Additionally, the variation of the suffix *-ize* and *-ise* is another difference between the alternations in the spelling systems of British and American English. In spite of the fact that most British dictionaries still favour the use of *-ize* spelling, in daily usage, most British speakers prefer to write with the *-ise* suffix. Cristopher Davies supports the idea that this preference in spelling “reflects the French influence on British English in the last 200 years”. [13] Nevertheless, this matter is far from being clear. Most of the word-processing programmes and also the most popular spelling checkers have a contrary opinion to the authors of the dictionaries and, in the United Kingdom, the *-ise* spelling is widely used. Consequently, while the Americans appear to have reached a common point, the British people still accept variations on this matter. For words such as *Americanize*, *burglarize*, *capitalize*, *colonize*, *emphasize*, *equalize*, *normalize*, *organize*, *satirize*, *standardize* and *vaporize* the American spelling use the suffix *-ize*, whereas British spelling alternates between *-ize* and *-ise*. The following examples illustrate the British way of spelling: *Americanise/Americanize*, *burglarise/burglarize*, *capitalise/capitalize*, *colonise/colonize*, *emphasise/emphasize*, *equalise/equalize*, *normalise/normalize*, *organise/organize*, *satirise/satirize*, *standardise/standardize* and *vaporise/vaporize*. [9][13][15] It is worth mentioning that Modiano draws attention to certain words, “Note, however, the AmE and BrE spelling of *comprise*”. [14]

Moreover, a spelling difference that might pass unnoticed is the variation of *-se* and *-ce*. The British speakers use the suffix *-ce* or *-nce*, whereas the American people write using the ending *-se* or *-nse*. This alternation is illustrated in the following pairs of words: *defence* – *defense*, *licence* – *license*, *pretence* – *pretense* and *vice* – *visé*. [9] British English use the *-ce*

spelling in words such as *advice* or *practice* when they are nouns, but when used as verbs they are spelt with *-se*. [9][13][14]

However, the foreign origin words contain the variation between the British ending *-gue* and the reduced American *-g*. Words like *analogue*, *catalogue*, *dialogue*, *epilogue*, *monologue*, *prologue*, *travelogue*, use the British spelling, while the Americans prefer the much simpler way of writing, namely *analog*, *catalog*, *dialog*, *epilog*, *monolog*, *prolog*, *travelog*. The foreign origin words that bear differences in spelling also include the ending *-mme* which is typical for British spelling. Terms like *gramme*, *monogrammed* or *programme* are spelt in a simpler way in American English such as *gram*, *monogramed* and *program*. [9][13][14]

A feature that makes a clear distinction between British and American English is the doubling of *l* preceded by a vowel, but only if the stress is placed on the second syllable of the root word. For adjectives, for present participles and for the past tense form of the verb the British people use the *ll* spelling while the Americans use the equivalent with one *l*. The following pairs of words best illustrate this difference: *councillor* – *councilor*, *dialled* – *dialed*, *labelled* – *labeled*, *marvellous* – *marvelous*, *rivalled* – *rivaled*, *travelled* – *traveled* and all its compound words such as *traveller* – *traveler*, *travelling* – *traveling*, and *woollen* – *woolen*. Some other words where the British people use double *l* are: *distill*, *fulfill*, *installment* and *willful*. [9][11][14]

Even though the words from this category can be used interchangeably, the difference between the British *en* spelling and the American *in* spelling is considered significant. Words like *enquiry* or *enclosure* are some illustrations of British spelling, whereas the Americans spell them *inquiry* and *inclosure*. [9][14]

A difference in spelling that is considered one of the rarest is the alternation between British spelling with the suffix *-que* and the American *-k* or *-ck*. Although there are many exceptions to this rule, words like *banque*, *cheque* and *chequer* are still written with the ending *-que* in British English. The Americans use the much simpler spelling such as *bank*, *check* or *checker*. But with the extension of the internet, the British spelling system started to accept the American spelling, although the British dictionaries still preserve this form of spelling. [9][11][14]

## Conclusions

The evolution of the language was influenced by different factors, but generally the language developed homogeneously taking into consideration the size of the country and the large number of speakers. Although, the number of variations in American English is generally reduced compared to other languages, yet several linguistic variations arose in different regions, each having their distinctive patterns in different communities.

The diversity and complexity that characterize the English of the twenty-first century could make some of us reconsider its status as the language of England that Samuel Johnson attributed in the 18<sup>th</sup> century. Although the linguistic divergence concerning the British and American spelling has allowed us to reach a deeper and wider understanding, our study has also made us aware of other important differences in pronunciation, grammar or vocabulary that may be the subject of future research.

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# TRANSCENDING BOUNDARIES – THE *HARRY POTTER* NOVELS AS CROSSOVER FICTION

Georgiana-Silvia LEOTESCU

*University of Craiova, geo.leotescu@gmail.com*

## **Abstract**

The present study aims to highlight and explore a trend that critics, the media and the publishing industry have been witnessing since the late 1990s, when a considerable number of children's and young adult novels started to reach across age groups. Although transcending the conventional borderline between children's and adult literature is by no means a recent phenomenon, the term "crossover" generally refers to adults who have started to enjoy reading children's books. Predictably, J. K. Rowling's seven-novel epic represents one of the most notable examples due to its unprecedented appeal among readers of all ages. This outcome reinforces our goal to investigate the connection between the fantasy novel, crossover fiction and other extraordinarily successful franchises as part of a broader cultural trend in which not only literature, but also movies, television shows or video games are transcending age boundaries.

## **Keywords**

Crossover literature; mixed-age audience; the *Harry Potter* novels.

## **Introduction**

At the beginning, scholarly approaches to *Harry Potter* were scarce, as critics generally showed resistance and skepticism, wondering if the book series even deserved to be placed within academic discourse at all. Those who did find the novels worthy of scholarly writings, diffidently started to explore Rowling's masterful juxtaposition of the Magic universe and the Muggle world as children's literature, since this seemed a safer path to justify the need for academic attention. Soon enough, however, the British writer began to add complex new themes and emphasize Harry's emotional maturation, safeguarding a darker narrative arc of

her story. With a clear purpose to treat internal conflict, identity, racial issues, social status or political power as the series progresses and each installment becomes longer than the previous one, Rowling makes sure that the fourth novel culminates in a frightening denouement with a pupil's death. This grim and intense outcome marks a pivotal change which showcases Harry Potter's crossover to the adult fiction bookshelves.

### **1. Crossover fiction – the millennial phenomenon**

The crossover phenomenon should not be regarded as a manifestation which is exclusive to a specific period but rather deserves a closer look regarding the geographical variation. Critics such as Falconer [1] and Beckett [2] have observed that there is a strong tendency in Britain for children's literature to be readily adopted by adult readers if we take a closer look at the following texts which certainly prove the critics' mutual assertion: Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Kenneth Grahame's *The Wind in the Willows* (1908), J. R. R. Tolkien's *The Hobbit* (1937) and C. S. Lewis's *Chronicles of Narnia* (1950-1954). The reason for the crossover appeal draws on Nikolajeva's justified observation concerning the "prominence of fantasy within children's literature" [3] (p. 58). As such, the fantasy novel is often equated with crossover fiction since nowadays fantasy remains the dominant crossover genre in many countries. Even if other genres and formats such as picture books, comics, short fiction, and the traditional fairy tales also transcend age boundaries, the novel, and particularly the children's and young adult novel, has monopolized attention.

Crossover fiction, however, should be clearly connected to the late twentieth and early twenty-first centuries, when literary works such as Philip Pullman's *His Dark Materials* trilogy (1995-2000), G. P. Taylor's *Shadowmancer* books (2003-2006) and, most of all, J. K. Rowling's *Harry Potter* series (1997-2007) demonstrated how adults found the genre of fantasy fiction worth reading. This was only the beginning that marked the heyday of crossover fiction, which soon became a distinct literary genre and marketing category. Additionally, crossover literature is now recognised as "children's novels which have crossed over to adult readers" [1] (p. 158). As one of the definitions ascribed to fantasy identifies it with "a popular genre that straddles the boundary between children's and adults' literature" [4] (p. 95), there is no wonder that the Potter heptalogy has risen to global popularity.

Even though J. K. Rowling has not managed to allow every person to satisfy his or her preferences in terms of literary style, one cannot overlook the huge audience of so many ages that has unquestionably and ubiquitously been mesmerised. The British writer's point of view was made public in her interview with the *Times* (U.K.), when Rowling admitted that she could not give a clear answer to explain why the novels have been so successful: "I cannot answer that question. I can't. It sounds coy. It sounds disingenuous. I never think of it like that. I think it would be dangerous for me to think about it like that, to sit down and analyse it, to decide why. It would be an exercise in navel gazing. It would possibly lead me to deduce that I was doing certain things right and maybe certain things I should drop and if you start writing like that..."<sup>1</sup>

### **2. Crossover literature – a historical perspective**

A good starting point to provide an explanation for the irresistible appeal of the novels, as Rowling is either too cautious or modest to offer, is to rely on a brief historical account of

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<sup>1</sup> J. K. Rowling: *The Interview*, *The Times* (UK), 20 June 2003.

crossover literature. As the term suggests, socially prescribed reading boundaries no longer apply, as children's books are also enjoyed by adults and, equally, children can gain a deeper understanding of life by experiencing adult literature. This phenomenon that encourages intergenerational connections is by no means a contemporary practice, as we can encounter multiple instances of cross-reading in the earlier ages. For instance, American children's literature from the 1860s to the early 1900s (also known as the "Golden Age"), as well as English children's literature, and adult literature were only slightly segregated at that time. Writers such as Louisa May Alcott and Mark Twain often shared with Herman Melville and Nathaniel Hawthorne book reviews or critical acclaim.

Also, English authors from William Thackeray and Charles Dickens to Rudyard Kipling and Oscar Wilde started to create both adult and children's fiction, thus encouraging mixed audiences, especially when their novels showed an indebtedness to fantasy. Classics such as *The Three Musketeers* or *Robinson Crusoe* passed the virtual threshold into the children's library and were enthusiastically received by this unforeseen young audience. Moreover, some of Charles Dickens's works that were directed at an older readership (as they require more profundity of psychological analysis), have become childhood favourites (*David Copperfield*, *Oliver Twist*, *A Christmas Carol*). On the other hand, many adult readers have engaged with Hans Christian Andersen's fairy stories, proving what Rose [5] (p. 12) and Lesnik-Oberstein [6] (p. 161) revealed about the child that continues to exist in each adult's repressed unconscious. This outcome also explains how fables, fairy tales or Middle Eastern narratives have appealed to mixed-age audiences for centuries.

### 3. Concepts of readership and the global trend

Thus, there is no doubt that intergenerational literary works are characterised by a very long history as the borders between children's and adult fiction have proven to be either more permeable or even missing if we look at different cultures and periods. Nevertheless, crossover literature has begun to receive a high profile, a significant amount of media attention, and critical acclaim with the unprecedented success of J. K. Rowling's fantasy series. The prevalence of children's books "crossing over" to an older audience is sometimes perceived as a contentious practice both in academia and the public domain. There are multiple concerns manifested by critics such as the infantilization of adult culture [7] [1] [2] or the downfall of children's literature [8] [9]. Perceived as a "flagship fantasy" [10] (p. 80) and the series which "kick-started the millennial crossover phenomenon" [1] (p. 15), our study raises interesting questions concerning the revival of cross-reading practice and the increasing tolerance towards adult readers enjoying "children's literature". What is the impact of this culture-sharing between generations on the adults' claim of superiority, power and privilege? Has access to new technologies and social media facilitated the transformation of the *Harry Potter* novels into a crossover phenomenon? Since "cross-reading" is described in literary studies as the transgression of reading boundaries in both ways (adults reading children's books and vice versa), there is a higher chance for the text itself to have provoked the phenomenon. It is highly possible that the generic patterns of fantasy provided the adequate context in which these novels have gained cultural value. After all, adults and children alike identify through story and do not fully participate in the reading experience if they do not resonate with the text (thematically, stylistically, ideologically etc.).

As Falconer states in her "Crossover literature" essay from Peter Hunt's *Encyclopedia of Children's Literature* [11] (p. 560), there are slim chances for a work of fiction to fall into a

sole genre. She identifies magic fantasy, epic fantasy, science fiction, gothic, history and historical legend as the most frequent genres in contemporary literature and film that present the “crossover” phenomenon between child and adult audiences. She particularly relates her assumption to Mikhail Bakhtin’s theory of the literary chronotope, reiterating that “indeed, it is rare to find a work of fiction with only one chronotope, one generic world-view.” As far as magic fantasy is concerned (the genre that she recognises in the *Harry Potter* novels), Falconer contends that this is one of the “offshoots of the adventure narrative”, which encompasses the “chronotope of adventure-time” that Bakhtin distinguishes in ancient Greek romance [12] (pp. 86-100). Pat Pinsent also argues in the collected papers of *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon* “that Rowling has succeeded in attracting so huge a following of both adults and children of a range of age groups is a testimony to the freshness of much of her writing. She has cleverly made use of the features of the school story genre, and if in this she has not always been totally original, she has recombined these elements in a non-traditional way” [13] (p. 50).

From Falconer’s point of view [11] (p. 560), the huge appeal of the *Harry Potter* novels should not be answered in connection to Rowling’s imbued “freshness”, but to the incredible proliferation of crossover literature at the beginning of the new millennium. Although this concept refers to books and films that cross age groups in both ways, Falconer’s interest particularly lies in the growing adult interest in children’s literature, thus inevitably opening his essay with references to the Harry Potter phenomenon. If we compare her 2004 statement that “a trend has been established for adults reading children’s literature, the number of books that cross age groups is certain to increase, whether or not there is any shift in narrative strategy or authorial intention” to nowadays market trends, it seems that Falconer was at least perceptive, if not prophetic. But she touches another aspect which becomes highly relevant in this discussion, specifically the experience of cross-reading and the role of a narrative not only created by an author, but also activated by a reader’s interpretation.

Crossover writers have continuously trusted their young readers with focusing on the weighty philosophical content and posing questions for generations in classics such as *Alice in Wonderland* or *Le Petit Prince* – favourites with all ages. Their main argument is that children, teenagers and adults may struggle with metaphysical concerns and existential enquiries, no matter the human life cycle, race, class or gender. Such topics concerning the spiritual dimension of many contemporary crossover books should not be withdrawn from the young age groups, as “grappling with existential questions is a challenge humans of all ages must face throughout their life-stages” [14] (p. 203). Tackling the issue that fantasy has become the main crossover genre in most countries over the years, Andrew Blake explains why fantasy literature mainly supplements the adult reader’s spiritual need, but also passes into the children’s library: “There is a type of psycho-spiritual adventure story that appeals very strongly to quite a wide age group – 10-30.” Moreover, booksellers emphasize its intergenerational and blended content as an opportunity for authors to place their works even in the “mind/body/spirit section” [15] (p. 101). While contemporary elements of child culture facilitate the crossover phenomenon which ultimately blurs the borders that segregate child and adulthood, in this case, television, movies and computer games played a subsequent role in the cross-reading experience of Harry Potter.

We would also like to highlight that the extraordinary mass-outbreak of crossover books has developed into popular cross-media franchises such as *The Lord of the Rings*, *The Twilight Saga* or *Game of Thrones*. Television shows, movies and video games, among other

spin-off products demonstrate how texts have gradually migrated to other mediums and managed to reach across age groups. Over the past decades, we also witness an inclination manifested by writers towards creating book series, among which we can enumerate George R. R. Martin's *A Song of Ice and Fire*, Suzanne Collins's *The Hunger Games*, Veronica Roth's *Divergent*, Rick Riordan's *Percy Jackson*, Stephenie Meyer's *Twilight*, Cassandra Clare's *The Mortal Instruments*, Philip Pullman's *His Dark Materials*, and many others. This outcome is closely connected with cross-writing and readership practices. It is almost inevitable to overlook the similarities between the serialised format within weekly or monthly periodicals for most Victorian novels and the serial reading that J. K. Rowling has encouraged over the past decades. Is this another "Harry Potter effect" [16] (p. 117) or can it be classified as history repeating itself and a re-enactment of societal norms? This could be the topic of a future research since it requires us to contextualise both formats within their specific moment of cultural history.

### Conclusions

Writing for a dual audience, as well as cross-reading are by no means new practices. Crossover fiction, however, has risen and transformed into a distinct genre in contemporary society, due to the growing popularity of fantasy book series at the end of the twentieth century, among which the *Harry Potter* novels represent a milestone. Characterized by a child-to-adult crossover, the global trend of crossover fiction raises concerns among some critics, who question the transformation of literary canons and signal the danger behind the increasingly blurred boundaries between children's and adult literature. Still, if we provide a broader perspective regarding the reasons and results of the current crossover craze, the effect of "Pottermania" and other highly popular franchises can be better understood, especially in connection to the publishing and marketing of crossover fiction.

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## ASPECTS OF THE CONCEPTS OF *PROVERB* AND *SAYING*

Anca-Giorgiana MANTA (PANDURU)

University of Craiova, [anca.panduru@yahoo.com](mailto:anca.panduru@yahoo.com)

### Abstract

This study aims at presenting some of the most important aspects of two essential components of the science of paremiology: proverbs and sayings. We considered it important to try to clarify some attempts of folklorists and paremiologists to establish their genesis, as well as to enumerate the main features of proverbs and sayings, given the complex relationships between them.

### Keywords:

proverb; saying; folklore; maxims; paremiological units

### Introduction

The life experience of human beings since ancient times, based, in particular, on the concrete and pertinent observation of the phenomena and things in their immediate vicinity, has given birth to some of the oldest forms of oral communication: proverbs. Considering not only the first rules of moral and social conduct, but also the first attempts to legislate, proverbs can be defined from this perspective as formulations based on the concise assertion of an apparent truth, always being used among people. Thus, the man appears in a double hypostasis, being both the subject and the object of the paremiological unit: everything is seen by man and for man. In addition, among the main features of proverbs, the general character and adaptability are particularly noteworthy: they are valid anywhere and anytime, adapting to changing times and societies [1].

### 1. Proverbs

The Romanian term *proverb* ('proverb') is of Latin origin - *proverbium*, having as a synonym the one of *parimie* ('paremia'), with the variant *paremie*, derived from the Greek *paroimia* (*παροιμία*), the latter also lying at the basis of the name *paremiology* (the science

that deals with the study of paremias / proverbs) and the Romanian *parimistică* (totality of paremias).

From the point of view of the species, proverbs are classified by paremiologists within folk literature, in the group of aphoristic and enigmatic species, along with riddles and sayings. Note the diversity of terms used to designate them: *proverbs, sayings, aphorisms, sentences, adages, moral remarks, parables, allegories, counsel, words of the elders*, etc., at the same time as popular expressions such as: *vorba ăluia* ('as he said'), *vorba altuia* ('as the other said'), *vorba lu' tata mare* ('as grandpa said') and so on. Circulating since Antiquity and the Middle Ages, we can say that the source of these moral rules is life itself, as observed by the Polish paremiologist J. Krzyżanowski: "...proverbs come from different sources, which means that their source is life, daily experience, professional work in all its aspects, a resounding and well-known event, a forgotten fact that lasts only in the proverb, but also in written or oral literature, because it is also part of life" [2]. Thus, from a historical perspective, it is almost impossible for researchers to establish exactly the time of the emergence of proverbs, and equally a place of origin, as evidenced by the impressive number of similar paremiological units both in point of form, and especially in point of message, which various peoples have, since they are, as we have noted above, concise forms of expressing the life experience and the wisdom of the simple human being of any time or society.

Among the oldest attestations are the Assyro-Babylonian texts from the 4<sup>th</sup> millennium BC (series of sapiential writings), *The teachings of Ptahhotep* (third millennium BC), the books of the Bible (*Psalms, Proverbs of Solomon, Ecclesiastes*), the texts of Lao-Tze in Chinese culture (4<sup>th</sup> century BC), and in Europe, the poems of Hesiod and Homer (9<sup>th</sup> century BC), the latter calling them in the *Iliad* "winged words" (a metaphor that suggests the mobility of proverbs). Thus, as the folklorist Ov. Bârlea noted, "the most privileged situation was that of the proverb, widely used by both Greek and Latin writers (...), so that it was possible to make collections of ancient, Greek, Latin proverbs, etc. and on the basis of these attestations the history of the proverb can be built on a fairly solid ground" [3]. On the other hand, I.C. Chițimia in his study of paremiology draws attention to the fact that, although proverbs are recorded in such ancient writings, this does not mean that "they set out in the world" from that point, but, on the contrary, these texts "made use of the treasure of oral popular creation" and "no one can deny that peoples had an oral literature long before they had written texts that relied decisively on this life experience and oral creation" [4] (p. 251).

In addition to the attempts to establish the sources of paremias, another sensitive point concerns the attempts to define proverbs. In Romanian literature, folklorists and paremiologists such as I. Chițimia, I. Zanne, T. Rudică, C. Tabarcea, C. Negreanu, N. Roșianu, G. Muntean, P. Ruxăndoiu and others tried to capture in their works the essential characteristics of paremiological units in order to obtain their most precise definitions.

For example, Nicolae Roșianu prefers the term *maxim*, because, in his view, it has a larger scope, designating both popular or cultured proverbs and sayings, as well as other forms of expressing wisdom (maxims, aphorisms, riddles, words of wisdom, etc.). Moreover, in order to obtain a more complete picture, he specifies that three directions must be considered in studying them: from a linguistic standpoint they are *language phenomena*, from a logical standpoint they are *logical units* (judgments, reasoning acts), and from a folkloric standpoint, they are *miniature folk works* [5] (pp. 79-82).

Cezar Tabarcea also identifies three similar directions in defining proverbs [6] (pp. 70-84):



The *literary-folkloric direction*, which aims at classifying proverbs within a certain literary genre or species.

The author mentions that, after the proverb had long captured only the attention of rhetoricians and philologists, it entered the sphere of concern of aestheticians and writers, who tried to establish, first of all, a place in the hierarchy of literary genres and species. Most researchers of the proverb consider it rather a *species*, subordinated to a more general category and in the same area as other forms of artistic expression with similar characteristics. From the perspective of the literary species, the proverb is classified within folk literature, along with sayings and riddles, in the group of aphoristic and enigmatic species. According to this direction, we have some important definitions or points of view regarding proverbs in the Romanian specialized literature. In the preface to the first volume of *Proverbele românilor* ('Proverbs of the Romanians'), I. Zanne expresses his view relating to the nature of proverbs, without giving, however, a definition proper: "For us, proverbs are therefore the expression of the character and mores of a people, its way of thinking, seeing and feeling. (...) And, indeed, although they are due to individualities, proverbs, by the very fact that they have become proverbs, are the property of the whole people, and we must see them as the collective product of the spirit of an entire nation" [7].

Mihai Pop and Pavel Ruxăndoiu emphasize the fact that proverbs bear the imprint of the community, even if, originally, many of them are individual creations, and should be studied as a species of folk literature, in relation to its specific features: collective, oral, anonymous character, specific relationship between tradition and innovation, while also drawing attention to proverbial language, which involves certain particularities determined by the nature and conditions of this language. In addition, as a literary species, proverbs are definable through their *specific content*, *specific function* and *specific mode of realization*: proverbs are short, not exceeding the limits of a sentence; they are applied to particular contexts, practically unlimited in number; they form a body which manifests itself as a philosophical language, in which meanings intersect, contradict, fulfil, or deepen each other [8] (pp. 242-246).

The *linguistic direction*, which aims at the expressive characteristics of proverbs.

From this perspective, the attempts to define proverbs have in the foreground the effort to discover elements that belong to the structure of the language which may characterize proverbs. Expressing some opinions of such researchers as Iorgu Iordan or Elena Slave, Cezar Tabarcea concludes that proverbs are the result of linguistic (syntactic) phenomena, which exploit the possibilities of the system in order to achieve expressiveness, emphasizing their recurrent character, along with the fact that they are complex syntactic-semantic units substitutable with a word [6] (pp. 77-80).

The *logical direction*, which aims at the logical-semiotic status, the classification of proverbs within a certain type of logical sentence.

According to this direction, Cezar Tabarcea highlights four important features of proverbs (a proverb is a *linguistic utterance*, which includes in its wording a particular, fixed *logical-semantic structure*, a *recurrent expression* whose occurrence in the discourse is marked by specific elements – significant pauses, specific intonation – and at the time of the utterance it refers *metaphorically* to a certain situation, either concrete or transposed into a linguistic utterance), proposing the following definition: "A proverb is a linguistic utterance with a fixed logical-semantic structure, which interrupts the discourse in which it is

embedded to refer to a situation that determines its utterance or to a segment of the discourse” [6] (p. 84).

Structurally, George Coşbuc identified the main grammatical formulas specific to proverbs [9]:

“Nici-nici”/ ‘Neither-nor’: *Nici nu-mi plouă, nici nu-mi ajunge./* (literally) ‘It neither rains, nor is enough to me’; *Nici cerul cerc de bute, nici moicicul om de frunte./* ‘Neither the sky a barrel circle, nor the peasant in the lead’;

“Mai bine”/ ‘Better’: *Mai bine o zi cocoş, decât o vară găină./* ‘Better a rooster for a day than a hen for the whole summer’; *Decât un an cioară, mai bine o zi şoim./* ‘Better a hawk for a day than a crow for a year’;

“Cum-aşa”/ ‘As-so’: *Cum e în ziua de Mucenici așa e și în ziua de Paști./* ‘As it is on the Martyrs’ day, so it is on the Easter day’;

“Cine”/ ‘Whoever’: *Cine cinstește ceasul suferă tot anul./* ‘Whoever honours the hour suffers all year round’; *Cine te vede ieşind dimineața dintr-o casă, zice că ai dormit acolo toată noaptea./* ‘Whoever sees you coming out of a house in the morning thinks that you slept there all night’; *Cine nu pleacă de dimineață, în urma tuturor rămâne./* ‘Whoever does not leave in the morning, falls behind everyone’.

A broad definition can be found in the treatise *Istoria literaturii române* (‘History of Romanian literature’), in the section dedicated to *Literary folklore*, which highlights the features of proverbs and sayings – species with similar expressions, often included in the same category: “They (proverbs and sayings) are succinct and plastic formulations, relatively stereotypical, which express in a concentrated form generally valid truths, combining a wide and rich life experience, generalized and deepened by each generation, with the practical observation of the surrounding phenomena and things, from the smallest and the most insignificant ones such as “the small stub”, to the largest and permanent ones such as the “sun”, “moon” and “life” itself. People recognize them globally as “the wise words of the elders”, sayings or individualized words such as “as he said”, “as grandpa said”, etc., without consciously making any distinction between them” [10] (p. 294).

## 2. Sayings

Premias are anonymous and belong to a multimillennial past of popular wisdom, in other words, “a proverb marks an age of human respite and return to the self, to one’s own experience and to an effort to entrench it” [11] (p. 203). Most of the time, proverbs have both rhyme and rhythm (*Ce ție nu-ți place, altuia nu-i face!* ‘Don’t do to anyone what you don’t like’), some other times they are built on puns (*E rău cu rău, dar e mai rău fără rău./* ‘It’s bad with evil, but it’s worse without evil’), on surprising images (*Țara arde și baba se piaptână./* ‘The country is burning and the old woman is combing her hair’), or paradoxical images (*Mai binele este dușmanul binelui./* ‘Better is the enemy of good’), on antonymic symmetries (*Fă bine și-așteaptă rău./* ‘Do good and expect evil’), but they are always concise, thus facilitating memorization and then transmission.

A saying is a “short sentence, usually of a popular nature, sometimes rhyming, similar to a maxim, which expresses a general, philosophical finding, an ethical principle, a norm of conduct, etc.; R. proverb, zicală, zicătură, zicere (En. ‘proverb, saying’); (*zice* + suff. *-toare*) [12] (p. 2006) or “a short sentence, sometimes rhyming, similar to the maxim, through which the popular creator expresses a general, philosophical finding, an ethical principle, a norm of

conduct, etc.; R. zicătură, zicală, proverb (En. 'saying, proverb') (*zice* + *-ătoare*)" [13] (p. 1349).

As one can see from the definitions, a saying is most often considered a synonym for a proverb. Anton Pann entitled his collection *Proverburi adică zicale sau Povestea vorbii* 'Proverbs, that is, sayings or the Story of speech', insisting on the idea of synonymy. But further research shows that the differences between them, however delicate, must be taken into account, and therefore we cannot equate a proverb with a saying. The major difference between a proverb and a saying is that between general and particular. I.C. Chițimia and Ovidiu Bîrlea [4]-[14] consider that a saying, unlike a proverb, has no conclusion. Most of the time, a saying is an elliptical sentence. For example, compare the proverb: *Cine se teme de brumă, să nu sădească vie* / 'Whoever is afraid of hoar frost, should not plant vineyards', with the saying: *A fi bătut de brumă* / 'to be beaten by the hoar frost'; they both refer to fearful, shy people, as well as to the fact that everything has its shortcomings, and sometimes we do not have to rush to do the things we fear. Essentially, a proverb also involves an allegorical core (*Spune-mi cu cine te însoțești, ca să-ți spun cine ești.* / 'Tell me who your companion is, to tell you who you are'), while a saying is a universal and concise utterance (*Ziua bună se cunoaște de dimineață.* / 'You know a good day in the morning').

Thus, the Romanian science of folklore began to highlight differences between the two extremely close species in terms of use and meaning, the proverb and the saying. Ov. Papadima distinguishes between the validity, at a given moment, of the saying (within a particular discourse) and the absolute, general validity, deriving from the context, in the case of the proverb: "A saying is the plastic concretization of a situation related to time. It helps you contemplate it and understand it. But a proverb is the concretization of a situation of destiny; it forces you to do more than understand; it forces you to take an attitude". The other highlighted distinctions are relatively easy, sayings being considered expressions centred around a verb (reaching even the value of verbal phrases), noun constructions or exclamations, whereas proverbs are more developed structures, comprising antonyms, semantic oppositions, imperatives: (*E*) *bun ca pâinea caldă.* / '(He is) as good as gold', literally 'as warm bread', vs. *Om bun e ca pâinea caldă. / Omul bun e ca pâinea cea de grâu.* / 'A good man is like warm bread' / 'A good man is like the wheat bread'. [15] (pp. 599-600).

Cezar Tabarcea summarizes four fundamental features with regard to sayings:

A saying is not a structured linguistic utterance, even if it has a verb in the centre; it refers only to a subject (logical and / or grammatical) necessarily present in a neighbouring linguistic context, continuing / completing a context whose enunciation began with the subject;

Sayings do not include in their expression a particular, fixed logical-semantic structure and do not have variants like proverbs (the impression of saying-variants is given only by their figurative synonymy, without an essential change of semantic relation: *a face gura cât toate zilele / a face o gură cât o șură* / (literally) 'to make a mouth as big as all days' / 'to make a mouth as big as a shed');

Like proverbs, sayings are recurrent expressions sometimes introduced by specific marks (for example, "vorba ceea" / 'how they say'), which increases the confusion between the two paremiological constructions; however, a proverb may appear in the context of other proverbs, while a saying cannot appear in the context of another saying without being redundant;

Taken in isolation, a saying is a metaphor.

Considering the features listed above, the author formulates the following definition: "A saying is a fragment of a linguistic utterance (whose centre is, in most cases, a verb) that is part of the logical-semantic structure of the whole utterance in which it appears; a saying can interrupt the discourse by creating a metaphorical synonymy with a term that was previously uttered, but which it usually substitutes" [16] (p. 93).

Another opinion belongs to Mihai Pop and Pavel Ruxăndoiu, who distinguish between proverbs and sayings at the level of the referent: if in proverbs man appears both as a subject and as an object, looking, analyzing and directing through them his own life, sayings refer not only to man, but also to external phenomena or objects, in relation to which he establishes a certain appreciation (for example, *Plouă cu găleata*/ (literally) 'It rains with a bucket'; *Mare cât toate zilele.*/ (literally) 'As big as all days') [8]. The same Pavel Ruxăndoiu will propose in another study the following categories of popular expressions: sayings, imperative proverbs and proverbs proper. Thus, in his conception, sayings do not formulate truths, but only metaphorically reinforce certain natural or human facts (*Ca mierea ursului*/ 'Like the bear's honey'; *Cât toate zilele*/ 'As every day'; *Plouă cu bulbuci*/ 'It rains with bubbles', etc.), imperative proverbs express advice, urges (*Nu te închina până a nu ști cine e sfântul*/ 'Do not worship until you do not know who the saint is'; *Dacă vrei să nu te creadă, spune-i adevărul*/ 'If you want him not to believe you, tell him the truth', etc.), and proverbs proper have an objective character, with a prevailing moralizing attitude (*Cine-i leneș și tot doarme, când îl cați moare de foame.*/ 'Who is lazy and keeps sleeping, dies from hunger when you are looking for him') [17].

## Conclusions

There are many directions for approaching paremias. Overall, both proverbs and sayings have a sententious tone, pursuing moralizing aspects that result from experience, often taking satirical, ironic, polemical forms related to human vices and shortcomings. Even if in point of form and use in context, proverbs and sayings are different, in reality, however, they have one and the same source: life itself, being close or identical embodiments of how the simple human being appreciates various life experiences.

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## REFLECTING ON “THE PERSONAL IS POLITICAL”

Roxana Marin

“Ovidius” University of Constanta, [roxana.marin@365.univ-ovidius.ro](mailto:roxana.marin@365.univ-ovidius.ro)

### Abstract

One of the most momentous adages of American second-wave feminism, with subsequent ramifications in culture and politics across the globe, “The personal is political” reads nowadays as an equally valid slogan for both conservative defenders of traditional gender roles and the status quo of social roles in relation to gender, as well as for those who oppose them. Since its inception more than fifty years ago, this dictum has been imbued with numerous meanings and applications, and applied to discussions related to gender, race, class, sexuality, religion – and how they are reflected in policy, or politics. These different interpretations are permeated by the social and especially political contexts traversed by these simple four words: The Personal Is Political. For scholars of intersectionality, and with the advent of movements such as #metoo or Black Lives Matter, it is of especial interest to examine the echo of this message in different cultures, including the Romanian one.

### Keywords

Gender and politics; hermeneutics; Roma; queerness; intersectionality; power feminism; toxic masculinity.

### Background

In February 1969 Carol Hanisch wrote a memo entitled *Some Thoughts in Response to Dottie's Thoughts on a Women's Liberation Movement*, which she sent to a women's caucus of Southern Conference Educational Fund (SCEF). She wrote this in response to a colleague's contention (Dottie Zelner) that the women's liberation movement was not really 'political,' and also that awareness-raising was more like therapy – in other words, there was no serious impact at the political level. [1] This memo was subsequently tweaked into an article and published in *Notes from the Second year: Women's Liberation*, in 1970. Editors Shulamith Firestone and Anne Koedt gave it a title that has since inspired many feminists, especially women, and especially non-Caucasian women like myself: *The Personal Is Political*.

In this piece, Hanisch writes about the women's groups she was a member of, as an activist for women's liberation. She explains how they are not just "therapy" – as derided by her colleague Dottie Zelner – but rather that they are "political". The explanation she gives for that makes reference to women's rights in relation to political representation, access to health and protections, defenses they can tap into if they are aggressed, prevention measures taken by the state in order to ensure equity and equality for women. In brief, she denounces the political roots of women's station in society, as well of their personal problems: underpayment, harassment, rape, exploitation, demeaning names and treatments. She also points out that participation in such groups is a form of "political action" [1].

Since 1970, numerous activists, writers and scholars have taken this dictum up and applied it to their efforts to map and resolve gender inequality and inequity – and not only, and not always knowing whence it came. This has led to an increased discussion of women's personal or lived experiences, as illustrations both of the issues they confront as a result of the lack of political power, but also as illustrations of solutions deriving from said lived experiences. The ground had been somewhat prepared by *The Feminine Mystique* [2] – which kicked off the second wave with a plea to lay out 'the problem that has no name' openly, and to accept that women's issues are not merely individual ones (personal, *my understanding*), but collective ones (and, as such, political - *same*). Granted, Friedan did not include non-white or uneducated women in her gaze – but this was luckily corrected in the 70's by a strong school of Black feminism, comprising the educated granddaughters of former Black slaves. Angela Carter, Alice Walker, bell hooks, Toni Morrison or Patricia Hill Collins, for example. All promoted a lived experience approach in understanding and coping with racism and sexism, and thus created avenues for Black women with limited access to (academic) epistemology or (formal) political action to have their voices heard and participate in political action against racism and sexism [3].

## 2. Impact

Hanisch's generation of feminists were women perceived as rather singular, even 'nutty' [4] (p. 137). Many of them did not even identify as feminists – Sylvia Plath or Doris Lessing, for example. Adrienne Rich was part of the same generation, and she did identify as a feminist and is indeed a feminist icon to this day. But, regardless of whether they called themselves feminists or not, these singular women who kicked off second wave feminism managed to do so because of a large feminine readership – who were inspired by these authors' crude sincerity and courage to voice what did not even have a name yet [2]. These authors' and their readers' daughters later (in the 90's) started massive movements such as #metoo or Black Lives Matter. Literature played a crucial role in setting in motion the second wave snowball. The media was well informed of these experiences too, even as early as 1970 [5] (p. 3). That year, Kate Millett published her *Sexual Politics* (*Life* called it the *Das Kapital* of the women's movement), Germaine Greer her monumental *The Female Eunuch*. Both had immense readership both within and without academia. Also in 1970 we had Toni Cade's *The Black Woman*, Robin Morgan's anthology *Sisterhood is Powerful*, Shulamith Firestone's *The Dialectic of Sex*, Audre Lorde's *Cables to Rage*, Alice Walker's *The Third Life of Grange Copeland*, and Toni Morrison's *The Bluest Eye* – and these are really just a small selection of the feminine potency set in motion around the same time/by? Hanisch's *The personal is political*.

By inspiring a substantial number of American women, *The personal is political* inspired a change in American culture which shifted the epicenter of political power and tilted the balance from the center to the margins. That same momentous 1970, a Time cover story displayed unenthusiastic proof of this:

*These are the times that try men's souls, and they are likely to get much worse before they get better. It was not so long ago that the battle of the sexes was fought in gentle, rolling Thurber country. Now the din is in earnest, echoing from the streets where pickets gather, the bars where women once were barred, and even connubial beds, where ideology can intrude at the unconscious drop of a male chauvinist epithet [6].*

### 3. Downfall and transformation

What brought about the heyday of *The personal is political* in the seventies soon became the downfall of second wave feminism. By the time of the Anita Hill hearings<sup>1</sup>, the feminist movement had all but died, many feminist activists having moved from the streets to the academia, glossy publishing (Ms. Magazine, etc.) or the literary publishing scene. "The personal is political" had been distorted into "power feminism;" the former radicals had integrated in a power system by exposing their vulnerability to begin with - but subsequently turning this into privilege and power that did not glow on the low class, uneducated or migrant women, with no avenues to progress. The shift from collective liberation to accumulation of status, wealth and resources as a means to self-fulfillment is best reflected in Gloria Steinem's preface to *Revolution from Within: A Book of Self-Esteem*. The title is symbolic of the earlier feminists' retreat from radical politics. Steinem argues that it is time to turn *The personal is political* into *The political is personal*. [7] (pp. 16-17).

Steinem published this around the same time 22-year-old Rebecca Walker reacted to the unflinching display of patriarchal power during the Anita Hill hearing in Congress by publishing her *Becoming the Third Wave* [8]. The 70's radicals' daughters, such as Rebecca, were no longer willing to accept the compromises for decorum some of their famous, by now middle-class mothers, had made. *The personal is political* was resumed with gusto: the third wave reinvented feminism by splintering it into many feminisms. Collective liberation is possible through embracing the quintessential truth of *The personal is political*: that there is no one truth for all women, that there are many different forms to gender discrimination and oppression, and that these affect women differently in different geographies and cultures. With the advent of technology on all spheres of society, the third wave is morphing (may have already morphed?) into the fourth wave – where the very definition of personal, or human, is re-examined.

### 4. A Toxic Side to *The Personal Is Political*

Four or 5 years ago I attended my first (and last, as it happens) "Intersectional 8<sup>th</sup> of March" event, organized in Bucharest by a Roma feminist association. I had been invited to moderate the lgbt+ panel discussion but what happened eventually was that the session was "steered" by 2 Roma cis-hetero men, who warned all of us Roma women present, especially the queer ones, not to mix things up: they had been working for more than two decades "for Roma rights" and we could not bring in lgbt and compromise all their efforts. Literally, they

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<sup>1</sup> In October 1991, Anita Hill testified in front of a Congressional committee on the sexual harassment she faced from Supreme Court nominee Clarence Thomas. Thomas denied the charges, and the hearings cleared him.



said "Let us finish our work first, and then you may go on about this lgbt thing". These two men had the audacity to appropriate the Roma movement as if it was something they owned – although they were not its founders, or unanimously acknowledged as the community's spokespeople and defenders – especially in regard to Roma queer women. What determined these two Roma men to patronize, then warn, then protest at being corrected and finally storm out of the room in shouting anger was their self-assimilated gadje fear of no longer being able to enjoy their male cis-hetero privileges. Roma queerness and especially Roma lesbian women, were for them as much a threat as white supremacy.

This episode made me remember Angela Davis' experience with the Black Panthers [9], as well as – and especially – Kimberle Crenshaw's theory of intersectionality, as documented in her legal practice defending Black women who had been raped [10]. Both Davis and Crenshaw point to men – not white men, but men in general – as exerting loud-heavy-competitive masculinity as an insignia of leadership and power. Today, we would call that "toxic masculinity". For sexist and homotransphobic men and their acolytes, queerness and women's power are a threat to a long-held privilege. The growing presence and increasing status of queer and women's voices in politics, the media or academia poses a danger that the vertical power of social, political and economic hierarchies built not exerting privilege and exploiting the subordinate, but on "hard work" and "merit", may be redistributed horizontally; that "normal" men might cease to exist, and that women may gain the freedom to "act as men" – maybe even objectify men, use them for pleasure only – or procreation out of wedlock. Such discourse is emitted by conservative, often religious, leaders in different spheres, from politics to public education and the arts. These toxic applications of *The Personal is political* make the dictum a very dangerous weapon in the hands of the defenders of the status quo, who can invoke personal freedoms and rights when demanding changes to, say, a country's Constitution<sup>1</sup> or the passing of a bill that would ban gender education at all levels, from primary to tertiary education, in both the public and private sector.<sup>2</sup>

## Conclusion

In this paper we have examined the genesis and some applications of Hanisch's *The personal is political*. We have seen how it came to be, what impact it had, how literature carried it through novels, poems and articles that inspired a wide readership of women in the 70's, and how it subsequently came to be perverted into a personal power tool – only to be reinvented and resumed by third-wavers in the 90's. The relevance of "The personal is political" still holds today, perhaps more than ever. By embracing its different interpretations, we can better apply ourselves to personal – or collective – missions to fulfill a political agenda that may render society healthier and more equitable to all.

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<sup>1</sup> Romania's National Referendum of 6-7 October, 2018. The proposed modification of the Constitution was not passed. The article in question was to be modified from "marriage is a union between spouses" to "marriage is a union between a man and a woman".

<sup>2</sup> Romania, June 2020 – the bill was passed in the Senate, and was stopped by the Presidency before being voted in the Chamber of Deputies as well. In December the bill was ruled as anti-constitutional by the Constitutional Court, where it had been sent for examination by the President, after a vigorous campaign from feminist and LGBTIQ+ rights activists.

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## MODES OF DISCOURSE IN “THE STRANGER” (1954 EDITION) BY ALBERT CAMUS

Amelia-Diana MAROIU

University of Craiova, Craiova, Romania, Email: amelia\_maroiu@yahoo.com

### Abstract

Carlota Smith, in her study, *Modes of discourse* [2] (2003), reviews the various ways in which a written text can be presented, differentiating several discursive ways.

The discursive mode is the set of ways in which a writer presents his material. A narrative or descriptive mode can be found within a text, depending on the intention of the author and the typology of the text. Changing the discursive mode is one of the changes that frequently occur within belletristic texts.

Our study aims to review the manners used to analyze temporality in the novel *The Stranger* [1] (1954) from the perspective of Smith's theory of discursive modes.

The first part will focus on the discourse mode theory, the second part will discuss the narrative mode in “The Stranger” (1954) edition, and the third part will present the description mode in the same novel.

### Keywords:

temporality, translation, semantic analysis, discourse modes, discourse theory

### 1. Discourse modes theory

*Mother died today. Or, maybe, yesterday, I can't be sure.* This phrase, used in the opening of the novel *The Stranger* places the action in an indefinite, surreal time, today, perhaps yesterday, but determines its temporal coordinates, placing it in the area of a completed action, suggested by the form of Past Simple (abbreviated in the text PS).

The discursive modes proposed by Smith in the study *Modes of Discourse* (2003) are well defined in the narrative discourse of *The Stranger*. The advancement of the reference time, the change of the reference point, the structuring of speech in the foreground and background, and other specific features will be brought up in the following to examine how the use of verbal tenses influences narrative discourse in the novel *The Stranger* (1954).

It can be observed that, although Smith identified six discursive modes (narrative mode, discursive mode, reporting mode, recording mode, information mode, and argumentation mode), only four of them can be applied to *The Stranger*: narrative mode, discursive mode, reporting mode, and recording mode (the latter less representative than the others). This study, anyway, will discuss only the narrative and descriptive mode.

## **2. Narrative mode in “The Stranger” (1954) narrative discourse**

The narrative mode, characterized by the alternation between the narrative times Perfect Tense, Imperfect Tense and Plueperfect Tense is the narrative mode used most often in belletristic texts to create the narrative discourse. In English, this discursive mode will be highlighted by Past Simple (abbreviated PS in the text), Past Perfect (abbreviated PP in the text), Past Continuous (abbreviated PsC in the text), and forms of Present Simple (abbreviated PrS in the text).

**2.1. The construction of the narrative mode, in particular, and narrative discourse** in general, is based on several linguistic concepts, such as the chronology of events, or the central timeline on which all events will be positioned later; the reference time, the time used to report all the events in the narration to; the level of dependence of the reported events (their broad or relatively borderline feature, and their classification into situations and events derives from the relation with the reference time) as well as the advancement of the reference time, as the last tool for linguistic analysis of temporality and the construction of narrative discourse.

### **2.2. The chronology of the events in “The Stranger” (1954) narrative discourse**

The first aspect of the narrative mode is the chronology of the reported events. This is a temporal line on which events are placed as the narration progresses. In the case of *The Stranger*, it presents a period from the life of Meursault, the main character, namely his mother's death, the return to his normal life, the visit to the sea and the murder of an Arab man, in the first part of the novel; life in prison, the trial and the death sentence, in the second part.

Meursault mother's death is the first time of reference of the novel, to which the events that follow will be reported: the visit to the asylum, the wake, the funeral. It changes when Meursault returns to his life, until he goes to the seashore and kills the Arab. After this moment, the reference time changes again, as the novel, in the second part, shows the days spent by the character in prison, culminating in the trial, followed by the death sentence. Within these events there are also situations when a secondary reference time is introduced (e.g. when, in prison, Meursault is forced to give up smoking, at which point subsequent events will be reported) or when the narrator introduces a reference to a past event that occurred before the change of reference time (Meursault's memories before taking his mother to the asylum and before her death).

### **2.3. Main reference time vs. secondary reference time in “The Stranger” (1954) narrative discourse.**

The reference time of a narrative speech is another specific aspect of the narrative mode. This is the way in which the transition from one reference time to another is made, or, as it has been said, from a main reference time to a secondary reference time.

One example of this situation is when, being introduced to the director of the nursing home, Meursault discusses the events that happened before mother's death, and the director gives details of her arrival at the asylum and finds a reason for Meursault's choice:

*Madame Meursault entered the Home three years ago. She has no private means and depended entirely on you. (...) There's no need to excuse yourself, my boy. I've looked up the record and obviously you weren't in the position to see that she was properly cared for. She needed someone to be with her all the time, and young men in job like yours don't get too much pay. In any case, she was much happier in the Home. (...) She had good friends here, you know, old folks like herself, and one gets on better with people of one's generation. You're much too young; you couldn't have been much of a companion to her. (Camus, A. 1954: 3).*

A similar situation, in which events relate to the distant past, that happened before the initial reference point (mother's death), is the paragraph when Meursault renders his own impressions and memories of the moments before mother's departure to the nursing home.

*When we lived together, Mother was always watching me, but we hardly ever talked. During her first few weeks at the Home she used to cry a great deal. But that was only because she hadn't settled down. After a month or two she'd have cried if she'd been told to leave the Home. Because this, too, would have been a wrench. That was why, during the last year, I seldom went to see her. Also, it would have meant losing my Sunday – not to mention the trouble of going to the bus, getting my ticket, and spending two hours on the journey each way. (Camus, A. 1954: 3-4).*

#### **2.4. The advancing of the reference time in "The Stranger" (1954) narrative discourse**

As for the temporal progression of a discourse, it can be observed that some verbal tenses make the action progress, while others are static. From a linguistic perspective, these observations led to Smith's approach that divides the actions implied by verbs into bounded, limited, and unbounded, that span to an indefinite period of time. Actions whose starting and ending moments are clearly stated from a temporal perspective are bounded, while those without temporal specifications are unbounded.

Bounded actions are also called events, while unbounded ones are called situations. Also, the events advance the reference time, while the situations do not.

From a temporal perspective, the verbal tenses that advance the reference time are PS, PP and PrS. As for PsC, it does not have a clear temporal situation, the starting and ending times cannot be precisely determined, as such, the narrative time does not clearly progress.

It can therefore be said that the progression of the narrative discourse in "The Stranger" is due, in particular, to the temporal forms of PS, PP and PrS, in situations as the following paragraphs:

*The Home is a little over a mile from the village. I went there on foot. I asked to be allowed to see Mother at once, but the doorkeeper told me I must see the warden first. He wasn't free, and I had to wait a bit. The doorkeeper chatted with me while I waited; then he led me to the office. The warden was a very small man, with gray hair, and a Legion of Honor rosette in his buttonhole. He gave me a long look with his watery blue eyes. Then we shook hands, and he held mine for so long that I began to feel embarrassed. After that he consulted a register on his table... (Camus, A. 1954: 2-3).*

*As it was, I waited in the courtyard, under a plane tree. I sniffed the smells of the cool earth and found I wasn't sleepy anymore. Then I thought of other fellows in the office. (...) I went on thinking, like this, for ten minutes or so, then the sound of a bell inside the building attracted my attention. I could see movements behind the windows; then all was calm again. The sun had risen a little higher and was beginning to warm my feet. The keeper*

*came across the yard and said the warden wished to see me. I went to his office and he got me to sign some document. I noticed that he was in black, with pin-stripe trousers. He picked up the telephone receiver and looked at me. (Camus, A. 1954: 14).*

It can be observed in these paragraphs that, although PS is the basic time of the narrative, without being exclusive, the narrative line advances and, with it, the reference time changes (either by the introduction of a secondary reference time, or gradually, by the progression of narrative discourse.)

### **2.5. Starting situations in "The Stranger" (1954) narrative discourse**

Another feature of the narrative mode is the presence of the starting situations. They are defined by the fact that they do not have an exact endpoint, but the beginning of the action can be easily identified. Their presence in a text is indicated by adverbs such as "just then", "suddenly", which signal the introduction of a starting situation.

The introduction of a new reference time may also be a situation that signals the presence of a starting situation.

*Just then, the nurse returned. Night had fallen very quickly; all of a sudden, the sky went black above the skylight. The keeper switched on the lamps, and I was almost blinded by the blaze of the light. (Camus, A. 1954: 9).*

*Just then another man who lives on my floor came in from the street. The general idea hereabouts is that he's a pimp. But if you ask him what his job is, he says he's a warehouseman. One thing's sure: he isn't popular in our street. Still, he often has a word for me and drops in sometimes for a short talk in my room, because I listen to him. As a matter of fact, I find what he says quite interesting. So, really, I've no reason for freezing him off. His name is Sintès; Raymond Sintès. He's short and thick-set, has a nose like a boxer's and always dresses very sprucely. He, too, once said to me, referring to Salamano, that is was "a damned shame" and asked me if I wasn't disgusted by the way the old man served his dog. I answered "No." (Camus, A. 1954: 34).*

Other situations when the narrative time progresses due to the introduction of a starting situation, which both make the transition from one sequence to another and introduce a secondary reference time, can be observed in the following example:

*Then, I don't know how it was, but something seemed to break inside me, and I started yelling at the top of my voice. I hurled insults at him, I told him not to waste his rotten prayers on me; it was better to burn than to disappear. I'd taken him by the neckband of his cassock, and, in a sort of ecstasy of joy and ragem I poured out on him all the thoughts that had been simmering in my brain. He seemed so cocksure, you see. And yet, none of his certainties was worth one strand of a woman's hair. Living as he did, like a corpse, he wouldn't even be sure of being alive. (Camus, A. 1954: 151).*

In the discourse narrative of *The Stranger* there are situations when one or two starting situations are placed within the same paragraph. The stylistic effect is to accelerate temporal progression (rapid transition from one sequence to another and from one narrative time to another) and ensure cohesion between different narrative sequences.

*Just then he got up again, and it struck me that if he wanted to move in this tiny cell, almost the only choice lay between standing up and sitting down. I was staring at the floor. He took a single step toward me, and halted, as if he didn't dare to come nearer. Then he looked up through the bars at the sky.*

*"You're mistaken, my son" he said gravely. There's more that might be required of you. And perhaps it will be required of you." (Camus, A. 1954: 148)*

**2.5. Foreground and background in "The Stranger" (1954) narrative discourse**

Smith's discursive modes theory dissociates, between the features of the narrative mode, the existence of a temporal foreground and background specific to each narrative discourse.

As said, it can be distinguished the central narrative plan, which includes the narrative line, and the secondary narrative plan, in which the comments of the various characters, information on the conduct of the action or its results can be found.

A distinction between foreground and background may be also made from the perspective of the discursive modes used. Thus, one could say that the foreground of a narrative discourse is made up of the most frequently used modes, and the background would complement by distributing in speech discursive modes with a lower frequency.

In the narrative discourse of *The Stranger* (1954), one can observe the use of the narrative mode in particular. Inserted only to provide additional information about characters, actions or to express certain experiences, descriptive passages, corresponding to the discursive mode with the same name, are placed within the background of the narrative discourse. Also, especially in the case of indirect speech, the reporting mode may be identified.

The following examples will emphasize the way in which narrative mode and description mode are intertwined, yet they belong to the foreground, respectively the background of the narration.

*On the whole I can't say that those months passed slowly; another summer was on its way almost before I realized the first was over. And I knew that with the first really hot days something new was in store for me. My case was down for the last session of the Assize Court, and those sessions were due to end some time in June.*

*The day on which my trial started was one of brilliant sunshine. My lawyer assured me the case would take only two or three days. "From what I hear," he added, "the court will dispatch your case as quickly as possible, as it isn't the most important one on the Cause List. There's a case of parricide immediately after, which will take them some time." (Camus, A. 1954: 102).*

In the example above it can be seen how verbal tenses are those who, changing the reference time and contributing to the advancement of the narrative line, form a foreground of the discourse. The verbs with PS (*passed, was, knew, started, assured, added*) as well as the forms with the Future (*will dispatch, will take*) are fixed on the same central temporal line, which follows Meursault's situation during his imprisonment.

*At such times they took very little notice of me, and, in such case the tone of the examinations changed as time went on. The magistrate seemed to have lost interest in me, and to have come to some sort of decision about my case. He never mentioned God again or displayed any of the religious fervor I had found so embarrassing at our first interview. The result was that our relationship became more cordial. After a few questions, followed by an exchange of remarks with the lawyer, the magistrate closed the interview. (...) Sometimes, too, the conversation was of a general order, and the magistrate and lawyer encouraged me to join in it. I began to breathe more freely. Neither of the two men, at these times, showed the least hostility toward me, and everything went so smoothly, so amiably, that I had an absurd impression of being one of the family. (Camus, A. 1954: 88).*

It can be observed that the actions placed on the main narrative line are expressed with PS. Typical of the narrative mode, PS (*changed, took, seemed, never mentioned, was,*

*began, had, showed, encouraged, went*) and PP (*had found*) advance the action and provide a foreground of narrative discourse.

It is noted, therefore, that in the rendering of the foreground, verbal tenses that render events are mainly used, thus verbal tenses with clearly determined temporal delimitation.

*He put the letter into the envelope and we finished off the wine. Then both of us smoked for some minutes, without speaking. The street was quite quiet, except now and again a car passed. Finally, I remarked that it was getting late, and Raymond agreed. "Time's gone mighty fast this evening," he added, and in a way that was true. I wanted to be in bed, only it was such an effort making a move. I must have looked tired, for Raymond said to me, "You mustn't let things get you down." At first, I didn't catch his meaning. Then he explained that he heard of my mother's death; anyhow, he said, that was something bound to happen one day or another. I appreciated that, and told him so. (Camus, A. 1954: 41-42)*

### **3. The description mode in "The Stranger" (1954) narrative discourse**

The descriptive mode has as a defining feature the lack of temporal progression. The reference time is static; from the perspective of the construction of narrative discourse, in the descriptive segments the narrator presents an excerpt from the fictional universe he presents. Thus, in this mode, only actions describing states, events or persons will be found, so actions whose temporal location cannot be accurately identified, as well as adverbs and expressions of spatial localization, instead of those that provided temporal location in the narrative mode.

The specific tense of this mode is PsC, the equivalent of the French L'Imparfait.

In the narrative discourse of the novel *The Stranger* (1954), multiple examples in which the descriptive mode is used in particular can be identified. If places, events or characters are described in the first part of the book, part two introduces the descriptive mode to review the experiences of Meursault during his period of detention.

*I entered the mortuary. It was a bright, spotlessly clean room, with whitewashed walls and a big sky-light. The furniture consisted of some chairs and trestles. Two of the latter stood open in the center of the room and the coffin rested in them. The lid was in place, but the screws had been given only a few turns and their nicked heads stuck out above the wood, which was stained dark walnut. An Arab woman – a nurse, I supposed – was sitting beside the bier; she was wearing a blue smock and had a rather gaudy scarf wound round her hair. (Camus, A. 1954: 5)*

Although the paragraph is a descriptive one, it can be noted that most verbs have a PS form. It may be explained by English's semantic that states how tenses may be used within a temporal clause.

There are also cases when, in similar descriptive passages, the use of PsC, the equivalent of the French IMP, is observed. The description of the atmosphere at the morgue is one of them.

*I was awakened by an odd rustling in my ears. After having my eyes closed, I had a feeling that the light had grown even stronger than before. There wasn't a trace of shadow anywhere, and every object, each curve or angle, seemed to score its outline on one's eyes. The old people, Mother's friends, were coming in. I counted ten in all, gliding almost soundlessly through the bleak white glare. None of the chairs creaked when they sat down. Never in my life had I seen anyone so clearly as I saw these people; not a detail of their*



*clothes or features escaped me. And yet I couldn't hear them, and it was hard to believe they really existed. (Camus, A. 1954: 10)*

Although the descriptive mode is known for the absence of progress in the action, one can still see how the perspective changes. Basically, in some situations, the narrator Meursault moves from one description to another and from one character to another, in a manner that gives the feeling of movement and progress.

It can be noticed how, describing the characters who participate at mother's wake, Meursault moves his point of interest back and forth between the crying woman and the others; the stylistic effect is to create a narrative foreground in which he places the woman, and the background made up of everyone else.

*A few minutes later one of the women started weeping. She was in the second row and I couldn't see her face because of another woman in front. At regular intervals she emitted a little choking sob; one had a feeling she would never stop. The others didn't seem to notice. They sat in silence, slumped in their chairs, staring at the coffin or at their walking sticks or any object just in front of them, and never took their eyes off it. And still the woman sobbed. I was rather surprised, as I didn't know her. (Camus, A. 1954: 11)*

## Conclusions

The use of various discursive modes generally creates different stylistic effects, of which we can mention the fluid construction of narrative discourse, textual cohesion and the progression of action.

The use of verbal tenses and of other instruments of expressing temporality (adverbs and constructions with temporal value) in the narrative discourse of *The Stranger* (1954) forms an active background in order to capture the reader's attention, and, also, portrays the psychic state of the absurd man, always in motion.

As a conclusion to all these aspects, it can be said that the alternation of verbal tenses constantly influences the reader's perception on the characters and the narrative, they become more truthful as the action unfolds. It can therefore be said that it is precisely the temporality expressed by such diverse means that makes both the narrative and the typology of the characters depend on it.

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# THE POPULAR REGISTER: A LEXICAL MARK OF ORALITY IN THE SHORT STORY *NEVASTA* BY LIVIU REBREANU

Mariana MATEI (BUCIU)

*University of Craiova, Craiova, mariana.buciu@yahoo.com*

## Abstract

The popular register underlies the artificial condition of orality, because, in the literary work, orality exists only through the written aspect of a language. The popular register represents a lexical mark indirectly associated with orality and subsumes general elements as regards the geographical spread, being synonymous with authentic, picturesque, emotional and aesthetic. The popular register, subordinated to the oral language, does not conform to the literary norm, but to the linguistic norm and the aesthetic conception of realistic writers, for whom life is superior to art. It supports orality, as a particular feature of the artistic style, meant to reinvigorate it and make it more attractive to the modern reader. The popular register contributes to the development of literary language, as a mark of substandard orality, by the intentional adaptation of all compositional elements to suggest the spoken language for stylistic purposes. By inventorying and lexically analyzing some popular words from Liviu Rebreanu's short story *Nevasta* ("The wife"), we have made a short popular "lexicography" of orality, suggestive for understanding the text message, as well as for rediscovering the modernity of the interwar writer.

## Keywords

popular register; substandard orality, lexical analysis; expressiveness, realistic vision

## Introduction

Writers have constantly contributed to the development and evolution of the Romanian literary language. In a literary work, a writer makes valuable use of both *standard language*, subject to the norms of literary language, and *substandard language*, as a deviation from the literary norm and as an inexhaustible source of expressiveness, i.e. popular language metamorphosed into a living artistic language, marked by orality. It is actually an artificial existence of orality, since *artistic orality* is a *mimesis of real orality*, which exists only through the written aspect of a language and which, through its marks, substantiates the authorial intentionality. Popular lexical elements are part of the category of marks indirectly

associated with orality, due to their exclusion in the natural selection process, which led, in time, to the shaping of the Romanian literary language. Any popular word or contextual association which violates the norms of literary language and which also has an emotional content is a lexical mark of *substandard orality*, which we call *popular register*.

We consider it necessary to analyze the popular register in a literary work, especially today, when contemporary narrative discourse tends to rediscover authenticity and get revitalized in the oasis of spontaneity offered by the orality of style. Due to orality, today's reader, no matter how demanding and erudite, can rediscover the modernity of the style of a well-known mid-20<sup>th</sup> century writer like Liviu Rebreanu (1885-1944), whom some erroneously consider non-modern and old-fashioned.

### 1. The popular register

The *popular register* is superordinate to dialects, consisting of generally used linguistic facts, in terms of geographical area, namely words used throughout the territory of the Romanian language, which deviate from and oppose the norms of *literary language*. *Popular* means, in fact, *authentic, subjective, picturesque, emotional and aesthetic*. The research of popular language has aroused the interest of specialists since the beginning of the 20th century. Some of the important contributions in the field of *popular language* research are those of the following philologists: B.P. Hașdeu (*Cuvinte den bătrâni*, 1937) put the equality sign between popular speech and oral, unconventional speech; Ion Coteanu (*Caracterele generale ale limbajului popular*, 1960) showed that "a communication in popular language involves more than a verbal description of a situation, it is adapted to the situation. It is spontaneous and free from the literary norm, it is oral, dramatic and economic" [1] (p. 246); Ovid Densușianu (*Vorbirea populară din puncte de vedere nouă*, 1961) stated that "popular speech is the very speech of the peasant" [2] (p. 413), Iorgu Iordan (*Stilistica limbii române*, 1975) studied "affective, popular and familiar speech" [3] (p. 31), and Magdalena Vulpe (*Subordonarea în frază în dacoromâna vorbită*, 1980) emphasized "the differences between the standard and the substandard aspects of language" [4] (p. 252). The idea that popular language represents "the basis of the oral variant of the national language and its first stylistic level" [5] (p. 28) was supported by the linguist Dumitru Irimia (*Structura stilistică a limbii române contemporane*, 1986). According to ELR, *popular language* is "the diastratic variant of language, as opposed to literary language" [6] (p. 440), used especially in peasant expression, but also in the expression of individuals at a certain sociocultural level, belonging to the peripheral urban environment, used as a natural way of communication.

The fundamental role of the *popular register* "in establishing the stylistic variants of the language, but also in establishing the cultured language of the people" [7] (p. 131) is also supported by the German Klaus Bochmann (*Limba română: istorie, variante, conflicte. O privire din afară*, 2004).

The *popular register*, subordinated to the oral language, does not therefore conform to the *literary norm*, but to the *linguistic norm* and the aesthetic conception of the realistic writer for whom life is superior to art. We intend to present some arguments in favour of the idea that, in particular, the artistic language that extracts its essence from the popular, oral language, can really underpin such an aesthetic belief. In his reception speech at the Romanian Academy (1940), Rebreanu states that the special charm of our language stems from the fact that the Romanian language is, in fact, the work of "its original maker, the humble Romanian peasant or the Romanian man" [8] (p. 308), in an organic connection with

the earth, the peasant lending the picturesque and the lively rhythm of his own life to the language.

The picturesqueness of Rebreanu's artistic language marked by orality is achieved by the intentional adaptation of all compositional elements to suggest the spoken language for stylistic purposes, giving the writing a unique feeling of freedom and vitality. Although the popular words used by Rebreanu do not contain stylistic marks, they carry stylistic values, and, by using them, the writer can create an authentic atmosphere of realistic essence in the work. The orality of Rebreanu's style, in particular, characterizes the short stories of youth, true linguistic and stylistic exercises, meant to prepare the future mature artistic expression found in the Romanian masterpieces.

The effort made by the writer to create clear sentences and to gradually refine his style demonstrates lucidity in understanding the artistic act, ever since his literary beginnings (1908), in Transylvania, when he faced the difficulties of the Romanian language. That is why the writer rewrote and revised his literary creations many times. If in the first volumes of short stories popular words are more numerous, with the polishing of his style, their frequency decreases from one edition to another of the same work, but without losing flavour, freshness and expressiveness. At the level of artistic language, the *popular register* deals with the issues of short stories of peasant inspiration. A careful observer of the evoked world, Rebreanu masterfully highlights *the seen* and *the unseen* in the human being, lying constantly under the burden of the social, of instinct or history, and the popular language he used, in moderation and skill, is the appropriate form of expression.

## **2. Short popular “lexicography” of orality in the short story *Nevasta* by Liviu Rebreanu**

We have inventoried and analyzed some popular words from the short story *Nevasta*, published in 1911 [9] (p. 75), relevant from the perspective of the lexical marks of orality, according to such criteria as: originality of use, degree of entrenchment in the language (the analyzed words are recorded in *MDA*, with the mark “pop”) and their connection with the writer's biography (his love for the village and his permanent solidarity with the Romanian peasant). The inventoried popular words have been arranged alphabetically within the lexicogrammatical class to which they belong (nouns, adjectives and verbs), constituting, in their entirety, a true popular “lexicography” of orality, brief but suggestive of the meaning of the work. The lexical analysis aims at etymological aspects, word formation, semantic, contextual aspects and stylistic aspects, all culminating with the emphasis of orality both as one of the particular characteristics of Rebreanu's style which substantiates the realistic aesthetic conception, and as a way of rediscovering the modernity of the interwar writer.

The problem analyzed in the short story *Nevasta* is an eternal one, common to the past, present and future. It is about the unfortunate condition of the married woman for reasons other than love, in any type of society and in any historical time, but especially the quasi-feudal peasant society at the beginning of the last century. The main theme of the short story is supported by recurring themes and narrative motives in the writer's work such as: death, time, marriage, gossip (“the people”), poverty, sadness, lack of love, compromise, sacrifice, resignation, but also revolt. By marrying without love, at the insistence of her parents, the woman, generically and suggestively called “wife”, finds out with grief that her life time role was that of a maid, too humble before her own husband.

Making recourse to a free indirect style, the narrator redirects the meaning of psychological analysis and the reader's attention from the dying man to the angry woman, who does not shed tears for his imminent disappearance, but for her unhappy and cruel destiny: "she wanted to tell all these insensitive souls in a loud voice that he had not been dear to her, that she was not mourning for him, but for her ruined life" (*Nevasta, N. II*, p. 80).

Upon the death of the man, one with a name predestined to inertia and indifference, Ion Bolovan ("John Boulder"), the woman rejoices, in her heart, that she can finally escape the clutches of unhappiness and that she will be able to marry again, hoping for a better life. The mentality of some uncultivated individuals, that a woman must be strictly dependent on man and that she must submit to him unconditionally, is, unfortunately, a negative state of affairs, in any society, no matter how modern. The general feeling is that of a tragi-comedy when we "listen" to | the woman's thoughts or the remarks of other women. Her tears, caused by the revelation of having wasted her life with an individual who did not know how to show her any trace of tenderness, are misinterpreted by the rural community, in the sense that the woman will lose her mind in grief, due to the death of the "beloved" man.

The *class of nouns* we have inventoried includes popular words with a high degree of entrenchment in the language, found in MDA with the mark "(pop)": *coșciug*, *cioclu*, *darabană*, *năsălie*, *norod*, *odajdie* and *pizmă*. Contextually, each of these words develops a separate semantic relationship with the theme of death:

*coșciug* < O.Sl. *коньчегъ* (MDA, 524) has the meaning "coffin": "la groapă, cioclii așezară coșciugul pe dâmbulețul de lut umed"/ 'near the grave, the undertakers placed the coffin on the damp clay mound' (*Nevasta, N. II*, p. 81). It is specific to Rebreanu to use both variants of a word (popular-literary), even within the same work. Thus, next to the word *coșciug*, the literary form *sicriu* also appears: "Nevasta, îngenunchiată, își răzîmase capul de dunga sicriului"/ 'The wife, kneeling, had leant her head against the edge of the coffin' (*Nevasta, N. II*, p. 79);

*cioclu* < Bg. *чокля* (MDA, 404) has the meaning "undertaker, gravedigger": "la groapă, cioclii așezară coșciugul pe dâmbulețul de lut umed"/ 'near the grave, the undertakers placed the coffin on the damp clay mound' (*Nevasta, N. II*, p. 81);

*darabană/darabanală* < Pol. *taraban* (MDA, 600) and has the meaning "(small) drum"; it is used expressively in context, as a comparative term, which suggests the noise and the cry of the soul crushed by sadness: "coșciugul bubuia ca o darabană"/ 'the coffin was rumbling like a drum' (*Nevasta, N. II*, p. 81);

*năsălie* < Sl. *носило*, (MDA, 108) has the meaning "wooden support like a stretcher on which the coffin is transported": "așezat în ogradă pe o năsălie ce scârțâie în răstimpuri"/ 'put in the yard on a bier creaking from time to time' (*Nevasta, N. II*, p. 79); it is a "difficult" word from a semantic point of view, with a negative stylistic load and a monotonous sonority, of deadly essence;

*norod* < Sl. *народици* (MDA, 167) has the contextual meaning "people, crowd" and suggests the well-known original peasant motif of the village gossip: "dar privirile cucernice și blajine pe care le văzu în ochii norodului o spăimântă"/ 'but the pious and gentle looks he saw in the eyes of the people frightened her' (*Nevasta, N. II*, p. 81);

*odajdie*, -i < Sl. *одежда* (MDA, 195) has the meaning "priestly garments": "popa în odăjdii cusute cu fir, cu barbă rară, argintie, cu cădelniță în mână, din care bolboceau nourași de fum mirositor"/ 'the priest in his priestly garments sewn with a precious thread, with a

rare grey beard, with a censer in his hand, from which clouds of fragrant smoke were bubbling' (*Nevasta, N. II*, p. 79);

*pizmă* < Sl. *nuzma* (*MDA*, 401) has the popular meaning "envy": "Se uită cu pizmă copilărească"/ 'He looked with childish envy' (*Nevasta, N. II*, p. 76);

The *class of adjectives* contains popular words that are also recorded in the dictionary with the mark "(pop)": *bojit*, *chircit* and *năuc*. These are suggestive of the development of narrative motifs specific to the evoked peasant world: poverty, disease, existential grey, ignorance and bewilderment:

*bojit/-ă*, <*boji* + suff. „-it” (*MDA*, 237) has the denotative meaning "crumpled, creased"; it is a synonym of "șifonat"; and *boji*<*boj* + „-i”; *boj*< pop Lat \* *bottium* (*bottia*), widespread in all Romance languages, cf Bg *buca* "hump"; in the text it has the meaning "rumpled", the word *bojit* having an implicit negative suggestiveness, as an effect of a reflex gesture of writhing, caused, in turn, by the sickness of the character: „peste cearceaful bojit, cu celălalt cârligat din genunche, parcă i s-ar fi zgârcit cărceii”/ 'over the creased sheet, with the other leg bent, as if he had cramps' (*Nevasta, N. II*, p. 75);

*chircit,-ă*,<*chirci* + „-it”; *chirci*< O.Sl. *къркъ* (*MDA*, 385) has the meaning "small"; there is an expressive transfer from gestures to the mental state, thus suggesting the resignation of the peasant before his destiny: "Stătea chircit în pat”/ 'He was crouched in bed' (*Nevasta, N. II*, p. 75);

*năuc*, -ă < Sl. *наоукъ* (*MDA*, 111) has the meaning "disoriented"/ "bewildered": "se năpusti năucă asupra mortului”/ 'she rushed, bewildered, onto the dead man' (*Nevasta, N. II*, p. 77).

The *class of verbs* includes *bălăbăni*, *căzni*, *rotocoli* and *zgâi*. They may also be associated with the theme of death, the motif of physical and mental suffering, and, again, poverty:

*bălăbăni*, et. nec., (*MDA*, 178) has the meaning "to move reflexively from one side to another": "un cap galben, smead, ce se bălăbănea încoace și încolo”/ 'a yellow, swarthy head, which was dangling from one side to another' (*Nevasta, N. II*, p. 78); cf. *bălălăi* (of onomatopoeic formation), which has the same meaning: "Stropi sicriul cu aghiasmă, stropi și mulțimea, bălălăi de câteva ori cu cădelnița”/ 'She sprinkled the coffin with holy water, sprinkled the crowd, swaying the censer a few times' (*Nevasta, N. II*, p. 81);

*căzni*< O.Sl. *kaznumu* (*MDA*, 339) has the meaning "to torment (oneself) a lot": "Cum se căznește săracul”/ 'How he torments himself, poor man' (*Nevasta, N. II*, p. 76);

*rotocoli* <*rotocol* (*roată* + *ocol*) + suff. „-i” (*MDA*, 729) has the meaning "to look round, to rotate", as a final gesture, preceding death: "Își rotocolia în orbite bulbii albi ca marmora”/ 'He was looking round, rotating the marblelike white of his eyes' (*Nevasta, N. II*, p. 76);

*zgâi*, et. nec. (*MDA*, 1566), contextually has the figurative meaning "to go out" ("to come out", "to break"), suggesting poverty, as a devastating scourge harder to bear than death: „degetele încleștate în așternutul de paie, din care se zgâiau, spăimântate și rupte câteva fire galbene ca părul în barba unui spân”/ 'fingers clenched in the bedding of straw, from which a few yellow hairs like the ones in a glabrous man's beard came out, frightened and torn' (*Nevasta, N. II*, p. 75).

One can notice that out of the 7 nouns we have analyzed, 4 have Slavonic origin (*năsălie*, *norod*, *odăjdii* and *pizmă*), 1 comes from Bulgarian (*cioclu*), 1 comes from Old Slavic (*coșciug*) and 1 has Polish etymology (*darabană*). Two of the 3 adjectives are formed

in the Romanian language by derivation (*boțit* and *chircit*) and one has Slavonic origin (*năuc*). As for the 4 verbs, 2 have an unknown etymology (*bălăbăni* and *zgâi*), 1 comes from Old Slavic (*căzni*) and 1 is an internal creation, formed by derivation (*rotocoli*).

So, out of a total of 14 popular words we have analyzed, 5 are of Slavonic origin, 2 come from Old Slavic, 1 is of Polish origin, 1 is of Bulgarian origin, 3 are internal creations, formed by derivation, and 2 have unknown etymology. The prevalence of words of Slavonic origin is perfectly justified given our historical and cultural past. As for the words formed on the territory of the Romanian language, they are the living proof of the linguistic creativity of the Romanian people. After so many decades of researching the Romanian language, there are still words whose etymology is unknown, so the Romanian popular language will continue to be a challenge for linguists in the future. As for semanticism, only two words are used with a connotative meaning (*darabană* and *zgâi*), the rest are used with a denotative meaning.

### Conclusions

Whether it is a youth short story like *Nevasta*, or a work of his artistic maturity, the author always preferred popular language as the original means of expression, more precisely the “bouldery”, authentic expression, short and frank words, to the detriment of the beautiful, polished expression, thus managing to create valuable works from an aesthetic standpoint and truly give the illusion of life in the work of art: “I would rather be the bouldery expression and really say what I want, than be polished and inaccurate [...]. In fact, I believe it is much easier to write *beautifully* than to write exactly” [8] (p. 369).

The role of the *popular register* in shaping *orality*, as its lexical mark, is essential. Orality, as a particular feature of Rebreanu’s style, has, in turn, an important role in shaping the realistic vision of the created fictional world, a heterogeneous and harsh world, engaged in the most complicated social relationships and consisting of individuals with wrinkles in their souls, who live by what they do, by what they say, and also by what they do not say.

In addition to the other qualities of Rebreanu’s style, *orality* wins the readers’ attention faster, they often find themselves in the feelings and lines of the characters, discovering the human in them, for better or worse, but they also rediscover Rebreanu as a modern and by no means old-fashioned writer. Reading again the short story *Nevasta* by Liviu Rebreanu, you can’t help thinking of the film production *Soția/The Wife* (2017), directed by Björn Runge. Despite all the obvious differences, of environment and time, of social and intellectual status of the heroines, of composition and artistic expression, both works develop, at an interval of over a century, the problem of the eternal feminine, capable of sacrifice and repeated compromises in the name of the durability of marriage, but who, in the end, becomes aware of her own unfortunate condition and ... revolts.

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# THE CONCEPT OF CULTURE IN THE CONTEXT OF CULTURAL TRANSLATION

Liana Georgiana Oprea (Moga)

University of Craiova, pr\_oprea@yahoo.com

## Abstract

The current paper focuses on the controversial issue of cultural translation within the new era of globalization and digitalization but also with a view to the influence of culture in the evolution of *Translation Studies* as an academic discipline. We envisage the great impact it had on literary translation as an act of culture-specific communication. Translation is considered a bilingual process which involves in-depth cultural knowledge and cultural intertraffic for both readers and translators. *Cultural translation* becomes a focal issue which explains how literary translation mediates cultural differences or represents other cultures through translation. Therefore, the newly emerged concept of *cultural translation* becomes an efficient tool in bridging cultural gaps between generations and in mapping world literature.

## Keywords

culture, cultural translation, cultural turn

## Introduction

During the last few decades, the translation of literature has been studied considering its position in the target culture, but currently the focus is shifting towards translation as part of a cultural exchange and also towards the role played by translators in the process, as bilingual professionals who master not only theoretical linguistic aspects but also functional ones. The differences between the linguistic and cultural significance of literary translations illustrate shifts in linguistic, cultural and textual meanings, which, in turn, presupposes that the task of the translator is to preserve meaning or to create a text that has the same meaning as the source text.

The new era of globalization and cultural diversity has brought changes at all levels and therefore it has created a cultural space with no boundaries in communication and human interaction. Seen in this light, cultural translation has a major contribution in developing global relations among people. In order to understand the process itself, we need to derive

insights into different approaches of culture and the impact of the *cultural turn* on reassessing and reinterpreting literary translation.

## **1. Defining Culture**

### **1.1. Theorizing**

The notion of culture is a very complex one and it can be explained from different perspectives. Although culture is a very ancient concept, it has been a major preoccupation for many anthropologists (notably, Sapir, 1941; Hall, 1959/1990; Katan, 1999/2004) who understood it as a reflection of society, mirroring a certain ideology and specific cultural beliefs. It is viewed either as “a shared mental model or map of the world” [1] (p.26), a system of beliefs, concepts, mindsets or strategies which interact and guide action depending on certain contexts or as a “dimension which is linked to the knowledge, activities and artefacts associated with a given language community and which provides added meaning to the basic linguistic, referential meaning of words” [2] (p.31).

Before the rise of anthropology as a field of research, culture was referred to as what is “civilized” in a highly advanced and evolved society. Another definition of culture associates it with people’s way of life. When the discipline of cultural studies emerged, culture could be identified with “political or ideological reasons for specific cultural behaviour” [1] (p.29). Therefore, whatever definition we embrace or agree with, “culture may be formally learnt, unconsciously shared, or be a site of conflict” [3] (p.70).

According to Sapir (1949) the term "culture" follows three main directions. One direction views culture as a technical term used in ethnology to incorporate all material and spiritual items that can be socially inherited by people in their life. A great deal of modes and degrees of complexity can be used to culture human beings. Thus, the ethnologists envisage many types of culture and an infinite assortment of cultural elements but showing no values attached. He prefers the employment of the term “civilizations” instead of “culture” to avoid confusion.

Secondly, culture is a sort of personal refinement comprising assimilated knowledge and life experience. Sophistication is important for a “cultured person” but Sapir focuses on mode of action, seen as “a certain preciousness of conduct which takes different colors according to the nature of the personality that has assimilated the "cultured" ideal [4] (p.81). He considers “cultured ideal” a collection of priceless and valuable treasures of the past which needs to be worshiped.

Thirdly, culture is given a simpler definition. With the first technical conception it reflects the view of the whole group holding and sharing spiritual and ideal possessions. With the second it shares a stress of selected factors from the stream of culture. Sapir considers culture as “genius” or “spirit” of a people. “Culture, then, may be briefly defined as civilization in so far as it embodies the national genius” [4] (84).

Further debates continue with Hall’s (1990) framing of culture into a “major triad” [5] (pp.44-48). Having as a starting point Freud’s metaphor of an iceberg (which explained that the most important workings of the mind operate unconsciously), Hall organised culture into three systems acting at different levels of visibility: the visible (technical), the partially submerged (formal) and the invisible (informal) level. He stresses that the main aspects of culture are hidden, but these aspects can guide the visible behaviour, evaluating what is normal or right. This metaphor is later used to explain translation as product, process or

purpose. According to Hall's static iceberg model, the text and the translation were the visible tip, and below the surface there was the process of translating.

Considering the fact that culture is shared, learned or passed we could explain the three types of culture described by Hall and the way this happens. "At the technical level, culture is learned through instruction; while, at the formal level, culture tends to be learned from trial and error, from imitation and experience. At the informal level we go through a process, out-of-awareness, of enculturation" [6] (p.25).

➤ Technical culture

Derived from the Latin word *cultura*, which meant "growing cultivation", culture emerged in Europe and it referred to the cultivation of soil, later on meaning cultivation of the mind, implying the idea of progress and civilization. According to *OED*, *culture* is defined as "The arts and other manifestations of human intellectual achievement regarded collectively" and as "a refined understanding or appreciation of this" [7]. This type of technical culture is studied in different educational institutions and organizations or exhibited in theatres, museums, art galleries as representations of Roman and Greek civilizations. It is the tip of the iceberg and thus, culture is "tangible".

The idea of culture as a primitive concept was accepted in the Age of Enlightenment. In Tylor's (1871) volume, *Primitive Culture* the notion of culture is explained from an anthropological view as a "complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" [8] (p.1). He equals the notion of culture with that of civilization and this definition showed the hidden aspects of culture. These manifestations of civilization can be viewed as technical culture.

At this level, culture is received through explicit instruction, the one concerning artefacts, concepts or ideas and language signs have a clear referential function, with no hidden vales. The translator's task is to transfer words or concepts with minimum loss in order to get equivalence between the source and target texts.

➤ Formal Culture

The second level of the iceberg focuses on customs and traditions. Culture is defined as learned appropriate behaviour, and it gives information about what should be done or not, what is normal or not. And this could happen only in educational institutions, in families or from media. These organizations are responsible for learning how to make people communicate in terms of style, literature or cultural beliefs. This idea was developed by philosophers such as Herder and Humboldt and they considered that language transmitted not only ideas but also "spirit" [9] (p.2). Accordingly, translation would lose meaning if translated at a technical level.

At this level culture, as shared practices guide language and culture-specific norms, rules and conventions. The focus is on the skopos of the translation and the expectations of the target readers. Thus, translation becomes a norm-based and decision-taking process, a committed activity for both translators and readers.

➤ Informal Culture

The third level of culture represented by Freud's subconscious and the invisible side of culture considered it in terms of "capabilities and habits" which could be made technical and

visible. Later on, the anthropologist Adam Kuper explains them as “a loose and accidental assemblage of traits” [10] (p.68), which were understood to act as systemic and patterned with personalities or identities.

At this level, there are no formal guides to practice only personal values or beliefs and culture is a representation of reality. According to Palumbo, “culture can be seen to echo a notion which has recently acquired centrality in translation studies adopting a sociological slant, that of habitus” [2] (p.32). The idea of culture as an organised worldview later developed into “the map/territory metaphor” [11] (p.119), and became very important for intercultural communication.

The view of culture as a triadic, hierarchical system is aimed at reconsidering its role in translation and also provides support for translator training and for reinterpreting their professional status as mediators between languages and cultures. A different view of culture will be developed later by cultural studies and thus translators will become more visible and by postcolonial approaches which link culture more to the issues of power. Since the rise of cultural studies (1970s) and it was given a political dimension to the definition considering “that culture serves power, and that it is (and should be) contested” [10] (p.231).

From an anthropological perspective, it should be understood as a complex aggregate of knowledge, beliefs and perceptions and not as simple intellectual developments in art. As Ginter states in *Cultural Issues in Translation*: “Culture has thus to do with common factual knowledge, usually including political institutions, education, history and current affairs as well as religion and customs” [12] (p.27). However, the notion of culture, as a complex system of values and beliefs, a toolkit which provides and completes an individual’s heritage and a network of personal attitudes and behaviour, was emphasized and reassessed in the *cultural turn*. Therefore, culture acquired multiple interpretations which set translation as a linguistic, cultural, political or philosophical phenomenon.

The multifarious concept of culture creates a complex framework which makes us understand its evolution across time and its relation with other systems. This interconnectedness of texts with other texts and cultural systems lies below the visible tip because connections cannot be seen in the text, only in associations with other texts and after multiple readings. “Ultimately, culture has to be understood not only as a set of levels or frames but as an integrated system, in a constant state of flux, through which textual signals are negotiated and reinterpreted according to context and individual stance” [13] (p.73).

### ***1.2. Reinterpreting culture in the cultural turn***

The move from text-oriented translation to culturally and politically-oriented translation was the premise for the *Cultural Turn* and it is a metaphor used by Bassnett and Lefevere (1990) to frame and analyze translation from a cultural, political, and ideological perspective. Since 1990, this movement has incorporated an array of approaches which aimed at proving the interdisciplinary feature of Translation Studies as an integrated discipline.

This new turn which moves translation as text to translation as culture emphasizes the notion of culture and offers it a central position (notably, Snell-Hornby, 1988; Bassnett and Lefevere, 1992). In the *Cultural Turn*, Translation Studies focuses on the cultural effects of translations. This concept is in fact a metaphor used to express a change, recalling the pragmatic change of the 1970s. However, not all changes can become a turn because the notion of turn defines something dynamic and can only be seen in retrospect as reinterpreting or redefining a certain subject.

An important aspect that describes the cultural turn is the work of different theoreticians and practitioners in the field of Translation Studies who reconsidered translation from a cultural perspective reassessing the concept of culture. The history of translation was marked by the interest and cooperative work of two groups of scholars. They focused not on the source-text but on the function of translation in the target culture. The first group developed in the Netherlands and Israel under the guidance of Toury (Descriptive Translation Studies) and the other in Germany under the influence of Vermeer (Functionalist approaches). Although they worked independently, they reached a common view on the influence of the cultural context on translation.

In the volume *Translation/History/Culture* (Bassnett and Lefevere, 1992), the *cultural turn* is presented as a central concept which abandons the linguistic approach based on the concept of equivalence and moves from “text” to “culture”. In these writings the notion of “culture” receives a more concrete sense than with Toury’s work. He considers that “culture” implies the entire social context involved in translation, but also the norms, conventions, and values of that society. Toury uses the concept in an abstract sense as a system or network (e.g., the polysystem view). In his essay *A Rationale for Descriptive Translation Studies* (1985) he is more concerned with the function of the translation in the target culture. “Consequently, translators operate first and foremost in the interest of the culture into which they are translating, and not in the interest of the source text, let alone the source culture” [14] (pp.18,19).

The concept of culture as a totality of knowledge, proficiency and perception has played a complex and dynamic role in the skopos theory and functionalism, mainly because of Vermeer’s contribution in the field and it gave birth to the *cultural turn* in Germany during the mid-1980s. Vermeer (1983) considered culture a complex and dynamic system, determining any human action or behaviour, including language as well. In his model, language is not an autonomous “system”, but part of a culture. The text is not a static and isolated linguistic element, but is dependent on its reception by the reader. It has a relation to the extra-linguistic situation in which it appears, and therefore, it makes “part of a world-continuum”. This means that there is no perfect translation, each translation depending on the skopos of the target reader.

Vermeer also defined culture in terms of “norms and conventions an individual as a member of his society must know in order to be ‘like everybody’- or to be able to be different from everybody” [15] (28). Accordingly, translating is a process of comparing cultures and systems, of mapping two literatures and bridging cultural gaps and the translator is not only bilingual, but also bicultural. Translation becomes a cultural transfer rather than a linguistic one, and language is part of culture.

Culture has been a static notion for a long time, seen as a stable concept which expresses something cultural, or what is normal behaviour. In the late years it has been seen in relation with other systems and we can frame culture as a dynamic concept. It is not used to describe things but to observe differences which can vary from one group to another (notably, Agar 1994a; Nord 1997b). Translation from this perspective is a form of intercultural mediation and communication.

## 2. Framing cultural translation

Translation has been defined as a “window opened on another world” [16] (2) and it contributes to promoting new values, new visions and new concepts in societies but also to

the transformation of their linguistic behaviour. Various authors (Wolf 2002; Trivedi 2005; Buden and Nowotny 2009; Conway 2012; Pym 2014) have been interested in defining the controversial concept of cultural translation and its meaning has been influenced by many disciplines such as ethnography, anthropology, postcolonial and cultural studies.

The notion of cultural translation is a metaphor used to explain how literary translation mediates cultural differences or represents other cultures through translation. It can be understood as a process in which there is no start text and usually no fixed target text and it focuses more on conducting the cultural process and less on the final product. Also, translation is no longer seen as a finite text but as an act of communication between cultural groups. The main cause of cultural translation is a permanent migration of people and it is associated with the intermediary position of the translator, the cross-cultural movements that create places for translators' work, and the cultural borders crossed by translations.

The central aim of anthropology is to understand other cultures and this implies that translation means writing about other cultures. Conversely, cultural translation describes how members of a certain cultural community interpret the world they live in. Language and culture filter our experiences of the world and thus, convey experiences that take place within a different system of filters. Therefore, cultural translation mediates cultural differences between two languages or conveys cultural background through the act of translation.

In ethnography, cultural translation has been understood as the translational operation of representing the cultural *Other*, often according to the target reader's expectations as well as of the academic community (Wolf 2002; Jordan 2002; Sturge 2007). It has also been considered "a space for self-reflection created in the constructive encounter with the Other" [17] (p. 259).

In cultural studies, it means negotiating between people who move from one cultural community to another and thus they are considered members of the respective community. "Cultural translation involves acts of hospitality and cannot be separated from the ethical dimension of people's encounter with cultural "others." Because of this necessary ethical dimension, cultural translation holds the potential to bring about positive social change" [18] (p.23).

Migration of people for economic or social reasons is nowadays possible because of globalization which means worldwide development of human relationships. Therefore, we may consider that cultural translation in cultural and postcolonial studies is an important condition of individuals who experience a series of transformations in the process of assimilation and appropriation of another culture.

However, Conway emphasizes that these definitions should be seen as complementary and not contradictory, and the analysis of their interrelations might provide insights into the "dynamic relationships between cultural communities in which the distinction between 'foreign' and 'familiar' is increasingly blurred" [18] (p.24). Regarding the relationship between translation and cultural translation we could mention that every translation is an act of cultural translation, whereas each process of cultural translation involves translation.

Translations relate to the cultural systems in which they function and they are best seen in such context. Translating foreign literatures means comparing cultures, creating meaning because language expresses and reflects cultural reality and the meanings of linguistic units can be understood only with reference to the cultural contexts in which they are used. This means that literary translation is not studied in the exclusive association with linguistic aspects anymore, going further to textual equivalence, as a cultural phenomenon which

implies studying language in context. “Language is culturally embedded: it serves to express and shape cultural reality, and the meanings of linguistic units can only be understood when considered together with the cultural contexts in which they are used” [19] (p.4).

Also, translation means creating a space in between two worlds and this could not be secured without sustained work of translators who strive to bridge cultural gaps. A continuous effort of multiple reading and interpretation, of linguistic negotiation and cultural mediation, on a par with cooperation and collaboration, reassesses literary translation and offers new perspectives in enhancing global communication. “In a system of frames, literary translation is embedded in cultural translation since it can be said to more or less extensively convey another culture and mediate or reconcile cultural differences ideally to enhance cooperation between cultures to their mutual benefit” [20] (p. 298).

### Conclusions

The present paper aimed at describing the concept of culture from different perspectives focusing on the great impact of the new *cultural turn* on reinterpreting literary translation as a complex socio-cultural phenomenon. Translation is an act of bilingual communication but also a social act involving human relationships and understanding other cultural milieu. Seen in this light, cultural translation becomes an action of mutual respect and tolerance in a globalized world and it receives a well-deserved place in the field of Translation Studies.

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# MULTIPLE ETYMOLOGY LOAN WORDS IN THE WORK GR. M. ALEXANDRESCU, BY G. CĂLINESCU

Loredana Georgiana POPESCU (TOMESCU)

*University of Craiova, loredana.popescu92@yahoo.com*

## **Abstract**

The modernization of the Romanian vocabulary was an obvious process in the 17th century, but especially in the 19th century, due to the needs of the time, when it was necessary to adopt in Romanian foreign words which designated new realities, while replacing, at the same time, some terms already existing in Romanian, with modern ones.

Due to the influences exerted simultaneously on the Romanian language by other languages it came into contact with, in particular French and Latin, the Romanian language was enriched with new words which were adopted and adapted to the linguistic system, easily assimilating them in the context of the Romance character of these languages.

## **Keywords**

etymology, loan word, origin, influence, etymon, analysis, diversity

## **1. INTRODUCTION**

For centuries, the Romanian people came into contact with other peoples, and therefore the Romanian language has suffered a series of influences from other languages, especially in the field of the lexicon and the word formation system.

The recourse to loanwords from other languages has been favoured by certain factors: geographical proximity, population mixing, political, economic and cultural relations established between various peoples.

In the modern era, with the development of society, Romanian has adopted words that designate new realities, replacing, at the same time, some terms that already existed in the language with modern ones. In other words, as regards the mutual influence between languages, most changes take place in the vocabulary.

Defined as a process of incorporating a linguistic element from one idiom into another, loan words were analyzed, named and explained by several researchers such as Adriana Stoichițoiu Ichim, Theodor Hristea, Petru Zugun, Liviu Groza.

*A less structured and less stable compartment, unlike phonology, morphology and syntax, the vocabulary is the ideal term for borrowings* [1] (p. 116).

A borrowing means the adoption and adaptation of lexical units in a recipient language, from a donor language.

In DSL, a borrowing is *the process of incorporating a linguistic element from one idiom into another. It affects any of the subsystems of a language, but it has a special weight in the lexicon. Therefore, a borrowing is defined in many works as an external means of enriching the vocabulary of a language (as opposed to internal means). In fact, the lexicon is the one through which sound borrowings, inflectional marks, syntactic patterns are achieved. A borrowing is an outcome of the contact between idioms, representing a form of manifestation of linguistic interference* [2].

Petru Zugun [3] argues that *through the adapted lexical borrowing, the Romanian language has become a language of culture, able to express, like any modern language, any notion, meaning, and nuance of meaning, differentiated according to the purpose, time, place and content of communication.*

## **2. Gr. M. Alexandrescu by G. Călinescu**

Over time, there occurred the need to know the origin of each word in the Romanian language. The branch of lexicology that studies the origin and evolution of Romanian words is called etymology.

The modernization of the Romanian lexicon was largely due to Romanian writers who had studied foreign languages. Among them, an important role belongs to G. Călinescu.

Further on, we will analyze the etymology of loan words in the work *Gr. M. Alexandrescu* by G. Călinescu. We have consulted MDA for the analyzed words.

G. Călinescu distinguished himself as a poet, prose writer, literary critic and historian, professor, essayist, playwright, publicist.

The Faculty of Letters and Philosophy, the specialization in which he was enrolled, French-Philosophy, enabled him to study such languages as: Latin, French, Italian, obtaining a major in Italian and a minor in French and Romanian, but then he studied Spanish, German, English, Russian by himself.

A learned humanist of his time, he was characterized by both soundness of information and thirst for erudition. Always among the books, he encountered numerous writings in Latin: *He had copied them carefully, insecure and frightened by the scarcity of his knowledge. To prevent a possible imputation, he resumed the study of Latin. He revised the grammar, got a Latin-Italian dictionary and, in order to divert the attention of intruders, placed on the table some Latin poets, of which he sometimes translated fragments into Romanian* [4] (p. 91).

Through his historical and critical works, valuable from both literary and linguistic perspective, G. Călinescu enriched the vocabulary of the Romanian language, resorting to borrowings from such languages as French, Latin, Italian, Spanish, but also German and English.

The work *Gr. M. Alexandrescu* is also of interest through the multiple etymology loan words used by G. Călinescu.

Etymologically, most of the analyzed borrowings have multiple etymology, the borrowings from Latin and French prevailing: *afinitate* ('affinity'), Fr. *affinité*, Lat. *affinitas-atis*: "...bound by who knows what *affinity* with it." (GMA, p. 23); *asista* ('to assist', 'to witness'), Lat. *assistere*, Fr. *assister*: "The poet felt a kind of shyness *to witness*... a formality..." (GMA, p. 90); *auster*, Fr. *austere*, Lat. *austerus*: "...the gifts, made to an *austere* man, were not without oral conditions." (GMA, p. 14); *concluzie* ('conclusion'), Fr. *conclusion*, Lat. *conclusio-onis*: "... a formality whose *conclusion* was that he was no longer alienated..." (GMA, p. 90); *confuzie*[5](p.233) ('confusion'), Fr. *confusion*, Lat. *confusio-onis*: "... unless there is some *confusion* involving Niță..." (GMA, p. 12); *convenție* ('convention'), Fr. *convention*, Lat. *conventio-onis*: "Proper names are not very revealing, as they are *conventional*" (GMA, p. 39); *declama* ('to recite'), Fr. *déclamer*, Lat. *declamare*: "The young man *recites* for the poet boyar the Fixed Clock and other poems of his." (GMA, p. 22); *dignitate* ('dignity'), Fr. *dignité*, Lat. *dignitas*: "The voice of 1840 belongs to a man full of *dignity*..." (GMA, p. 166); *inefabil* ('ineffable'), Fr. *ineffabile*, Lat. *ineffabilis*: "Beauty ... is defined by a sort of *ineffable*, which has no name ..." (GMA, p. 151); *inerent* ('inherent'), Fr. *inhérent*, Lat. *inhaerens-ntis*: "...there is an enthusiasm in officer Grigore Alexandrescu ... for the exhibition of vivid, *inherent* beauty..." (GMA, p. 141); *interdicție* ('interdiction'), Fr. *interdiction*, Lat. *interdictio-onis*: "...the persons who requested his *interdiction* ..." (GMA, p. 90); *irascibil*[6](p.523) ('irascible'), Fr. *irascible*, Lat. *irascibilis*: "... disclosing to all the secret of the *irascible* protector..." (GMA, p. 23); *malitios*[7](1423) ('malicious'), Fr. *malicieux*, Lat. *malitiosus*: "...the *malicious* poet assumes that the small size of the windows, in relation to the walls, could be explained by..." (GMA, p. 192); *onorific* ('honorary'), Fr. *honorifique*, Lat. *honorificus-a-um*: "...I also hold a very important *honorary* position..." (GMA, p. 90), "... the poet had been awarded the title of *honorary* member again..." (GMA, p. 90); *ostentație* ('ostentation'), Fr. *ostentation*, Lat. *ostentatio-onis*: "... he started to walk immediately, out of curiosity or *ostentation*, in the city..." (GMA, p. 27); *percepție* ('perception'), Lat. *perceptio-onis*, Fr. *perception*: "Petarca has the artistic *perception* of altitude..." (GMA, p. 110); *prevaricațiune* ('prevarication'), Fr. *prévarication*, Lat. *praevarication-onis*: "... the candidate makes... the critique of his own vices... the prevarication ...." (GMA, p. 204); *president* ('president'), Fr. *président*, Lat. *praesidens-ntis*: "Appointed *president* of the Dîmbovița tribunal..." (GMA, p. 11); *reputație* ('reputation'), Fr. *réputation*, Lat. *reputatio-onis*: "He was a magistrate with a *reputation* of integrity". (GMA, p. 10); *revelator*, Fr. *révéléateur*, Lat. *revelatorius-a-um*: "Proper names are not much *revealing*..." (GMA, p. 39); *sedentar* ('sedentary'), Fr. *sédentaire*, Lat. *sedentarius*: "... Alecsandrescu, who has always been a *sedentary* man..." (GMA, p. 23); *subit* ('sudden'), Fr. *subit*, Lat. *subitus*: "... not so *sudden* love was the cause of these generosity..." (GMA, p. 14); *vaticinație* ('prophecy'), Fr. *vaticination*, Lat. *vaticinatio*: "A form of abstract composition... is *prophecy*..." (GMA, p. 169); *voluptate* ('voluptuousness'), Fr. *volupté*, Lat. *voluptas*: "*Voluptuousness* and friendship are... united in the feeling of love..." (GMA, p. 163)

The following borrowings have French, Latin and Italian etymology: *adulter* ('adultery'), Fr. *adultère*, It. *adultero*, Lat. *adulterium*: "Here is a brutal invitation to *adultery*..." (GMA, p. 162); *curiozitate* ('curiosity'), Fr. *curiosité*, Lat. *curiositas*, It. *curiosita*: "... he started to walk immediately, out of *curiosity* or ostentation, in the city..." (GMA, p. 27); *impuritate* ('impurity'), Fr. *impureté*, Lat. *impuritas-atis*, It. *impurita*: "... and the ear is sometimes offended by the *impurity* of the vocabulary." (GMA, p. 109); *violență* ('violence'), Fr. *violence*, Lat. *violentia*, It. *violenza*: "This *violence*, mixed with the horror characteristic of

night meditations, gives Grigore Alecsandrescu's erotic poetry a terrifying darkness ...” (GMA, p. 162).

The following borrowings have French and Italian etymology: *contempla* ('to contemplate'), Fr. *contempler*, It. *contemplare*: “Victor Hugo... was *contemplating*... grandiose figures...” (GMA, p. 141); *grandios* ('grandiose'), Fr. *grandiose*, It. *grandioso*: “...he contemplated with admiration the *grandiose* figures...” (GMA, p. 141); *moralmente* ('morally'), Fr. *moralement*, It. *moralmente*: “...from which, rather, he was *morally* expelled...” (GMA, p. 26).

The etymology of the loan word *palid* ('pale') is Lat. *pallidus* and It. *pallido*: “He was a young man... under a broad and *pale* forehead”. (GMA, p. 79).

From a morphological standpoint, the class of nouns predominates: *adulter* ('adultery'), *afinitate* ('affinity'), *concluzie* ('conclusion'), *confuzie* ('confusion'), *convenție* ('convention'), *curiozitate* ('curiosity'), *dignitate* ('dignity'), *impuritate* ('impurity'), *interdicție* ('interdiction'), *ostentație* ('ostentation'), *percepție* ('perception'), *reputație* ('reputation'), *vaticinație* ('prophecy'), *violență* ('violence'), *volubilitate* ('volubility'), *voluptate* ('voluptuousness'), unlike the class of verbs: *a asista* ('to assist'), *a contempla* ('to contemplate'), *a declama* ('to recite'), of adverbs: *moralmente* ('morally'). The class of adjectives is represented by the following examples: *auster* ('austere'), *grandiose* ('grandiose'), *inefabil* ('ineffable'), *inerentă* ('inherent'), *irascibil* ('irascible'), *malțios* ('malicious'), *onorific* ('honorary'), *palid* ('pale'), *revelatoare* ('revealing'), *subită* ('sudden').

### 3. Conclusions

The Romanian language has been subject to various influences that have enriched its vocabulary without altering the Latin essence. In the historical and critical work of G. Călinescu, the diversity of borrowings from the Romance languages is remarkable.

The vocabulary of the Romanian language modifies and modernizes its structure through borrowings from other languages.

As French was a cultural language studied by G. Călinescu too, the French form was first borrowed, some loan words were fixed in Romanian through a form similar to Latin.

The ease with which the feminine and masculine forms were adapted from French to Romanian is explained by the fact that both are Romance languages.

The multiple etymology shows that the exemplified loan words are part of the Romance area, extended in the European countries in a period of intense use and study of Romanian writers.

A multilingual person, G. Călinescu introduced in Romanian borrowings of Latin, French, Italian and Spanish origin. His contribution thus marked the process of modernization of the Romanian vocabulary.

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# INTERDISCIPLINARY APPROACHES TO DEICTIC PRONOMINALS IN THE INSTITUTIONAL DISCOURSE

Oana-Maria PUIU (NIȚĂ)

*University of Craiova, puiu\_oana\_maria@yahoo.com*

## **Abstract**

The paper explores the use of person deixis in the institutional discourse of the World Health Organization in the context of Covid-19, whilst focusing on the following main fields of research: pragmatics, discourse analysis and translation studies.

The investigation shall refer to the system of personal pronouns applied on a text corpus representing the institutional discourse of the World Health Organization in the context of Covid-19, showing that several interdisciplinary frameworks can and should be applied to person deixis in order to gain a better understanding of it. In the pragmatic approach, the research findings point out to the idea that deictic pronominals may have collective self-reference and individual reference alike. In the field of Critical Discourse Analysis, we have explored the role of media and the imbalances in international communication and information transfer. With regard to Translation studies, we have focused on how person deixis differs in Romanian compared to English.

## **Keywords**

institutional discourse, person deixis, discourse analysis, translation studies

## **1. Introduction**

What we intend to do in this paper is to critically examine an array of eclectically concerned practices, thus gaining access to different aspects that the selected pronominals manifest in the institutional discourse of the World Health Organization in the context of Covid-19. In doing so, let us start by taking into consideration the fact that eclecticism, as mentioned by Rope, is the pragmatic activity of gathering and selecting, refining and adapting, whatever tools and techniques work with the materials and task in hand. Scholars and research frameworks are therefore considered to be eclectic when continuing to refine and develop, not simply imposing, their particular syntheses. [1] (p. 155)

Indeed, our research focuses on applying frameworks to person deixis from an interdisciplinary perspective, selecting, adapting, synthesising and extending resources pertaining to the following fields: pragmatics, discourse analysis and translation studies.

Since there is no single way of “being eclectic”, the present paper draws a multitude of resources, thus approaching deictic pronominals from an interdisciplinary perspective, while also recognising and, to some extent, enshrining existing disciplinary boundaries.

## **2. The pragmatic approach**

The long-standing engagement with issues of power and responsibility in the pragmatic approaches to language, focuses on the teaching of ancient and modern rhetoric, which directly addresses the relation between information and persuasion. In ancient Greece and Rome this was in the context of oratory and an oligarchy, which excluded women and depended on slave labour. Today it is more likely to be in the context of a broader-based democracy with communications dominated by the multi-media [2].

Vilceanu explains that “person deixis is about deictic reference to the participant role of a referent: speaker, addressee, bystanders – ratified participants which are neither the speaker nor the addressee. Person deixis is instantiated in the system of personal pronouns (first, second and third person). The first person pronouns – I, we – represents the grammatical encoding of the reference to the speaker(s), the second person pronoun – you- represents grammaticalization of reference to the addressee(s) and the third person pronouns – he, she, they – are the grammatical encoding of reference to bystanders.” [3] (p. 56)

In the context of the use of person deixis in the institutional discourse of the World Health Organization related to Covid-19, we notice that the use of “you” and “we” establishes the collective self-reference function of the pronominal “you” and the individual reference function of the pronominal “we”. Furthermore, the data, selected from media briefings on Covid-19, indicate that anaphora is not a necessary condition for the use of “you” and “we”, since the contextual meaning is inferentially retrieved by the addressee. [4]-[17].

Although most occurrences of “we” are in sentences used in the performance of indirect directives with non-imperative illocutionary force, whilst most occurrences of “you” are in sentences used in the performance of direct directives with imperative illocutionary force [18] (pp. 59ff.), the effect of all the utterances on the addressee consists of the perlocutionary act of persuading and scaring the hearer into reacting appropriately for the better of the individual and that of the collectivity.

## **3. The critical discourse analysis approach**

Critical Discourse Analysis is concerned with what it means to use language “well” or “badly”: in the ethical service of what is true and good and not just for aesthetically pleasing effects and politically expedient ends. It is widely acknowledged that critical discourse analysis combines an aesthetic, historical (temporal depth) and a political perspective, stemming from Marxist and post-structuralist theories of language. The field is mostly concerned with power in discourse and power over discourse, making (critical) connections between socio-cultural structures and processes, on the one hand, and properties of the text, on the other.

Fowler is among the first scholars to theorise the link between discourse and ideology as a “careful analytic interrogation of the ideological categories, and the roles and institutions and so on, through which society constitutes and maintains itself and the consciousness of its



members” to “profitably conceive the world in some alternate way”, where the word *profitable* should be interpreted as *enhancing accountability* [19] (p. 25).

Ascroft, Griffiths and Tiffin stress the idea that language – “a potent instrument of cultural control” - acts upon social reality, while also describing it and unearthing the hidden agenda [20] (p. 283). Under the circumstances, any critically engaged perspective of the social and cultural life, hence of communication, is a project of deconstructing and reconstructing social structures, a project of social control. Quoting Foucault – “Knowledge is power”, Cameron *et al.* (in Jaworski and Coupland, 1999) raises the question of the interplay between power and knowledge [21].

We need to explore the set of concerns that describe the field of Critical Discourse Analysis in order to understand that the manufacture of consent, the legitimation of power, the role of media, the discursive reproduction of dominance relation between groups, the imbalances in international communication and information, as sketched by Kress [22] (pp. 84-99), are all present to some extent in the data selected from the media briefings on Covid-19. We can rightly state that the World Health Organization makes use of them in order to impose certain restrictions and regulations that are deemed to be appropriate in context of Covid-19.

We should also refer to the fact that the frequent shift between pronominals and the percentage of total word count shows that both the individual and collective functions of the pronominals are valuable in the institutional discourse, and that their inter-connectiveness is undeniable, moreover, the individual reference and the collective self-reference are interdependent in their communicative uses.

#### **4. The translation studies approach**

Translation competence is multi-layered, incorporating linguistic competence, thematic competence, intercultural awareness and transversal skills, such as interpersonal skills and digital skills. Furthermore, translation typology falls into two broad categories, namely literary translation and non-literary translation, the latter referring to specialised translation subtypes, such as legal translation, technical translation, medical translation, business translation, to mention just a few of the still proliferating sub-divisions.

In order to be translated, irrespective of its nature, a text should firstly be understood and then deconstructed. The role of literary theories in this respect is unquestionable, as they enable the appreciation and interpretation of any variety of texts. Specialised texts, like literary ones, contain culture-specific items, figures of speech, idiomatic language or metaphoric language, and their (error free) translation involves the accurate and natural rendering of all these linguistic and stylistic elements [23].

We shall take under consideration the fact that institutional texts are as worthy of attention when it comes to translation as are literary texts. Therefore, it becomes crucial to provide optimal equivalents, and to determine the occurrence rate of specific terms and focus on the interdisciplinary character of translation.

In the text corpus representing the institutional discourse of the World Health Organization in the context of Covid-19, we have found that person deixis does sometimes differ in Romanian compared to English. Reference to the person involved in the speech event becomes manifest in the use of verb conjugation in Romanian, and, sometimes, depending on the tense in English. However, there are different endings attached to the verb

when conjugated for each person in Romanian (e.g., Romanian present tense: *fac, faci, face, facem, faceți, fac*), which allow us to dispose of the subject pronoun.

## Conclusions

Although we have detected challenges and limitations in the study of interdisciplinary approaches to deictic pronominals in the institutional discourse, such as the fact that there are confines with respect to the generality of the findings, we have also found that it is important to apply several interdisciplinary frameworks to person deixis in order to gain a better understanding of it.

Moreover, we consider the study has made the following general contributions: it has built a small-scale framework for the identification and analysis of person deixis with reference to the institutional discourse, it has contextualised findings within a larger body of research, it has produced knowledge that might be applicable outside of the research setting.

## Acknowledgment

We thank Professor Titela Vilceanu, PhD for her support, assistance and insightful comments on the article.

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# EDGAR ALLAN POE, THE GOTHIC PSYCHOLOGIST

**Maria Iustinica ROATĂ (BĂDESCU)**

*University of Craiova, Craiova, Romania, mariajustina27@yahoo.com*

## **Abstract**

This article presents a piece of the enormous contribution to American literature of Edgar Allan Poe, the father of the Gothic genre. A great variety of Romantic themes and motifs are presented from the dark perspective of this complex writer and developed throughout the pages of his short stories and poetry. His work aims at a lucid introspection of our soul and at increasing the reader's interest in another side of American literature. Poe acknowledges the fascination towards evil and the impossibility to live in a peaceful world. The duality of the human psyche resides in its good and dark sides and their conflict affect the individual's judgment. This work is based on the coalescence of several methods such as keen observation, investigation and analytic approach. The paper is moralizing and makes the reader aware of the danger of the vice and its irreversible complications that affect the human mind and destroy his spirit. Poe is the best adviser in recommending its avoidance, through powerful characters like Dupin, the fabulous detective that solves some mysterious dark cases.

## **Keywords**

Gothic, introspection, evil, inner conflict, detective, analytic approach

## **Introduction**

This article is an attempt to present a part of this complex process as perceived by Edgar Allan Poe, the most prominent figure of the literary Romanticized vision of the world. Yet, his vision was dark and sombre, much resembling the Medieval gargoyles and chimeras that adorned the magnificent Gothic buildings. Unlike Wordsworth and Blake's angelic representation of the world, Poe perceived it as grotesque and in permanent contradiction with the physical environment. His characters could be seen as monstrous puppets of a lurid melodrama and their tacit subservience to monomania and paranoia are consumed in endless twinges of consciousness.

Poe's complex thinking materialized into compositional instructions that were designed to teach the illustrious American literates about the conditions of successful work. In the middle of the intensely storm-beaten Romantic Era, Poe found the boldness to write about

*The Philosophy of Composition* and to elevate writing at the highest-class of all the arts. The essay, written in 1846, deals with the power of creation traced on a building line which encompasses the three major coordinates of length, unity and effect. These are vital elements sine qua non the literary achievements could not be conceived. Despite Poe's intention to use *The Raven* in order to exemplify his brilliant theory, it can be extended to all kinds of artistic creations.

### 1. The Philosophic Adventure of The Black Cat

*The Black Cat* comes under the *short story* type regarding characters, length, dramatic elements and it aims at getting 'a single effect' [1] (Poe, 569-77) of the plot based on the constant view of the *denouement*. At its most, this short story is a parable of the human soul mercilessly deprived of its virtues and decayed until the sins of immorality and promiscuity. Pluto is killed and another cat is ordained to take its place. A big part is assigned to the cat for playing in the story. It is a symbol that demands justice and offers the investigators the truth afterwards. The criminal is indirectly forced to reveal the place where both the black cat and his murdered wife are concealed. His composure and simulated indifference betray cold blood and a diabolic mind, impossible to be controlled. Yet somehow Poe's witty character becomes aware of his mind's irreversible degradation and the 'spirit of perverseness' is invoked as justification. The desired effect and the emotional tension are completed with Poe's rhetoric interrogation:

'Of the innumerable effects, or impressions, of which the heart of the soul is susceptible, what one shall I, on the present occasion, select?' [2] (pp163-167)

Poe endowed his short stories with moralistic value arguing that reprehensible actions come from 'one of the primitive impulses of the human heart' [3] (p.170), labelling somehow the human personality. The senseless and unexplainable deeds are based upon the 'irrevocable... PERVERSNESS'. [4] (p170)

The obsession of the world gravitating around the pure rationalization and absolute precision of all the things come as a consequence of the indestructible belief of him not being mad.

Although Romantic by excellence, Poe was blessed with infinite brilliance, a huge power of reasoning and determination which were later projected on his memorable detective C. Auguste Dupin. His test cases are extremely tensioned, and they strike the reader's imagination. Poe is a terse writer and his stories stand the principle of unity and effect, previously established in *The Philosophy of Composition*. Moreover, when speaking about the length of the story, the author links it to the time one must spend in its reading: it can be no longer than an afternoon sitting otherwise, the reader loses his interest and the piece lacks its substance.

*The Black Cat* is no exception to this rule. Poe rejected the sterility in the art which he associated with humans' bareness and ignorance. He militated instead for the 'contemplation of the beauty', for that 'excitement and pleasurable elevation of the soul'. [5] (*The Philosophy of Composition*, 164-165)

The author pretends no belief in the story despite its reluctant beginning and confessional form. We learn from it about his imminent death and some homely happenings meant to seed destruction in his heart. Yet the narrative is not a premeditated act, it is: 'an ordinary succession of very natural causes and effects' that are presented in an introspective way with mathematic precision and leads us back in the narrator's childhood where we find out about

his fondness of animals, gentleness and softness of the heart. Pleasure is to be found in 'feeding and caressing' his pets; the same passion that Poe used in his writing. The characterization of Pluto, his favourite pet speaks for itself; therefore, it was:

'a remarkably large and beautiful animal, entirely black and sagacious to an astonishing degree'[6](p.169)

a fabulous creature often compared with the witches from the ancient world. Moreover, the cat's name hints at the old god Hades, the dreadful master of the underworld and becomes a crucial instance of symbolism in the story. The allusion goes even farther and -as Hades had once stolen his Persephone - the black cat stole its master's heart and finally showed him the way of rage, insanity and inexorable perdition. Their special friendship was destroyed by the sin of intemperance that brought irascibility, idleness and finally, uncontrolled violence; thus, the narrator was immediately possessed by 'the fury of a demon' which made his soul go away from the body while

'a more than fiendish malevolence, gin-nurtured thrilled every fiber of [his] frame.'[7] (p.145)

As the story goes on, Poe grants the reader the honour of witnessing the spectacular transformation of the narrator's soul and the flashback-now stronger- reveals not only his torment but also the awareness of a horrible deed that caused a terrible loss. The use of complex stylistic devices and the original first-person point of view augments the thrill and the suspense in the story. The sensational is Poe's tool to impact the reader. Intertwining the Romantic prose with the authentic drama, he creates a web of paradoxes which makes his work even more complicated, more difficult for the reader's reception. How then can he mock and hurt the ones he loves? The cat is hanged up from the limb of a tree without any particular reason, except the narrator's own already specified perversity. From the moment of the cat's first aggression until its proper murdering, the narrator experiences lots of feelings like horror remorse, guilt, but none of them strong enough to keep him apart from drowning again in alcohol and committing his crime. The sequence of the man hanging the cat is memorable and the harmonization tone and effect avouches the drama of a soul that desperately fights with its darkest side, a feeble, easy controllable which causes destruction, violence and even death. The 'philosophy takes no account' of the perverseness- says Poe, furthermore, launching himself in a less satisfactory explanation of his

'deadly sin that would so jeopardize my immortal soul as to place it [...] even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God.'[8],(pp.133-4)

Poe's personality is full of contrasts and ambiguities and so is his work. The demoniacal pry of the Romantic artists has turned Poe into a frenzied explorer of life's most intimate corners employing a general tone of *sadness* where the

'melancholy is the most legitimate of all the poetical tones.'[9] (pp.163-167)

The use of 'melancholy' generates a real dilemma that engages 'the *universal* understanding of mankind' who argues that death is the most melancholy of all the topics. [10](pp.133-4)

Death is a recurrent theme throughout the Dark Romantic literature, and it has become one of the most exploited and diversified in Poe's writings.

This rite of passage<sup>1</sup> suggests by itself mourning, desolation and corruption, but when bethought to a beautiful woman it amplifies even more her sacrifice.

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<sup>1</sup> The rites of passages were widely explained by the Dutch- French folklorist and ethnographer Arnold van Gennep in his memorable well-known work *Les rites de passage*, Paris,1909. Birth,

As previously specified in *The Philosophy of Composition*, not only did Poe praise the beauty of the woman, but he also elevated it to the highest degree of the artistic creation concluding that:

‘the death, [...], of a beautiful woman is, unquestionably, the most poetical topic in the world—and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover’.[11] (*The Philosophy of Composition*,165)

The woman that the narrator kills and walls up in the story also undergoes some transformations: from the congenial disposition with her husband and the kind acquisition of pets she becomes her husband’s object of ‘personal violence’ and ‘intemperate language’.[12] (*The Black Cat*,p.132). When she observes the second cat’s missing eye –just like Pluto’s—she loves it more, much to her husband’s disdain whose exasperation and aversion towards the animal grows day by day. The ‘gallows’ that she sees on the cat’s breast symbolizes death, agony and incredible terror. The superstitions and deceitful images from the story, the omens or the freakish beliefs avouch the image of a psychic instability and a fear-seized person who catches himself at the hope of his soul’s last-minute redemption, invoking insanity as the intent of his sin’s justification. Yet the concealment of the body was a premeditated action and after burying it, the sensation of the well-done thing becomes the narrator’s pale consolation:

‘Here at least, then, my labor has not been in vain.’[13](p.141)

This satisfaction and the absence of any culpability denote the deflative behaviour of the narrator who experiences throughout the story a range of contradictory feelings; on the one hand, there are the gentleness, protectiveness, responsibility that come from his human nature and, on the other hand, the violence, hatred and individualism as a result of his intoxication with alcohol. His delirium and paranoia admit that the second cat was Pluto’s reincarnation with the only purpose of convicting his master’s to perishing. The policemen would have never discovered the woman’s corpse and the murder would have remained unpunished.

The question is: was the cat trapped involuntarily in the wall or did it just remain there to be buried with its loving master due to a strange feeling of sorrow? And what kind of power did it wield upon the narrator’s mind that made him divulge his crime?

Poe- the psychologist- is the only one who could ever provide an answer to that. Along his short stories, the reader is thrown himself with elusive situations, real dilemmas. On the other hand, in *The Tell-Tale Heart*, the murder is explained by some so-called logical and irreversible assumptions, while in *The Black Cat* the killer is pretty much aware of the monstrosity of his deeds, even if the blame and the sin are flung on ‘the monster walled up within the tomb’.[14](p.144)

## 2. Detective Fiction and Criminal Psychology in Poe’s Short Stories

Ever since Defoe has novelized several facts and kneaded the complex nature of the Late Jonathan Wild (1725), literature has populated human imagination with vivid characters, subsequently turned into role models whose actions, behaviour and living manner, people succeeded more or less to imitate. None of these figures was as complex as the detective: with brilliant looking eyes, the incredible capacity of intuition and quick-wittedness, this

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marriage and death are the three main states through which the man acquires his personal new status in society.



figure has continually evolved in time from the investigators of The Newgate Prison's criminals to the modern Hieronymus Bosch, created in 1992 by Michael Connelly.

The detective is commissioned with criminal investigation, evidence discovery and examination to solve mysterious cases. Fiction and mystery instances are known even from the earliest times when suspicions of immorality hovered about Biblical Susana and supernatural elements were used to solve difficult cases.

"The Arabian Nights" with its intricate "three apples" differs from the original pattern of detective fiction, as the vizier does not elucidate the mystery by logical intuition or deduction, but by chance. In the pure Enlightenment Era, the French philosopher, Voltaire presented the story of "Zadig" densely plotted and elegantly constructed that clarifies with adequate methods confusing circumstances. This work makes frequent references to Blaise Pascal's "spirit of geometry" and "spirit of finesse"[15](Voltaire,1670) wherein he perceived the world. The intricate plot was furthermore developed in "Mademoiselle de Scuderi" (1819) by the German Romantic, E.T.A Hoffman who gathered the integrant elements of the earliest detective novella: the murders, the process of investigation and the third person who solves the puzzle. It was labelled as the first detective novel of all the times written before Poe's "Murders in the Rue Morgue".

Despite the vertiginous development of the "dime novel"<sup>1</sup> detectives, Poe created the prototype of the "genius detective", a French investigatory fellow, designed to solve the mysterious crimes from three of his tales: "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Roget" (1842-3) and "The Purloined Letter" (1845). Had it not been for Poe's detective, we would never have known the famous Sherlock Holmes, the eccentric character of Sir Conan Doyle. Poe's A. Dupin carefully combines authentic facts and organizes his thinking using a rather simply than elaborate method and a unique, unsophisticated style. The detective leads a cloistered existence, lived in a ghoulish style and got through a kind of mental disorder. Master of the "sensation stories", Edgar Poe focused his character on deeply emotional traumas and painful experiences, adapting him to the great rationalism of French philosophy. The invention of Dupin improves the pattern of the classic detective story within established rules, inaugurating the tradition of those whose work was based on logical deduction and restoration of lucidity in the world. Dupin's inimitable formula is summarized in a detailed presentation of his character:

"... his aristocratic detachment, his brilliance and eccentricity, his synthesis of the poet's intuitive insight with the scientist's power of inductive reasoning, and his capacity for psychological analysis [are] essentially the same ... qualities that Doyle built into Sherlock Holmes. With minor differences of emphasis, they have remained the distinguishing characteristics of twentieth-century classical detectives like Hercule Poirot, Dr. Gideon Fell, Mr. Campion, Lord Peter Wimsey, Nero Wolfe, and many others. "[16] (Cawelti,p.93)

Dupin's unusual power of reasoning is preserved within the boundaries of the intellectual interest carefully calculated; he is clever and always attentive to the last detail. The figure of the detective-as Poe conceived it in his first ratiocinative tale- was like an observer whose analytical thought and power of deduction must infiltrate where "the recesses of the soul are inaccessible to the ordinary understanding"[17] (Poe,398).

When portraying Dupin, Poe employed the observer- the companion who had been impressed by the detective even from his first appearance. They befriended and created a fictional environment where the detective gathered the proofs and joined the pieces to solve

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<sup>1</sup> In the dime novel detectives, the society is the victim and the hero protects its interests.

the puzzle. Protected by the curtains during the daytime, they walked out at night and barely left the flat.

It was the recurrent image of the setting that detached the plot from the general confusion, narrowed the circle of suspects and opposed the concealed wit of the detective to the material world. This isolation was not necessarily a geographical matter, but the embodiment of the perfect place where no irrational thing or illogical mistake could find its place.

To create the figure of the venerated genius, Poe introduced the sidekick narrator “whose main job was to ignore the critical, to state the obvious and to advertise to us the unapproachable genius of the detective.”[18] (Panek,p27)

Once the mystery was solved, all redundant elements disappeared and the protagonist returned to his lodge to savour his victory. The formula of the investigative process followed a six phases structure:

“(a) introduction of the detective; (b) crime and clues; (c) investigation; (d) announcement of the solution; (e) explanation of the solution; (f) denouement.”[19] (Cawelti,p.82)

In detective tales, the detective is usually introduced from the very beginning by another character who serves as companion, recorder and storyteller. Thus, Hastings is the memories keeper of Poirot, Watson is the omnipresent compeer of Sherlock Holmes and the unnamed narrator shelters Monsieur Chevalier Dupin’s deductions in “The Murders of the Rue Morgue” when due to his better financial conditions he can rent a “time-eaten and grotesque mansion” straight to the shape of their gloomy nature. Not only functions the narrator as a home provider, but also as the safe mental depository store house who tries “to depict some very remarkable features” of his friend. [20] (Poe, pp.715-788)

Dupin is inventive, resourceful and his dual nature originates from his creator’s. Poe himself was aware of this duality materialized in his tendencies towards both reality and dream. This reality enables the detective to penetrate the core of the problems and gives him the power to find their solutions. He possesses “a window in his bosom [...]; follows up such assertions by direct and very startling proofs of his intimate knowledge.”[21] (Poe,401)

When saying these things, the voice goes serious, the eyes become motionless and distant while the detective’s human countenance flies away making way to the Bi- Part Soul that anticipates his companions’ thinking much to the latter’s disdain who keeps wondering about Dupin’s unexplainable supernatural guessing powers:

“This is beyond my comprehension. I do not hesitate to say that I am amazed and can scarcely credit my senses.”[22] (p.402)

Beyond every limit of general understanding are the philosophy and the psychology employed in creating the tales. Episodes of introspection, feelings of guilt and self-abandonment degenerate in desperate confessions and consequently lead to the punishment of the criminal act.

Dupin’s metamorphosis derives from his inner split strictly connected to the case that his attention is focused on. “The Murders from the Rue Morgue” shows why the distance between the real world and the detective’s mind is not understood by the unworthy society:

“Poe associates this mental division ... with the image of a battle of wits between a mastermind and an automaton...Dupin’s analytic power is of such superiority that, compared to him, other men are like automata, slavish mechanisms playing against, and ultimately manipulated by, a mastermind who has the power to see into their inmost beings.”[23] (Irwin, p.113)

Poe uses voluntarily the process of reasoning from the beginning to the end of the story. The investigation becomes easier and the result even simpler. This kind of psychology usually protects the murderer that intertwines ordinary and complicated things to generate obscurity and confusion. Different kinds of criminal patterns can be seen throughout the stories. Poe created and utilized at least five. Besides a challenging puzzle, detective fiction is presented in the form of a game between the pursuer and the doer that tries to direct the general suspicion towards an innocent person. Poe's unrivalled inventive skill projects this game on the imagination of his readers generously endowed with the qualities that the investigation requires.

Poe's use of the red herring device bewilders the reader who recognizes his final success. At its most, the detective tale is "a battle of wits between writer and reader" and an acerbic competition whose aim is "to see if the reader can solve the mystery before the detective does." [24](p.191)

In "The Murders in the Rue Morgue", Dupin's intuition overpasses the assumptions made by the narrator as well as the institutions of Police and Prefecture. The tale is the example of the physical detective story and, just like "The Mystery of Marie Roget" or "The Purloined Letter", it reflects the antagonist beliefs of Idealism and Materialism that Poe deeply appreciated.

He considered that the revelation of his trilogy, "The Purloined Letter" follows the pattern of the self-divided principle of two opponent characters: Dupin, the reasoner and Minister D, the poet-mathematician, the blackmailer. Dupin is the doppelganger of Minister D, idea projected on the opposition good and evil and analyzed in other valuable literary cases, such as Stevenson's work "The Strange Case of Dr. Jekyll and Mr. Hyde" (1886) where this exploration undergoes the idea of extreme physical transformation ended with the confession that elucidates the case.

From the old times, criminals' confessions played their part in finalizing a difficult investigation. In "The Tell-Tale Heart", the criminal becomes asphyxiated by his victim's beating heart and reveals the secret of the place where the body is concealed. Poe's obsession with the crime genre is visible even from "Metzgerstein", a tale about crime and punishment of a young man incapable to adapt himself to society, isolated in his own vices and destroyed by the disharmony between his own soul and the social environment.

"The Golden Bug" (1843) focuses on the figure of illustrious Legrand and his method to decode the cryptogram in order to find the treasure; "Thou Art the Man" (1844) – although considered inferior to the trilogy - is a sharp satire of urban integrity and respect for human relationship, among them being the most valuable - the friendship.

Poe is "the father of the detection" and characters from the universal literature are indebted to him. The situations that he created reflected the morality and the life of a doubtful society whose dawns of Renaissance were beginning to show. But the best of his achievements is the reader's privilege to discover the complexity of human nature and his access to the last corner of the imagination.

## Conclusions

Fabulous fictional characters individualized Poe's work and consolidated his position at the top of the literary hierarchy, legitimating his newly invented genre; thus, the detective Dupin inaugurated an entire tradition based on the ratiocination process; his logic and deductive arguments solved complicated cases through an elaborated rigorous method.

Dupin's fictional pattern deeply influenced entire generations of writers, among them Dan Brown, Janet Evanovich or Sue Grafton whose books are the best sellers of today.

Poe was a provincial writer who gained universality due to his familiarity with the places he lived in. He wrote seminal essays and other inspiring pieces of art at the time when artists like Longfellow and Bryant were trying to become famous on the literary stage. Poe's artistic innovation would become basic components of the refined architectural structures realized by skilful authors in later ages.

Refined psychologists and short stories talented producers from all over the world, found their sources of inspiration in the works of the great artist. Baudelaire loved to translate the American artist's works and his French compatriots adopted similar writing patterns as they saw in Poe the image of the perfect artist and a despondent reproduction of the decaying American society. He focused on certain public and aimed at making a good impression upon it; this public loved the fine art and explored the human immanence in its most hidden corners. Poe's achievements were equally recognized on a global scale and general conscience acknowledged his genius and celebrated his immortality.

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# THE LITERARY VS. NON-LITERARY DIVIDE

Mihai Robert RUSU

University of Craiova, [rusu\\_mihai\\_1995@yahoo.com](mailto:rusu_mihai_1995@yahoo.com)

## **Abstract:**

Translation, which is a dynamic reflection of human activities, can be divided into two categories, usually called *literary* and *non-literary*. Discussing the classification of translation is an opportunity to analyze different typologies of translation and the underlying criteria in an attempt to understand borderline cases. Scientific translation is one of the important types of the translation that needs specific terminology. Starting from this axiomatic assumption, we consider that we dealing with only two overarching categories such as literary and non-literary translation might prove counterproductive, to say the least. Accordingly, the paper discusses translation categories based on the translation method, text type, the general purpose of translating and the subject matter. In our opinion, the main difference between literary and non-literary translation consists in the effect upon the readership.

**Keywords:** translation; literary; specialised; non-literary; medical translation

## **1. Introduction**

### **1.1. Rationale**

Mainstream literature circulates binary oppositions, among which two broad categories of translation, namely *literary vs. non-literary* translation (also labelled *technical, general translation, or Sachbucher (thing-books)* in the German parlance), are recurrent. We have to admit that the many criteria that are used to classify translation may result in overlapping categories and might proliferate sub-categories to the extent to which they are little operational.

In what follows, we shall attempt to systematize these criteria and the related categories of translation with a view to achieving our own fully operational typology.

## 1.2. Significance of the study

The study covers the aspects related to typology of translation based on translation method, text type and its function, the general purpose of translating and the subject matter and degree of specialization.

## 2. Scope and limitation of the study

The study presents preliminary research findings concerning how medical translation falls within the scope of translation studies and why it needs to be fully recognized as an independent category although placed within an interdisciplinary landscape.

Hopefully, the study will pave the way to understand the specific features and requirements of medical translation, while also linking theory to practice when enshrining the user-centered approach to translation.

Even to this day, there is no generally accepted typology of translations as there are no generally applicable translation solutions or a generally agreed definition of *translation*. [1]

## 3. Statement of the problem

### 3.1. Translation category based on the translation method employed

In the academia there has been substantial research dedicated to how to do a translation, what methods and strategies are used / usable, however, one of the most influential, far-reaching theories is still attributed to Newmark [2] in the 1980s who endorsed several methods, out of which *semantic* and *communicative translation* stand out as applicable to any type of text.

- semantic translation: it is intended to render the exact meaning of the author / source text, in words that “*recreate the precise flavour and tone of the original*” “within the bare syntactic and semantic constraints of the TL” [2]. Newmark’s *semantic translation* can be linked to Nord’s *documentary translation* which “serves as a document of a source culture communication between the author and the ST receiver” [3]. In other words, the equivalent effect is assimilated to translations that do not alter the writer's intention, the translator acting as a mouthpiece.

- communicative translation: it is meant to facilitate the understanding of the text, it is readership-oriented, preserving the effect of the original text on the readers of the target text: “the translator attempts to produce the same effect on the TL readers as was produced by the original on the SL readers” [2]. Communicative translations attempt to fully meet the readership’s expectations – alterations are possible in both form and content, the examples including translations of abstracts, summaries, only for informative purposes: however, the strategy widely features the translation of non-literary texts.

### **3.2. Translation category based on the text type and its function**

Delisle [4] takes into consideration the function of the source text and distinguishes between *pragmatic translation* (*traduction de textes pragmatiques*) and *literary translation* (*traduction de textes littéraires*).

Komissarov and Koralova's [5] classification is reduced to literary and non-literary text translations, while also nuancing the subdivisions of text types [6]. Thus, *literary texts* encompass the main literary genres of prose, poetry and drama, coupled by virtue of their emotional charge and aesthetic impression. On the other hand, *non-literary texts* (an even broader and more heterogenous category) are represented by scientific texts, technical texts, official papers, public speeches, etc.

### **3.3. Translation category based on the general purpose of translating**

Delisle [4] proposes two broad types: *academic translation* for language acquisition ("traduction scolaire") and *professional translation* ("traduction professionnelle"); in the same climate of opinion (and, perhaps, drawing on Delisle, 1980) Newmark (1991: 61) [4,7] separates translation "for language teaching from translation for professional purposes".

### **3.4. Translation category based on the subject matter and degree of specialization**

According to the content or subject matter and the degree of specialization of the source text, Delisle ([4] identifies *general translation* ("traduction de textes généraux"), which requires little or no specialized knowledge, and *specialized translation* ("traduction de textes spécialisés"), which does call for mastery of a specialism.

## **4. Research directions in field of translation**

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.

Specialised translation is a challenge for translator and translation studies, due to its complexity. In this context we consider that *scientific* and *technical translations* could be approached at different levels. It is true that that scientific and technical texts are utilitarian [8] and that the main goal is to present new scientific / technical information, not to reproduce it, as a communicative response, fulfilling the criteria of comprehensibility, clarity and speed of delivery. This also highly specific for medical translation.

### **4.1. Research questions and objectives**

The aim of our research starts from a set of questions because we intend to carry out an analysis of the framework of specialised translation - seeking to answer the following research questions:

- Is there a model of specialised language translation?
- Is there a right way to analyse the macroscopic and microscopic related aspects?
- What is the stage and status of medical translation?

#### **4.2. Objectives**

In order to answer these questions we set the following main objectives:

- to compare literary vs. non-literary translation style;
- to define the notions of *specialised translation* in medical sciences;

### **5. Research methodology**

#### **5.1. Toolkit**

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.

#### **5.2. Results**

Several authors [9] agree that literary translation has more problems compared to non-literary translation. The former type depends on the source text and on the translator's awareness of the literary canon. By contrast, in non-literary translations, it is less difficult to translate due to the well-defined function of the text and based on the translator's understanding of the specific terms, function, and context.

Dwelling on literary translation, we can state that it lies at the interface between Translation Studies and Cognitive Stylistics [10] and that is better to "focus on translation as a conglomerate of cognitive processes of reading and writing opens up the possibility of a more comprehensive view on the process of literary translation." The interconnectedness of literary and linguistic aspects of translation, as translational stylistics based on cognitive poetics, "may give the researcher a glimpse of "the mind behind the text[s]" () and makes it possible to understand literary effects "in terms of changes to the cognitive context of the reader'[11]".

On the other hand, technical and scientific translation, as epitomizing non-literary translation, more than any other mode of translation perhaps, is an instrument of transformation and progress. Translation is based on the current phenomenon of "technology transfer" that cannot exist without this [12].

To fulfill the second objective, we draw on Karwacka [13], who focuses exclusively on medical translation. She highlights the hybrid, multidisciplinary nature of medical translation, governed not only by linguistic norms as it "does not concern a single genre or a homogenous discourse":



*Medical translation is a complex and interesting phenomenon in which linguistic, sociocultural, scientific, economic and other factors are at play. That is probably why multidisciplinary approach is so useful in approaching medical translation in research [13].*

## 6. Conclusions

The main difference between literary and non-literary translation consists in the effect upon the readership.

Non-literary texts do not integrally secure the resemblance between the target text and the source text, whereas literary translation closely conveys form and content, including the stylistic effects.

Besides mastery of the two languages in question, the specialized translator needs to understand the subject field, have/acquire knowledge about specific terminology in the field, and make effective and efficient use of specialized dictionaries, glossaries, databases, etc.

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# MONOSEMY AND POLYSEMY IN FORESTRY TERMINOLOGY

Simona SANDU (PÎRVULESCU)

*University of Craiova, simonsandu07@yahoo.com*

## **Abstract**

Different interpretations of terminology have left a mark on the interpretation of the term-word relationship. Seen in the light of internal terminology, the term was completely dissociated from the word, which led to the denial of any connection between terminology and linguistics, to the rejection of the possibility of analyzing the term from the perspective of semantic relations and to the reduction of the term to a referential function, that of concept denomination. The evolution of terminological research has led to the emergence and development of the theory of descriptive-linguistic terminology, a theory that placed the term-word relationship within the appropriate parameters. Accepting the opinion according to which the term has the same behaviour as the word, has determined the analysis of the term based on paradigmatic relations, by integrating the term in a communicative context for a more correct understanding of its linguistic behaviour. The identification and analysis of different linguistic occurrences of terms contributed to the understanding that, in the lexical area of a terminology, the terms that are integrated are monosemic terms (strictly used in that field), terms used in different fields (related or not), specialized terms that migrate to the common lexicon, terms that become specialized in a certain language with a certain meaning (developed from the main, basic meaning).

Forestry terminology generally includes terms denoting concepts strictly used in the forestry field, which justifies the presence of monoreferential, monosemic terms. Forestry terminology - by its specificity - also operates with terms "borrowed" from other technical-scientific fields or from the common lexicon, terms that are references of the same linguistic reality, which generated the notion of interdisciplinary scientific term / interdisciplinary scientific lexicon, which led to the acceptance of the existence of polysemy as a real semantic relationship within forest terminology.

## **Keywords**

forestry, monosemy, polysemy, term, terminology

## Introduction

Born with the theory of terminology, the term-word relationship had various interpretations: starting with the total dissociation of the term from the word, promoted by internal terminology, to the equivalence of the linguistic behaviour of the term by reconsidering it through the contextual communicative spectrum, from the perspective of external terminology (descriptive-linguistic). A special part in the modernist direction of terminologists' research in the analysis of terms was played by the reconsidered role of the communicative context in identifying the meaning of a term: "*le terme ne produit pas du sens strictement à partir de sa place dans un système conceptuel, mais le context, linguistique et extralinguistique, détermine aussi son sens.*" [1] (p. 16). When analyzing the meaning of a term in a communicative context, its different facets are taken into account - facets identifiable through linguistic and extralinguistic contexts, contexts that make possible the manifestation of semantic relations, observance of linguistic variations of terms, of their semantic deviations, thus obtaining a description as real as possible of the features of the term. The existence of polysemy and, implicitly, of paradigmatic relations is admitted in this way, the term being seen from a cognitive, linguistic and socio-communicative perspective. Representative in this respect is Cabré's "*theory of doors*": "[...] we [...] find the terminological unit seen as a polyhedron with three viewpoints: the cognitive (the concept), the linguistic (the term) and the communicative (the situation). [...] So, if we accept the multidimensional nature of terminological units, we speak of three dimensions [...]. Each one of three dimensions, while being inseparable in the terminological unit, permits a direct access to the object. The conceptual strand of a unit (the concept and its relations) may be the door to the description and explanation of terminological units, [...] its linguistic strand is another door to description. [...] the door of communication." [2] (p. 187). The cognitive dimension can be correctly identified only by specialists in the technical-scientific field, and the linguistic and communicative dimensions - by the linguist-terminologist. Within the inventory/analysis of specialized terms, it is necessary for the linguist-terminologist to collaborate with specialists in technical-scientific fields. The analysis of a term from the perspective of the three dimensions will lead to the standardization of the appropriate meaning of the term for the approached technical-scientific field and, implicitly, to the monosemy of the term within the indicated specialized language, to the reduction of ambiguity in specialized communication and to the achievement of a rigorous, coherent and correct professional discourse.

### 1. Monosemy

The Wüsterian terminologists' ideal of universal monosemy is combated by the identifying the coexistence of denotative meanings with connotative meanings in "about 80% of the active lexicon of a language" [3] (p. 47), a statement that leads to the conclusion that about 20% of the active lexicon of a language is characterized by the presence of the denotative meaning, and therefore about 20% of the active lexicon is monopolized by monosemous words [3] (p. 51). Considered a mandatory condition for terms belonging to specialized languages, monosemy is characterized by the presence of the denotative meaning alone, which leaves no room for semantic interpretations depending on the linguistic occurrences of those terms.

Forestry terminology, like all other terminologies in the technical-scientific fields, has a lexical inventory consisting of monosemous lexical units and polysemous lexical units.

Monosemous forestry terms no longer need to be placed in linguistic contexts for semantic disambiguation because, accessing only the denotative meaning, their meaning is clear (at least for specialists) and leaves no room for semantic interpretations: “*Les usagers directs de la terminologie sont les spécialistes de domaine, pour qui la terminologie est un instrument de communication nécessaire et un élément de conceptualisation important de leur discipline.*”/ ‘The direct users of terminology are the specialists in the field, for whom terminology is a necessary communication tool and an important element of conceptualization of their discipline’ [4] (p. 36). Since it is a specialized language, used mainly by specialists in the field to avoid ambiguous professional communication, we advocate Cabré’s opinion on the need to standardize specialized languages: “*La communication spécialisée exige un degré de précision bien plus élevé que la communication générale. C’est pour cette raison que la normalisation est considérée comme une activité indispensable dans les domaines de spécialité.*”/ ‘Specialized communication requires a much higher degree of precision than general communication. This is why standardization is considered an indispensable activity in the specialized fields’ [4] (p. 237).

We will present some terms identified in reference standards, terms characterized by monosemy, indicating both the standard definition and the pre-scientific definition (recorded in a general-purpose dictionary, i.e. in MDA):

**asolament** (“crop rotation”) = “*distribution on the soil, of seedlings and soil improvement works with a certain rotation*” [5] (p. 1).

**asolament** < Fr *assolement* nn = “*technique of dividing arable land into several lots (in relation to the number of plants to be cultivated) and allocating each plant in rotation to another lot.*” [6] (p. 112).

**elagaj** (“pruning”) = “*removal of branches from the trunk of the upright tree.*” [7] (p. 2). Daia defines the term *elagaj* as follows: “*Artificial pruning is the special care work whose main purpose is to improve the quality of trees by cutting dry, partially dry or even green branches on their trunks.*” [8] (p. 180).

**elagaj** < Fr *élagage*, n.n., “*operation to remove the branches from the lower part of the tree trunk, applied in forestry actions; cutting.*” [9]<sup>1</sup> (p. 376).

**elagaj** < Fr *élagage*, nn = “(Forestry) **1** natural phenomenon of falling branches from the lower part of the crown of a tree *Syn: elagare (1). 2 operation to remove the branches from the lower part of the crown of a tree *Syn: elagare (2).*” [6] (p. 794).*

Although in MDA the term *elagaj* has two meanings, the two meanings have as common semes /fall/ (/removal/) + /branches/ + /lower part/ (/inferior part/) + /of the crown / + /of a tree/. The variable semes /natural phenomenon/ and /operation/ concern the natural/artificial way of performing the action of removing the branches. The semantic area of the term is limited to the forestry field. From the hyperonym term *elagaj*, the following hyponyms<sup>2</sup> are obtained: *elagaj artificial* (‘artificial pruning’), *elagaj natural* (‘natural pruning’), *elagaj de accesibilitate* (‘accessibility pruning’).

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<sup>1</sup>In DEX, the term *elagaj* is recorded with one meaning (monosemantic).

<sup>2</sup> In this paper, we consider “polylexically manifested hyponymy in which hyponyms “are expressed by syntagmatic structures that necessarily include the hyperonym” (Ionescu 2019: 268). Regarding the same aspect - with reference to one of the characteristics of IT terminology - in 2018, Anghelina noted that “*Most of the time, the hyperonym is formally retained within the hyponym, which makes a large part of the subordinate elements be syntagmatically expressed terms.*” (Anghelina, 2018: 143).

*dendrometru* (“dendrometer”) = “*tool for the indirect measurement of tree sizes, especially height and diameter*” [10] (p. 3).

*dendrometru* < Fr *dendromètre* nn = “*tool for determining the size of uncut trees.*” [6] (p. 642).

The term *dendrometru* is monosemous, strictly specialized in the forestry field.

*ster* (“stere”) = “*unit of measure for stacked wood, corresponding to a figure measuring 1 m long, 1 m wide and 1 m high.*” [10] (p. 11).

*ster* < Fr *stère* mn = “*unit of measurement for volumes equal to one cubic meter, used to measure stacked wood.*” [11] (p.986).

The term *ster* is monosemous, strictly specialized in forestry terminology.

One can notice that the standardized definitions include technical, specialized terms, fully accessible to specialists in the field, while the definitions in the general-purpose dictionary are pre-scientific definitions, accessible to the non-specialist speaker as well. The monosemous terms mentioned above do not change their semantic values depending on the context and do not develop synonymous or antonymous relations, they may develop a hyponymy relation (with the status of a hyperonym or hyponym) and may be hierarchized in lexico-semantic fields.

## 2. Polysemy

Considered false homonymy or an accident, rejected as a possibility of manifestation within specialized languages from the perspective of internal terminology, polysemy has acquired its “rights” of “legal” manifestation with the emergence and evolution of the concept of external terminology (descriptive-linguistic terminology). The perception of the term as no different from the word also led to the agglutination of the possibility that a term may have several meanings - a phenomenon possible through the process of migration of the term either from one specialized language to another, or from a specialized language to the common lexicon, or from the common lexicon to a specialized language. The possibility of term migration led to the emergence of new concepts: terminologization, determinologization, reterminologization, interdisciplinary scientific lexicon, interdisciplinary scientific term. The process of migration of terms from the specialized lexicon to the common lexicon, to ordinary speakers, is called a process of determinologization: “*The transfer of the term in texts and contexts of wide circulation involves a process of determinologization of the specialized meaning to different degrees.*” [12] (p. 38).

Once the path of determinologization is taken, it does not mean that the term can no longer return to the parent domain, on the contrary, the term can return to the specialized language of origin or can migrate to another scientific field - a phenomenon known as reterminologization. The migration of words from the common lexicon to a technical-scientific field is achieved through the process of terminologization [13] (p. 392). The phenomenon of migration has determined three types of polysemy: interdomain polysemy, intradomain polysemy and extradomain polysemy. Within the corpus of forestry terms that we have studied so far, we have identified linguistic occurrences specific to interdomain

polysemy and extradomain polysemy - phenomena that we will exemplify throughout the paper<sup>1</sup>.

### **2.1. Interdomain polysemy**

Interdomain polysemy concerns the migration of terms between related or interdisciplinary specialized languages [14] (p. 393) and the direct migration of terms between specialized languages belonging to technical-scientific fields. To illustrate the phenomenon of interdomain polysemy in forestry terminology, we have chosen the terms *etaj* and *amendment*.

In forestry terminology, the term *etaj* is used with the meaning 11 recorded in MDA:

**etaj** ('floor') < Fr *étage* nn = "**11** (Forestry; is) *arborescent ~ Area formed by the trees of an arboretum, whose crowns are approximately at the same level.*" [6] (p. 837).

The term *etaj* is also used in other fields: construction (in this field it has the main basic meaning), technology, mining, typography, botany, geology - for each of the domains listed above the meaning is marked diastatically (except for constructions, the definition of the term suggests clearly the field of reference). The term records differences in meaning depending on the field in which it is used. The similarity of meaning occurs between forestry terminology and botanical terminology (due to the intertwining of elements of natural ecosystems).

In construction terminology, the term *etaj* updates the meaning: **etaj** < Fr *étage* nn = "**1** *each of the parts above the ground floor of a building with superposed flats, comprising the rooms located on the same horizontal plane Syn: cat, nivel.*"; for this meaning we notice that the term *etaj* develops a synonymy relation with *cat, nivel*.

In technical terminology: **etaj** < Fr *étage* nn = "**5** (Tech) *part of a force machine in which a variation of the speed or pressure of the fluid occurs. 6* (Tech) *part of an electrical amplifier in which one of the amplifications occurs.*"

In mining, *etaj* updates the meaning "**7**(Min) *Portion of a deposit between two successive horizons.*"

In typographic language, the term *etaj* is used with the meaning: "**8** (Type) *Horizontal subdivision of the head of a table.*"

In botanical language, the term *etaj* has meaning similarities with the semantic use in forestry terminology: "**9** (Bot) *Each of the groups of leaves of a plant, morphologically distinct, due to the difference in height in their placement on the stem. 10* (Bot; is ~ of vegetation) *Vegetation area with certain specific characteristics, determined by the changes of the thermal and hydric regime in altitude.*"

In geological language, the term *etaj* has the following occurrence: "**12** (Geol; is) *geological ~ A succession of lands, petrographically and faunistically individualized, which corresponds in time to a geological age.*"

The basic secondary meanings of the term *etaj* 9, 10 and 11 - specific to the botanical field and the forestry field - are developed from the seme "level" of the main basic meaning.

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<sup>1</sup> Intradomain polysemy "attracts" its terminological inventory through the variation in time of the meanings of terms that can develop other (secondary) meanings starting from denotation in point of the adaptation to the new surrounding realities (changes of referents, appearance of new referents "related" to the initial referent). Representative for this type of polysemy are computer terminology and economic terminology, because the computer and economic fields are constantly evolving.

The phenomenon of polysemy in the case of the term *etaj* led to the development of figurative meanings. In MDA *etaj* has the figurative meaning “social situation”. The term *etaj* is part of the phrase *a atinge (pe cineva) la etaj* (literally “to touch (someone) upstairs”) with the meaning “to hit the head”.

**amendament** (‘amendment’) = “*substance or material which changes certain physical, chemical or biological properties of the soil in order to improve the nutritional conditions of plants*” [5] (p. 1).

**amendament** <Fr *amendement* nn= “*3 (Agn) substance that is incorporated into the soil to change some of its unfavourable properties in order to improve the nutritional conditions of plants.*” [6] (p. 52).

The standard definition corresponds to meaning 3 of the definition recorded in MDA. The diastatic mark “agronomy” indicates the use of the term *amendament* in related fields. For the field of agronomy as well, it has the meaning 2: “*2 (Agn) operation to improve the physical properties of the cultivated soil, in order to obtain increased crops*”. The second meaning recorded for the field of agronomy indicates the action, the third meaning indicates the tool (formal equivalence of the term *amendament*). The main basic meaning belongs to the legal field: “*1 modification to a bill or draft treaty*” - the other two meanings are semantic deviations having as a starting point the meaning “*modification*”.

## 2.2 Extradomain polysemy

Extradomain polysemy is a type of polysemy present in most areas of reference as an effect of the evolution of the human prototype that is interested in the surrounding reality and is no longer limited to the professional field. Extradomain polysemy represents the migration of terms from the specialized language to the common lexicon, representing, practically, the process of determinologization while preserving the hard core [12] (p. 39) of the term, developing connotative meanings and “moving” - to some extent - the term to figurative meanings. For example, the term *buturugă*, migrating to the common lexicon, has developed connotative meanings:

**buturugă** (“stump”) = “*part of the tree made up of the stub and the roots in the immediate vicinity of the stub*” [10] (p. 2).

**buturugă**<sup>1</sup> = “*a gnarled or hollow piece of a tree trunk; snag, stub. ♦ thick piece of firewood; log.*” [9] (p. 142).

**buturugă** < ctm *butuc, butură + tumurug* fn = “*1 root with part of the trunk, left after cutting a tree. 2 bush root. 3 thick and gnarled piece of wood Cf buștean, butuc, ciot.*” [6] (p. 268).

The first three meanings recorded in MDA retain the hard core of the definition and denote *a piece of wood from the root of a woody plant*.

In the botanical field, *buturugă* means “*stag beetle larva*”.

In the field of arts, *buturugă* has two meanings: “*7 peasant dance not defined in detail. 8 song after which buturuga is danced (7)*”.

One can notice that the term *buturugă* - by determinologization - has also developed figurative meanings: as a reference point for a person, *buturugă* means “*a short and fat man*”, and in the set phrase “*like a stump*” it means “*a person who shows no signs of life*”.

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<sup>1</sup> In DEX: 142, the term *buturugă* is recorded as monosemantic.

Through the determinologization produced in a broad sense, the terms also acquired connotative values (semantic deviations, semantic extensions). The determinologized terms can be reintegrated either in the terminology of the field of origin or in the terminology of other specialized fields.

### Conclusions

An integral part of the vocabulary, forestry terminology uses both monosemous terms, whose semantic updating does not depend on the context, and polysemous terms, for the accurate decipherment of which integration in linguistic contexts is needed.

Monosemous, monoreferential terms are official terms, established through the process of standardization, assigning appropriate denominations for existing concepts. Monosemous terms can occur in the hyponymy relation and can be members of various lexico-semantic fields specific to forestry terminology.

The polysemy relation - manifested in the form of interdomain polysemy, extradomain polysemy and intradomain polysemy - faithfully reflects the migration of terms from the specialized lexicon to the common lexicon, between specialized languages belonging to either related fields or different technical-scientific fields. Semantic value is established by reference to the linguistic or extralinguistic context. Any synonymy or antonymy relations are established for each recorded meaning. The study of the term in real communicative environments supports its approach in the light of the three dimensions: cognitive, linguistic and communicative, which will facilitate the process of standardization of the terms specific to forestry terminology.

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# BACK TRANSLATION – DEFINITION AND METHOD

Anca Monica STANCIU

*University of Craiova, ancamonica\_stanciu@yahoo.be*

## Abstract

In the context of legal and administrative translation, when dealing with the highly specific terminology, specialists often face the difficulty of finding the right equivalent for the single or multiple unit terms. But how can we ensure that the match found is the best? Can back translation, defined as retranslation of a completed translation back to the original language, be used as a quality assurance method? What do we exactly understand by *back translation*?

Starting from the different definitions of *back translation* and considering the distinct specificity of the translation load, in different socio-cultural contexts, the paper focuses on the analysis of the *back translation* method, seeking to build a framework for best practice.

## Keywords

Back translation, retranslation, quality assurance, quality control

## 1. Definition - origin and usage of the term

The origin of the term *back translation* is not clearly placed in time. It is difficult to say when it was first used to define the quality assurance process of translation. In other words, from the semantic point of view, looking up its meaning in a large number of Romanian, French and English general dictionaries, published before the 1970s, we trace its roots in the field of anatomy. Seemingly, linguists have recently borrowed or transplanted the word and assigned it a new meaning.

As far as Translation Studies is concerned, it can be said that the term *back translation* belongs to the specialized jargon, being roughly synonymous with *retranslation*. In the acceptance of several explanatory dictionaries, *back translation* is defined as the action of reversing a translated text, which in fact makes it different from translation proper as the starting point is the translated text rather than the source text.

Lungu Badea in her glossary published in 2012 [1], provides the opinions of several translation theorists, in relation to approaches to *back translation*: retranslation and reverse

translation, with a view to clarifying its meaning and to make a fair contribution in such a controversial issue. Drawing on Ladmiral [2], Larose [3] and Berman [4], she points out that back translation and retranslation cannot be fully assimilated to each other. Whereas *retranslation* refers to the translation performed from the target language to the source language, *back translation* represents the process of translating a target text (resulting from the translation of a source text) into the source language, so as to detect to what extent the essential relevant features of the corresponding source text are rendered in the target text, in other words, it is a means of verifying the degree of adequacy of the translation<sup>1</sup>. [1] (p. 116)

Another interpretation given to *back translation* is as the action of reversing, an opinion belonging voiced by Bouquet: back translation involves close reading and writing, showing mastery of language. [5]

Other meanings attributed to *back translation* are: a translation based on another translation (*une traduction faite elle-même faite à partir d'une autre traduction*) [5] (p. 413), which cannot be identified to a brand new translation [6] (p. 42).

Also, insofar as it is considered that the translation process involves going back and forth between the source text and the target text, back translation could be regarded as the translation of a text from the mother tongue into a foreign language in a reverse movement, translating a text that has already been translated (a recurrent idea in all the definitions examined so far).

In an attempt to link theory to practice, I would like to mention that in the jargon of conference interpreters, back translation can also refer to the feedback which one should provide to the audience. To exemplify, working as from my professional experience as a conference interpreter (Romanian language), at the Marignan Conference Centre we were called to perform Simultaneous Translation/ French - Romanian + back translation (return questions)<sup>2</sup>.

It is noteworthy that in some countries and cultures, the *mother tongue / foreign language* dichotomy is essential when it comes to defining the specialization of a translator or interpreter. For example, in Belgium, to become a sworn translator – which grants you the right to translate before the courts of first instance, police stations, public prosecutors, or which authorizes you to perform authorized translations - one must know and master at least one of the working languages at the proficiency level. The international accreditation of translators is based on proficiency in their mother tongue, and translations are commissioned to be performed from the foreign language into the first (native) language.

We have provided these examples in the hope of shedding light on the complex relationship between the concepts of *mother tongue* and of *back translation*, and on the importance of discussing *back translation* from this perspective in which the mother tongue plays the role of source language.

In addition, one should not forget the difference between the level of difficulty between the two types of translations - from a foreign source language to the native target language,

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<sup>1</sup> "la traduction effectuée de la langue cible vers la langue source, la rétro-traduction représente le processus de retraduction d'un énoncé cible (obtenu par la traduction d'un texte source) dans la langue source, dans le but de retrouver ou de remarquer dans quelle mesure on retrouve les traits pertinents essentielles de l'énoncé source correspondante, autrement dit la vérification du degré d'adéquation de la traduction" (Lungu Badea, 2012: 116).

<sup>2</sup> "Simultanée/ Fr-Roumain + rétroversion (retour questions)"

and from the native source language to the foreign target language - it is evident that the difficulty increases when it comes to converting texts from the mother tongue to a foreign language.

## 2. Historiography

Despite the fact that the literature concerning back translation is relatively new and still controversial, the practice of converting texts from the original language to another language developed very early in human history, during the ancient Greek and Roman empires, and even before. Throughout history, many translators, whether certified or not, tried to convey information from one language to another. Delisle mentions that research has shown that the language spoken by the Sumerians continued to be translated a millennium after their disappearance, estimated to have taken place around 2000 BC. [7]

It is also known that the Greeks did not translate at all but thanks to the prestige of their culture, the Greek language became an international language in the countries in the Mediterranean area. Champollion deciphered (in 1822) the hieroglyphics inscribed on the Rosetta Stone. The inscription contained a decree passed in Memphis by the pharaoh Ptolemy V in 196 BC, and it was written in two languages: ancient Egyptian and ancient Greek, and in our opinion, it might be considered one of the earliest examples of back translation.

Although the Greeks did not practise the actual translation activity, they were concerned with the nature of the language that Plato and Aristotle spoke. The lack of evidence attesting to the existence of translations into Greek is apparently justified by the vanity of the Hellenic civilization, which did not consider it necessary to translate from languages considered barbaric. On the other hand, the scientists of the time were concerned with converting important notions of the Greek culture into other languages such as Latin. In Latin, the multitude of verbs in the same lexical field, i.e., “vertere”, “convertere”, “expressere”, “reddere”, “transferere”, “interpretari” suggests the interest of scholars in the phenomenon of translation. Cicero, Horatio and Quintilian grasped the different ways of translation and they made the distinction between *imitating* and *interpreting*. However, there are few testimonies, concerning back translation, dating from Roman times.

The translation of the Bible may be considered an example of back translation because it was made on the initiative of the Hebrews, the sacred text being transferred into Greek, considered as the language of scholars. It was later, around the 4th-5th centuries, when the Bible was translated (properly speaking) into Latin, in a version called *Vulgata*, thanks to Saint Jerome - the patron and protector of translators. In the Middle Ages, the expansion of Christianity and the desire to propagate the sacred texts determined, at the request of the clergy, numerous translations of the Bible, in the majority of national languages or vernaculars, most of these translations being back translations or retranslations.

In the Middle Ages, the tradition of learning Greek, taken over from Italy, continued in Europe, and especially in France. According to a statistics drawn up by Ballard, the number of translations into the vernacular is significantly lower than the translations into the Latin language. [8] In other words, at the time, information arrived in French through back translation (Greek - Latin - French).

Lungu Badea mentions that in medieval French the words *translator* and *translate* (in its current meaning) did not exist. [9] (p. 81-82) To designate the activity and its author, *translater* ou *mettre en français* were used. Symmetrically, the author shows that, in English,

the term *translate* is attested around the years 1250-1300, coming from the Latin *translatus* and *translation* (1300-1350), derived from the Latin *translatio*.

The same phenomenon also occurred in Romanian where we find several ways of designating the same activity, such as: *a pune / a spune pe românește* (approx. *to put / say it into Romanian*), *a tălmăci*, *a tâlcui* (both of them corresponding to the verb *to interpret*).

If Greek was the lingua franca during ancient times, Latin replaced it during the Middle Ages, and at the beginning of the 17th century, French gained ascendancy as the language of the arts, of theology and even of science. During this period the translation activity was very intense. The need to convey information fuelled translations and retranlations. A significant number of back translations were published, based on versions in other vernaculars.

With regard to the Romanian language, during the Middle Ages, the intermediate languages of translation were Greek, Latin and Slavonic. For instance, *Curioznica și în scurt arătare celor ce iubesc a cerca vrednice învățături din fiziognomie*, Iasi, 1785, is a translation of a German book via Russian [10] (p. 155).

For example, Romanian is heavily influenced by French, which begins to produce effects in the landscape of translation because it happens to be an intermediary language for the translations of English authors, such as Young, Byron and Poe. The translations of Vasile Alecsandri, published in Paris, in 1852 under the title of *Poésies roumaines, Les Doinas, Poésies Moldaves*, are translated in English by Granville Murra and published in London as: *The Doinas or the National Songs and Legends of Romania* [11] (p. 5). They might be considered to fall into the category of retranslation understood as second hand translation (not based on the original source text), but there is no evidence to claim that back translation was performed at all (as a quality control measure).

### 3. Back translation and quality control

*Back translation* envisaged as a verification method is still an ambiguous term although it has become a concern of many scholars in the field of translation studies. For instance, Țenchea [12] (pp. 160-161), drawing on Larose [3] (p. 5), advocates that in practice, instead of choosing retranslation or back translation (the latter is also termed *double translation* or *re-translation*) to determine the value of a translation, the reader is asked to explain what s/he has understood from the translated text. We see, once again, that there is no clear-cut distinction between *retranslation* and *back translation*, the matter becoming even more complicated by the introduction of the third term, i.e., *double translation* indicating the amount of effort rather than a quality control measure. Instead, the definition of *rétro-traduction* provided by a relatively obscure online French glossary integrates the idea of quality assurance and translation validation<sup>1</sup>. [13]

The idea is also encountered with Larose who promotes the role of back translation as a validation method, through the retranslation of a target text (based on the translation of a source text) into the source language in order to determine to what extent the relevant characteristics of the corresponding source text are transferred [3] (p. 97). Conversely, it is what Lungu Badea highlights when stating that the primary function of back translation is that of correcting errors and not that of linguistic transfer. [1] (p. 124)

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<sup>1</sup> "Retro-traduction : (vérification qui) consiste à voir si, à partir de l'énoncé-cible, il est possible de retrouver les pertinences essentielles de l'énoncé source correspondant"

Merger suggests that back translation should be considered an effective technique of learning a foreign language (perhaps beyond the grammar translation method), exemplifying by Ricci's strategy who asked his students to translate the French sentences into Italian on the left page of their notebooks while providing the back translation on the right page. (1893: 38). This leads to a sort of back and forth between French and Italian [14] (pp. 351-352) The practice of using back translation as a verification method is also mentioned by other authors, such as Compère and Pralon-Julia, in the context of language teaching - back translation is, in their example, the retranslation into Latin of an already translated text. [15]

Without denying the role of back translation in language learning and in translation quality control, we think that the CAT tools, terminology databases, on-line dictionaries and glossaries available today enable quality translation.

### Conclusions

The permanent efforts undertaken by scientists have transformed the practice of translation into a true science of language. Unfortunately, at present we do not have a formula, an all-purpose single solution, capable of providing the best translation version. However, all these steps aimed at identifying good practice may offer support or guidelines to translators in order to improve the quality of their products and services.

In this context the definitions of *back translation* need to be refined, showing greater precision, since back translation has been a practice before being theorized, and in order to differentiate it from any other methods of translation, which are not used as validation tools, too.

With special reference to administrative and legal language, the importance of the fidelity of the back translation becomes paramount, i.e., the accuracy of the text processing is essential in order to ensure the validity of the result. Accordingly, lifelong learning and continuing training of translators, the acquisition of solid knowledge of the related specialized vocabulary and terminology, coupled with familiarization with the administrative and legal systems in question, determines the improvement of the quality of the translation service provision.

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# EXPLICITATION AND IMPLICITATION IN USER-CENTRED TRANSLATION

Maria Georgiana STOENICĂ (TANCIU)

University of Craiova, Craiova, smariageorgiana@hotmail.com

## Abstract

The paper focuses on legal translation, having as language pair English – Romanian, more precisely, on the management of linguistic and cultural gaps via explicitation and implicitation strategies so as to meet the readership's expectations (understood as end users). We start from the assumption that explicitation mechanisms are more frequent than implicitation ones in spite of the widespread use of EU language and terminology within Member States.

## Keywords

legal translation, implicitation, explicitation, linguistic and cultural gaps

## Introduction

The aim of this paper is threefold, as it is intended to:

1. define and describe *explicitation*;
2. define and describe *implicitation*;
3. define strategies of dealing with linguistic and cultural gaps in translation;

## 1. The what, why and how of explicitation and implicitation

The *Explicitation Hypothesis* postulated by Blum-Kulka prioritises explicitation as an effective strategy intended to avoid breakdowns in communication. [1] Similarly, Göpferich is convinced that additional information or specifications may be required to secure that the information and text are as usable and effective as possible for the intended readership. Conversely, some information needs to be condensed or omitted (thus becoming implicit) for the same reasons.[2] (p. 52)

To our mind, Englund Dimitrova's typology of explicitation strategies is fully operational. She distinguishes between four main types: *obligatory explicitation*, *optional explicitation*, *pragmatic explicitation* and *translation-inherent explicitation*. [3] The first type is justified by structural differences between the two languages in question, at the



grammatical and lexical level alike. The second type pertains to text and discourse-building strategies and to functional, stylistic conventions. The third type is based on contextualization and anticipation of difficulties generated by cultural gaps and different encyclopaedic knowledge. Pragmatically speaking, the common ground needs to be achieved through explicitation. The last category, i.e., translation-inherent explicitation might be related to achieving the equivalent effect: “namely the necessity to formulate ideas in the target language that were originally conceived in the source language” [3] (p. 34ff.), and it is process-oriented, depending, according to Klaudy, on “the nature of the translation process itself” rather than on the language pair-specific parameters. [4] (p. 107) The author rightly claims that “[l]anguages cannot be divided into inherently explicit or implicit languages” [4] (p. 68), and we reinforce the idea by stating that it is irrelevant whether a language is analytical or synthetic when deciding to use explicitation.

Besides, we think that the above-mentioned types of explicitation cannot be fully separated, especially because

... the two fields of investigation - pragmatics and translation studies - underpin a practical and flexible approach viewing language in fluxu as action in relation to the world around (meaning generation and negotiation could not take place in a social vacuum) and especially to the situation concerned. [5] (p. 244)

Englund Dimitrova also operates with broader, all-inclusive categories when endorsing:

- *norm-governed explicitations*: they are said to be language pair-specific, occurring as a result of syntactic, semantic and pragmatic contrasts between the two languages. Perhaps more importantly, they show a high degree of regularity, in the sense that “most translators tend to do the same type of explicitation in the given linguistic environment” [3] (p. 37) and they do not underlie a process-oriented perspective (they do not derive from the translator’s cognitive effort).

- *strategic explicitations*: this type is closely linked to the translator’s processing of information, especially when dealing with stumbling blocks, i.e., strategic explicitation happens when the translator comes up with a solution in the form of restatement so as to enable data processing.

### **3. Explicitation, implicitation and translation**

Tracing the archeology of the concept of *explicitation* in translation theory and practice, it seems that Vinay and Darbelnet include it among the translation procedures:

[a] *stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation.* [6] (p. 9)

As seen, the definition works on the binary opposition between explicitation and implicitation and it does not shed light on the specific features. Crudely put, explicitation describes the case when the target text contains more explicit than the source text, whereas implicitation refers to the situation when the target text is less explicit (i.e., more implicit) than the source text.

However, it is important to note that both explicitation and implicitation strategies, whether we refer to the source text or to the target text, are context-embedded and that there is need to search for contextual clues in the process of adding or retrieving relevant information. The following questions arise: what needs to be made explicit in the target text? On what grounds does the translator decide what is the appropriate degree of explicitation or implicitation so as to secure target readership orientation?

Empirical research – more specifically the corpus-based analysis – generally points out to the fact that translated texts show a higher degree of explicitation by comparison with the original ones (from a product-oriented perspective). To support this claim, we note that *explicitation* has been a steady concern of many translation theorists.

At the interface of translation studies and pragmatics, Shuttleworth and Cowie's definition of *explicitation* runs as follows "the phenomenon which frequently leads to target text stating source text information in a more explicit form than the original", in the form of explanatory phrases and spelling out of illocutionary values. [7] (p. 55)

In the spirit of Vinay and Darbelnet, Delisle *et al.* regard explicitation as a translation procedure through which "the translator introduces precise semantic details into the target text", either for clarification purposes or to comply with the norms of the target language. Such semantic details are, in fact, related to the management of the cultural load (culture-specific information may be said to become present or more transparent). [8] (p. 139). Baker and Pápai also draw on Vinay and Darbelnet, fully agreeing with the idea of the situatedness of explicitation. [9] Pápai reveals the effectiveness of this technique owing to its "resolving ambiguity, improving and increasing cohesiveness of the [source text] and also of adding linguistic and extralinguistic information." [10] (p. 145)

In an exercise of comparative stylistics, van Leuven-Zwart's examines the source text and the target text microstructural and macrostructural levels, highlighting that *explicitation* (and its counterpart *implicitation*) involves syntactic and stylistic modifications where the target text contains more (or less) elements than the source text, without necessarily conveying more (or less) information [11] (p. 167).

Two basic forms are acknowledged formally:

- *addition* of new elements (in Newmark's terms *extension*) [12] and
- *specification*, to be equated to more specific information (according to Perego). [13] (p. 74)

Admittedly, it would be ineffective to say that explicitation is a universal phenomenon in translation and communication. In line with Baumgarten et al. we believe that when it occurs it is most likely to manifest as nor-governed behaviour, observing the communicative and stylistic conventions of the target language text rather than being inherent (i.e., beyond the control of the translator). [14] (p. 198ff) (Baumgarten et al. 2008: 198f)

Saldanha refines the idea, justifying that explicitation strategies can differ radically across translators and translation practices and that they may be considered "side effect" of translators' efforts to secure naturalness and accuracy. Her solution "is to explain explicitation as a strategy that is not necessarily associated with implicitness in the source text, but with translators' assumptions about their readership and about their role as literary and cultural mediators." [15] (p. 28)

#### 4. User-centredness considerations

Translation is a service provision, therefore the end product is made available to the user, who is the decisive factor in the production of a target text. [16] (p. 111) With particular reference to specialized translation (legal translation included), two sets of users are identified: the source language user and the target language user. On the outset, the two categories of users might differ in terms of their needs, but they share certain macro-aims, i.e., they need to use the product in an effective and efficient way. It does not mean that they will do it in the same manner. This is where the translator needs to understand and determine what the users want and how to achieve this.

Sometimes the target language reader may be interested in gaining an insight into the culture of the source text or into the source language itself. Sometimes the target language reader may seek to experience the text in the same way as the original readers did. However, in the case of specialised translation, all readers are concerned about is getting the information they need and being able to understand and use in order to do something else, usually some task relating to their day to day routine. In any case, the translation needs to function in precisely the same way as any other text in the target language. Hence, the translator becomes a cultural mediator securing the transfer of information.

#### Conclusion

Cumulatively, the various definitions and usages of the terms *explicitation* and *implicitation* in translation studies can be grouped into two main orientations: those originating from a translation pedagogical context, and those stemming from empirical and corpus-based translation research. The former views seem to be more prescriptive in nature instructing the translator what to do, the latter are placed with a descriptive framework, providing solutions to recurrent problems, i.e., re-usables.

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# EVIDENTIALITY: ATTEMPT TO DEFINE AND CATEGORISE

Evelina ȚIPLUICĂ

*University of Craiova, Craiova, Romania, [evelinatipluca@yahoo.com](mailto:evelinatipluca@yahoo.com)*

## **Abstract**

The theoretical concept of evidentiality has been described by its link to encoding the source of the message. This category has been the subject of study to several linguists, and has now gained even more attention from them – being a relatively new subject of investigation, it supports multiple interpretations as to how it is manifested in the language. The focus has increasingly shifted to the pragmatic functions of evidentiality: by marking the source of the information and thus towards the speaker's commitment or attitude towards the reported ones, whether he provides a communicative act to the audience or promotes/shares the subjective understanding of a fact.

In this paper, we propose a short theoretical extension of the evidentiality, in relation to the specialized foreign linguistics, in an attempt to give it transparency in Romanian linguistics.

## **Keywords**

evidentiality, inference, citation, perception

## **1. Introduction**

In this paper we have produced, in a theoretical framework, an overview of the concepts underlying the term of evidentiality, the diversity of manifestation of this concept, according to certain language systems in part, so that we can then give it visibility.

The purpose of this study is also to expose conceptual and analytical aspects of the phenomenon of evidentiality. In particular, we have looked at how the evidentiality indicators contribute to the increase of the acceptability with the advanced point of view by the locuteur, according to the theoretical framework provided by the threshold-dialectic.

The paper aims to draw a sketch of defining, systematizing and describing the category of evidentiality.

The view that I am advancing in my research is that evidentiality can be considered a semantico-pragmatic category with morpho-syntactic filmmakers in languages that do not have elaborate grammatical categories of time, mode, person and I agree with the view that

obvious can only be spoken of in languages where they are grammatically in the form of suffixes or verbal morphemes.

Even though in the languages spoken in Europe the grammatical evidentialities are almost non-existent, I find it useful and important to identify the semantic categories by which the evidentiality can be achieved, although the linguistic system does not enjoy grammatical markers.

## **2. The category of evidentiality in the foreign speciality literature**

### **2.1 Conceptual specifications**

In general, evidentiality (borrowed from English, evidentiality) is a semantic category, more or less grammaticalized. The first publication devoted entirely to the subject was *Evidentiality: The Linguistic Coding of Epistemology* edited by Chafe Wallace / Nicholas Johanna in 1986. Since then, the highlights have received more and more attention, being researched by many linguists. As a fairly new field of investigation, it is defined differently. In the literature, analyzes focus either on the inter-linguistic study of the theme or on individual languages, because languages encode evidentiality different ways: there are languages with a evidentiality system marked at the morphosyntactic level, such as languages in America or in certain regions of Asia. Other languages do not express evidence using only verbal affixes, but also clitics or particles. Even if the representation of evidence differs from one language to another, there seems to be several consensuses regarding its semantic definition: the evidentiality essentially provides the source of the information, as an indication of how those were obtained in the subsequent statement.

W. Jacobsen (1986: 4) states F. Boas first used the term *evidentiality* in relation to the Kwakintl language (in *The Handbook of American Indian Languages*, 1947), where he observes the use of suffixes to express subjective knowledge. As for the term *obviousity*, it entered the linguistic tradition after the publication of The Article by Roman Jakobson, *Shifters, Verbal Categories, and the Russian verb*, in 1957. The author carries out there a logical and linguistic classification of the verbal categories in the Russian language by integrating all possible relationships between the process of the statement and the protagonists of one and the other. (Normand, 1985: 9)

Increased interest in the phenomenon of *evidentiality* has led to a dispute involving its scope. Thus, two directions become obvious: on the one hand, specialists restricting the field of investigation of *obviousity* to languages with grammatical categories of expression for *evidentiality* (including Aikhenvald 2003, 2004) and, on the other hand, the followers of *evidentiality* as a semantic arch-category (Chafe, 1986) carried out individually or by cumulation of grammatical, lexical and parafrastic markers.

According to Aleksandra Aikhenvald (2003), the concept of evidentiality is seen as a linguistic category to which a whole system of evidentiality markers corresponds, which refers to the nature of the evidence supporting those established. Depending on the source of the information that is indicated in the speech, we are dealing with *direct evidentiality* (when the speaker himself was a visual or auditory witness to the action presented in the statement) or *indirect evidentiality* (when the speaker did not attend the event in person).

*Evidentiality* is based on two fundamental principles (Guentcheva 2004: 21):

- a principle relating to the source of information or knowledge, and in this respect, evidentiality precludes information specific to the statement (this is information resulting

either from direct observation or from personal knowledge) to information derived from another source (words of a third (non) explicit, hearsay, inference, etc.).

-a principle involving access to knowledge; in this context, we act with the distinction between the direct way of knowledge (understanding of facts through sensory perception) and the indirect way of knowledge (from hearing, inferential reasoning).

The volume *Studies in evidence* (Aleksandra Aikhenvald 2003) lays the foundations for the study of *evidentiality* as a **grammatical category**. The starting point of this study is the theory that, in a number of languages, the nature of the evidence supporting an assertion must be mentioned in any claim.

The French correspondent, *évidentialité*, was challenged by certain specialists (Guentchéva, 1996) because of his connection with *évidence* (evidence) and *évident* (obviously) which, by their meaning, have nothing to do with the concept of obviousness. The French linguist G. Lazard (1956) introduced the term *mediativity* which won thanks to the conferences held in 1994, namely in *La catégorie grammaticale du médiatif à travers les langues* and in 2000, *La médiation: marquages en langue et en discours*.

Therefore, the concepts of *mediativity* or *mediation* emerged in the 1960s, primarily as French-language equivalents of the English term *evidentiality*, distinct from the *evidentiality*, not intended to mark the source of the information, but to translate the support of the sentence content by the speaker, thus the epistemic distance: „such a utterance [mediation] does not serve to affirm the words of another or to express doubt , not upon the completion of the truth of an issue, but when the relationship or evocation of a state of affairs which the speaker does not take over, or the possibility of establishing different hierarchical degrees of distance with regard to his own speech”. (Guentchéva 2004: 25)

Montaut (2004: 111) recalls the classification of three situations, according to which the *evidentiality* values are indeed used to „1) report facts known indirectly (by a third party, by rumor), 2) infer facts, from observable indices, 3) express surprise”.

Therefore, it is obvious that the terms *evidentiality* and *mediativity/mediation* are not completely identical. According to Patrick Dendale and Liliane Tasmowski (2001: 341), the *evidentiality* emphasizes the type of evidence available to the speaker, while the *mediativity/mediation* deals with the distances between the speaker and his words. Therefore, the term *mediation* constitutes a semantic category whose conceptual area covers only part of the scope of *evidentiality*: *mediation* excludes the idea of sensory perception (direct); *mediation* does not refer to explicit content, but to the signaling of a speaker's sentential attitude.

F. Boas (1938: 133) parallels Indo-European languages which include grammatical categories such as number or time as mandatory elements beyond which it is not possible to make a statement and languages for which the source of the information (seen, heard or inferred) is a mandatory category.

One of the first collective volumes devoted to *evidentiality*, namely *Evidentiality, the linguistic coding of epistemology* (Chafe / Nichols 1986) deals with an issue widely debated afterwards, namely **the belonging of the phenomenon of evidentiality to the epistemic modality**. *Evidentiality* deals with **the source of the information set out in the statement**, while the epistemic mode takes into account the degrees of truth attributed by the speaker to the prediction in the sentence content transmitted (by Haan 1999: 83).

Linguists such as I. Mushin (2001) deal with the relationship between the source underlying the information and the attitude of the person who sets it in the statement, because

it is encoded in evidentiality forms. The perspective adopted refers to an extended view of the concept of evidentiality, according to which this phenomenon reflects **the speaker's attitude towards the knowledge transmitted**. If some languages use the same morphem both to mark the source of the information and the epistemic distance, the problem that arises where it is necessary to determine which from the two constitutes the semantic nucleus of the obvious form: its reference to the source of the information or to the subjective relationship established between the speaker and the sentence content. The degree of the speaker's adhering to the truth of the sentence content is presented by I. Mushin (2001: 24) as a deduction that can be extracted from the obvious value, but at the same time no one can claim that the speakers use evidentiality marks to express only their degree of adhesion.

In the literature, the linguistic marks by which the *evidentiality* is manifested are called *evidentiality* (or simply *evidentialities*) *marks*. They are grammatical marks relating to the way in which knowledge of the message transmitted is accessed and the nature of the source of knowledge. They encode different types of evidence on which the speaker relies to indicate that the manner of access to knowledge of the message he transmits is based on the citation of an unspecified third party, from hearsay, on the presence of a clue or out of reasoning. (Guentcheva, 2004: 13) In addition, the term is currently used to refer to facts arising from the sensory perception of the speaker. V. Plungian (2001: 351-352), based on the typological works of W. Chafe and J. Nichols (1986), as well as those of Z. Guentchéva (1996), draws up a classification of the evidentiality values, which is intended to be universally-valid, a classification which nevertheless remains flexible enough to integrate new information without prejudice to the framework of work already established. The author establishes three essential types of sources of information, as indicated by the evidentialities:

a) the speaker observed the fact directly through visual experience:

*Uite, Ion a sosit!*

*Look, John has arrived!*

b) the speaker observed the fact directly, but not through visual experience; it is a type of source that refers to other senses (auditory and olfactory):

*Uite, Ion a sosit!/Look, John has arrived!* In this case, the speaker does not see the arrival of John, but he can hear him entering the house or smell his perfume.

c) the speaker did not directly notice the fact because he distances himself spatially and temporally from it. In this case, the studies indicate three possibilities that reflect indirect perception, namely:

d) the speaker has direct experience of a situation that allows him to carry out an inferential process by which he arrives in the initial situation (inferential value); according to V. Plungian (2001), the relationship between what (S1) expresses and where it infers (S2) can be simultaneous or retrospective, as in the examples below:

- simultaneously inferential proof (The speaker observes the light from Ionel's apartment [S2] and says: *Ionel este acasă/Ionel is at home.* [S1])

- retrospective inferential proof (the speaker arrives at the house and finds his wife's car parked in the alley [S2] and says: *Soția mea și-a terminat munca înaintea mea./My wife has finished her work before me.*)



2) the speaker knows something that suggests that the situation considered by S1 is likely (the source of knowledge is a presupposition<sup>1</sup> that the speaker makes from a known situation) and an epistemic value (the speaker expresses uncertainty about the stated fact): O fi terminat mai devreme de nu l-ai mai prins la serviciu./**He may have been finished** earlier and that is why you did not catch him at work.

3) the speaker acquires information about S1 from another person (obvious value). B. Wiemer (2006: 7) points out that the most well-known source of knowledge to which the speaker can refer it is precisely represented by statements previously made by another person or by the speaker himself: **Ei spun** că TVA-ul este deductibil, dar cum se face această deducție?/**They say** that the TVA is deductible, but how is this deduction made?

All languages have certain means by which they refer to the source of the information, but not all languages grammar<sup>2</sup> the category of *evidentiality*. The existence of lexical marks that optionally indicate the source of the information appears to be universal. Under the report of whether or not a language presents the grammatical category of *evidentiality*, G. Lazard (2001: 360) sets out three main classes:

1) there where the evidentiality is expressed only at the lexical level (e.g. in English language, this phenomenon is expressed using phrases such as: *as it appears, as I have heard, as I have seen, etc*);

2) languages which grammar this category (there are languages in which the obvious meaning is not given by a specific form, but it is expressed in another form, the semantic area of which exceeds the basic meaning; for example, in the Armenian language, in East Armenia, the perfect, the fundamental value of which is the denotation of a situation from the past, with consequence at present, may acquire, in certain contexts, *evidentiality values*). To refer to such a situation in which certain categories or grammatical forms acquire an additional meaning, A. Aikhenvald uses the phrase *evidentiality strategies*, these are extensions with an evidentiality meaning of a category or grammatical forms endowed with another primary value. This is, for example, the case of the conditional mode in French, which acquires different shades of uncertainty or expresses information taken from another source, it is also the case of Turkish languages in which the perfect appearance also has the meaning of indirect experience. (A. Aikhenvald, 2003: 18). According to the same author (Aikhenvald 2004: 105-147), there are 25% of the world's languages that grammar the *evidentiality*, while most use *evidentiality strategies*.

3) languages having the grammatical category of *evidentiality*, i.e. languages in which the verbal form has a morphem indicating the source of the information. In these languages, an important distinction must be made: languages in which the evidentiality marks are necessarily included in any verbal form vis-à-vis languages that include an opposition between a register and a neutral register, not marked in terms of evidentiality, the speaker can choose between the two (Albanian, Bulgarian, Turkish, Persian, Armenian, etc., the second example).

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<sup>1</sup>An important concept in linguistics, the definition of which is still the object of controversy, essentially designates hypotheses beyond which a statement does not appear as rational, by dynamically conceiving the relationship between the interlocutor's information and the utterance.

<sup>2</sup> The term grammar means the process of transforming, in the evolution of a language or in the transition from one language to another, an autonomous word into a grammatical morphem, by losing the lexico-grammatical autonomy.

According to Roman Jakobson in *Shifters, verbal categories, and the Russian verb*, there are four possible sources of information of an evidentiality nature:

1. (some)one's words (source cited, information from hearsay);
2. the dream (revealing source);
3. the nature of the assumption;
4. own experiences (own memory) (Jakobson, 1957).

### **2.2 Types of evidentiality**

As regards the typologies circulated in the literature, the most common distinction within the field of evidentiality is made between *direct and indirect evidentiality*, as can also be seen by comparing examples below (1a) and (1b).

- 1) a. Pepenele se simte moale./Watermelon feels soft. (direct evidentiality)
- b. Pepenele este copt./The melon is ripe. (indirect evidentiality)

(1a) expresses a direct perception in which the soft grade refers to a tactile quality of the fruit, which is directly perceived by touch. Therefore, the use of the verb denotes a direct sensory perception. However, below (1b), a tactile quality of melon is not specified, as the quality of riping is inferred from the way the melon looks. The statement in (1b) is based on the observation that there is a correlation between the maturity of a watermelon and the sound it produces when it is hit: if it feels soft, it is usually ripe. Therefore, unlike (1a), the verb in (1b) does not express the type of sensory evidence from which the specified property is inferred, that of being baked and therefore the sentence can be considered a structure that marks indirect evidentiality.

#### **2.2.1 Direct evidentiality**

As I have shown above, direct evidentiality refers, in most cases, to visual evidence, but in fact it includes any type of sensory evidence, i.e. evidence obtained from the senses: sight, hearing, touch, smell or sensation. Visual evidence is used for events that have been seen (personal witness) by the wordi, thus expressing a high degree of truth on what has been reported. So we can consider that this class of indicators of *direct evidentiality* includes:

- perception verbs (*see, hear, feel, taste, smell*), in addition to these verbs that lexicalize the forms of sensory perception, there is another series of lexemes (*seeming, apparently, obviously*) that acquire, in certain contexts, direct obvious values, by translating the perceptive knowledge of a fact;
- presentative (*here, this*), in addition to the presenters themselves, we can add expressions with presentative value: *Ia te uită!, Iată!, Uite!/Look!, Behold!*;

There are thus some general typological characteristics of perception verbs before examining how these verbs can be used as evidentiality and how they can assume various nuances of subjective meaning. Evidentiality marks of this type vary in their semantic extension, depending on the system and structure. First-hand visual evidence works and then other sensory evidence that can be expanded to indicate direct participation, control and volitivity of the speaker. Verbs involving the experience of the reported ones refer strictly to sensory perception, without any epistemic meaning whatsoever.

#### **2.2.2 Indirect evidentiality**

Indirect evidentiality, contrary to direct evidentiality, is used when the speaker has not witnessed (hears, does not see, etc.) the action or those exposed by him, but he learned about it after what happened, inferred them or were shared with him by someone else. Using the evidentialities that mark the area of *indirect evidentiality*, the speaker concludes that the event or situation occurred on the basis of logical deductions or samples. *Indirect evidentiality* is a

linguistic category rendered by lexical strategies and grammatical indicators, which include verbal modes (at the grammatical level, *the presumptive* connotes the idea of logical inference in contexts in which they are expressed and premises, *conditional-optative, conjunctiv* – especially in interrogations), *epistemic verbs*, adverbs (*probably possible*), *various expressions* (reports or indications of the type of reporting, such as: X spune că, conform lui X/X says that, according to X).

According to some linguists, who propose an extended version of the concept of indirect highlightness, the interpretation of the source of information is intrinsically linked to the speaker's attitude and his commitment to the truth of the content conveyed in his statement.

### 3. Evidentiality in Romanian linguistic literature

#### 3.1 Definition and categorization

Further to this sub-chapter, let us specify that the notion of evidentiality has two meanings: grammatical category and linguistic category, semantically defined. The latter corresponds to sentences which the enunciator assumes to have an acceptable probability, but for which it cannot guarantee for lack of direct observation (or effective participation). The category is not structurally homogeneous in the Romanian language.

As regards the Romanian language, Rodica Zafiu defines the widely defined evidentiality, as can be seen in the extract below:

[...]evidențialitatea este marcarea în discurs a tipurilor de surse din care locutorul a obținut informația transmisă prin enunțul său, exprimare indirectă a unui grad de credibilitate și a măsurii în care acesta își asumă conținutul enunțului. (Zafiu 2002:127).

[...]evidentiality is the marking in speech of the types of sources from which the speaker obtained the information transmitted by his statement, indirect expression of a degree of credibility and the extent to which he assumes the content of the statement.

In his view, three processes form the core of this concept, namely: perception, inference and relating. (Zafiu 2002:128).

Perception enjoys the greatest source of credibility, as it denotes the direct participation of the speaker in the process expressed by the prediction in his statement. Perception covers information acquired through seeing, hearing, sense, taste – generally known directly and observable. The mode of manifestation of perception is found only at the lexical level. In systems with three or more terms that can designate sensory processes, as in the case of the Romanian language, perceptual evidentialities cover information acquired through observation, and can be extended to indicate and assume the certainty of the information in the assertion, as infra sub(2):

(2) "He **sees** all the bread eaters, even the dog-headed ones." (Budai-Deleanu, Ion, *Țiganiada*)

Based on the syntactic configuration, the physical direct perception of an ongoing process is expressed, and a visual record is used, the speaker recounts through the prism of his own senses that the information set in the statement presents a high degree of truth. In this context, the verb is used with its own meaning, that of observing, of noticing those who eat bread and especially those who are dog-headed like, creating a visual image of their own. From the point of view of reflection, here we can talk of a multimodal reflection - reporting to several

analyzers that allow the identification of complex attributes, such as: movement, the shape of people, their size.

Inference implies that what has been inferred and filtered on the basis of one's own judgment. The notion of inference refers to actions of the following type: it derives for a reason, guesses, concludes or judges from premises, speculates, suggests, implies. In the Romanian language, part of this category is grammaticalized (through the obvious values expressed by the modal verbal forms, the conditional and the presumptive, also the existence of adverbs and adverbial modalizing locutions).

(3) **S-ar putea ca scriitorii de teză să trateze literatura de specialitate, ducându-le lucrările de specialitate individuale.** *It may be possible for the writers to treat the literature, talking individual papers.* [the speaker takes an optimal distance from what is said, not taking responsibility for the veracity of the transmitted sentence content, judging by his own value system, subjectively, from premises]

*The relating (quote)* generally denotes that the information presented in a sentence was obtained from someone else, not personally. Partly, and this category is grammaticalized in the Romanian language. The exact source of the information may or may not be indicated – we are talking here about direct-style citation and indirect citation.

(4) **Se aude că ar ieși Ion Iliescu.** *Ion Iliescu is said to be voted out.* [indirectly the citation, the exact source of the information was not specified, implying that the speaker was not a witness, taking what was said from someone else, but it is not clear whether the information was told to him by a particular person or obtained it from a rumor]

(5) **Traian Băsescu spune că ar ieși Ion Iliescu.** *Traian Băsescu says Ion Iliescu would win.* [quoting directly]

According to Alina Ganea and Anca Gâta (2008:266), evidentiality must be understood as a bilateral phenomenon:

- *restricted evidentiality*, perceived as a grammatical category in languages in which the morphosyntactic system includes obvious particles/morphemes, called *evidential indicators*;
- *extensive evidentiality*, for most languages that have obvious indicators, such as modal verbs or lexical elements. In this context, *evidentiality* is considered, in the perspective initiated by Anca Gâta (2009), as a semantic category and not as a strictly grammatical category. *Evidentiality* is mandatory in some languages, while in others it may be accidental or governed by specific contextual features. (Goose 2009:483)

The issue of *evidentiality* was also dealt with in Gabriela Scripnic's article (2012:23), in the Romanian language, *evidentiality* cannot be considered a grammatical category, because this language does not have paradigms that contain an obvious meaning that cannot be avoided when you use them. *Evidentiality* is provided by lexical and grammatical indicators, including epistemic verbs, adverbs, verbal forms, expressions.

According to the broad conception of *evidentiality*, Gabriela Scripnic categorizes it according to three main classes of obvious indicators:

-*Perception indicators*: their purpose is to demonstrate that the speaker has acquired information through visual and auditory experience. The most detailed indicators of this category are perception verbs. Information that is not personally observed by the speaker (as opposed to information obtained from a visual, auditory or even olfactory experience) may be presented in speech as a result of inference or as reported knowledge:

-*Inferential indicators*: they indicate that the speaker has the direct experience of another reality that allows him an inferential process by which he reaches the reality presented in the utterance;

-*Relating indicators*: they indicate that a third party has provided the speaker's information. These indicators serve to mitigate the speaker's responsibility for the accuracy of what it is reported. According to the broad conception of evidentiality, Gabriela Scripnic categorizes it according to three main classes of obvious indicators.

Anca Gâta (2009:484-490), based on the distinction of *direct and indirect evidentiality*, achieves a very refined taxonomy, which includes subclasses for *direct and indirect evidentiality*, without, however, falling within the classification of *relating evidentiality type*, which we also present below:

**Direct evidentiality** includes the following classification levels and subclasses:

First classification level: *performative evidentiality* (evidentialities indicate that the speaker knows what he is talking about because he has performed or is in the process of performing a certain action) versus *the non-performative/sensory/experimental evidentiality*:

(6) Este interzisă intrarea în Australia cu mâncare. Știu ce spun, pentru că a trebuit să renunț și la pachetele mele./Entering Australia with food is prohibited. **I know what I am saying, because I had to give up my packages.** (performative evidentiality)

(7) Uite! El ajunge pe jos!/Look! He gets there by walking! (non-performative evidentiality)

The second level of classification: *non-performative evidentiality* has two subclasses, namely *non-visual* and *visual evidentiality* (the speaker knows what it is because it is/was a visual witness of the situation presented):

(8) Simt miros de gaz. Nu ai oprit cuptorul?/I smell gas. Didn't you turn off the oven? (non-visual evidentiality)

(9) L-am văzut părăsind casa în zori./I saw him leave the house at dawn. (visual evidentiality)

The third level of classification: *non-visual evidentiality* also has two subclasses, *objective evidentiality* (involves a sense of touch and taste, which involve direct contact with an object and are therefore more objective than other senses) towards *non-objective/subjective evidentiality* (refers to the sense of smell and hearing that is considered less objective than touch and taste):

(10) Această țesătură este foarte moale. (Spun asta pentru că l-am atins)/This fabric is very soft. (I say this because I touched it) (objective evidentiality)

(11) L-am auzit încuind ușa./I heard him close the door. (subjective evidentiality)

Fourth level of classification: *Objective evidentiality* can be divided into two subclasses, *tactile evidentiality* vs. *taste evidentiality*, while *non-objective evidentiality* in turn includes *auditory evidentiality* vs. *non-auditory evidentiality*.

(12) Mmm, pare copt!/Mmm, looks ripe!

Fifth level of classification: *non-auditory evidentiality* is classified as *olfactive* vs. *ultra-subjective evidentiality* (the information conveyed is obtained through a less reliable process);

(13) Miroase a ars, mâncarea e tot în cuptor?/Smells burnt, is the food still in the oven?

Sixth level of classification: *ultra-subjective evidentiality* in turn comprises two subclasses, *evidentiality* based on a symptom vs. *evidentiality* based on a sign; these two

categories are not marked by the use of a evidential indicator, but are supported by internal sensations or external clues:

(14) Eu am **o durere de dinți!**/I have **a toothache!** (symptom-based evidentiality)

(15) Am **un abces** la dinți!/I have **an abscess** in my teeth! (sign-based evidentiality)

#### **Indirect evidentiality**

First classification level: *inferential evidentiality* (indicates that the information was obtained from observing the occurrence of phenomena and objects) vs. *non-inferential evidentiality*;

(16) E galben. (evidențialitate inferențială) [dacă are culoarea galben, asta înseamnă că e copt]/**It's yellow.** (inferential evidentiality) [if it's yellow, that means it's ripe]

The second level of classification: *inferential evidentiality* is divided into two subclasses, *deductive evidentiality* (the information is obtained by reasoning based on general observations to particular cases; inference is made from the observation of an external element) and *non-deductive evidentiality*; *non-inferential evidentiality* also has two subclasses, *experiential evidentiality* (the information transmitted comes from the speaker's personal experience and expertise) and *reporting-type evidentiality*. The distinction between the two is illustrated in the examples:

(17) E soare, **probabil** n-avem nevoie de umbrelă. [din semne]/It's sunny, we **probably** don't need an umbrella. [from signs]

(18) E soare, **vorba meteorologului**, n-avem nevoie de umbrelă./It's sunny, **the weatherman said**, we don't need an umbrella. [deductible from outward signs, from said]

The third level of classification: *non-deductive evidentiality* includes *inductive evidentiality* (information is obtained by a reasoning that starts from observing a particular fact to general) vs. *non-inductive evidentiality* (reasoning is produced by the speaker on the basis of certain elements that do not directly lead to a particular conclusion).

(18) **A venit toamna, iau umbrela în geantă.**/Autumn has come, **I take the umbrella in the bag.** (inductive evidentiality)

(19) **Să iau umbrela dacă e septembrie?**/Should I take the umbrella if it's September? (non-inductive evidentiality)

Fourth level of classification: *non-inductive evidentiality* is divided into *explanatory evidentiality* (there is evidence to support an assertion) vs. *non-explanatory evidentiality* (information is obtained by means other than observation).

(20) Oamenii au pelerina, deci iau și eu umbrela./People **have capes**, so I take the umbrella. (explanatory evidentiality)

(21) În rețetă, erau menționate 20 de minute, nu 30, cât l-ai lasat tu la copt./**In the recipe, there were 20 minutes, not 30, while you left it to bake.** (non-explanatory evidentiality)

The fifth level of classification: *non-explanatory evidentiality* is, in turn, divided into *abductive evidentiality* (information is based on intuition or dream) vs. *non-abductive evidentiality* (information comes exclusively from reasoning and memory that the speaker has about other facts);

(22) Nu mai plec cu mașina, m-am întors din drum, asta poartă ghinion./I'm not driving anymore, I'm back out of the way, **that's bad luck.** (abductive evidentiality)

(23) Mi-am luat o carte de rugăciuni în penar, am examen astăzi./I got a prayer book in my pen, **I have an exam today.** (non-abductive evidentiality)

Sixth level of classification: non-abductive evidentiality breaks down into *evidentiality that tests hypotheses* (the information transmitted is put in relation to rules or rules) versus *analogical evidentiality* (evidence of the if type).

(24) Dacă iau o carte de rugăciuni la examen, o să am mai mult noroc./If I take a prayer book for the exam, I'll have better luck. (analogical evidentiality)

### Conclusions

The term *evidentiality*, literally, is based on the notion of evidence: the source on which the speaker expresses information in the statement – whether he saw the event happening, he did not see it, but heard it, he made deductions based on general knowledge, or he was told about it.

Languages distinguish differently direct and indirect evidentiality and, depending on the linguistic level, they can be marked either at the grammatic or semantic level.

As a common feature of the languages in which this grammatical category is expressed, visual samples contrast with non-visual, inferred or reported. It is also worth noting that the evidentiality has nothing to do with the expression of the speaker's responsibility or attitude towards those stated, so the overlap with the epistemic area may be the subject of future research.

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# “UNE CHAROGNE”: ALTERNATING BETWEEN LIFE AND DEATH

**Bianca-Andreea VASILE**

*University of Craiova, bianca.andreea.vasile@gmail.com*

## **Abstract**

One of the most controversial poems of all time, “Une charogne” has always managed to limit the number of its readers. The following paper aims to analyse Baudelaire’s depiction of a lifeless body that might flaunt the reader’s expectations at first, but that is one of the poet’s quintessential works, in which the corpse is destroyed and recreated, remarkably embracing the author’s idea of *spleen et idéal*.

## **Keywords**

carion, *memento mori*, disgust, spleen, idéal

## **1. Introduction**

The image of unaesthetic, disgusting dead bodies, sometimes even described whilst rotting, had been put on the map in the works of the early modern period. Variety, first and foremost, represented the primary source of fascination, whereas beauty was not very gripping to the audience. Successful renderings of unattractive themes were considered a feature of genius as one might discover by looking at the grotesque drawings of Leonardo da Vinci [9] (pp. 127-136), which, on the one hand, may cause aversion, but, on the other hand, could be considered – as Baker suggests - to be “hybrid grotesque forms [...] characterised by the duality of response they evoke, encompassing both pleasure and disgust” [1] (p. 27). Albeit - as Boddice emphasizes – disgust may vary, restraining in this way the field of anticipated reactions in this way [3] (p. 63), the dehumanized image of a lifeless body is capable of causing aversion. Despite the facts mentioned above, one should attempt to look at the scene from various angles before regarding it as disgusting, as Boddice also highlights:

*In order to be horrified, and in order to be able to be disgusted and to turn away, one first has to come close, engage all the senses, comprehend the scene of death and defilement, reflect on one’s past experience of doing such things without thinking or without conscious*

*contemplation of the frame in which the scene is now presented, and only then, turn away in disgust.* [3](p. 64)

An alternative viewpoint is established by Hartnell, who refers to the importance of cross-reference when discussing a subject, presenting an example to support his idea: the visitors of a museum were asked to imagine themselves living in the time of the *Renaissance*, before then being asked to imagine themselves in the *Middle Ages*. The museum recorded each verbally transmitted message in order for it to be analysed:

*Responses to the renaissance, recorded verbatim by the museum, were bounteous. People seemed genuinely contented, filled with a happy wonder:*

*I'm in Florence walking by the river at midday. It's peaceful, I'm smiling. I'm an artist's model and he's sculpting the Madonna and Child.*

*- The sunshine sparkles, there's a little lake. There's philosophy, people sitting round talking about politics, books. Music...I want to stay and dream*

*Sounds lovely. But for the same people, envisaging the medieval world meant that things quickly turned sour:*

*- There are soldiers, peasants, high castles, muddy lowlands...Black Death and Plague are all around. It's raining. People are drunk on mead and fighting among themselves. The artists are not respected.*

*- I'm in a dungeon wearing a potato sack and it's night. It's cold, there are rats. The windows have bars at floor level. I stole some potatoes for your newborn child.* [7] (p. 2-3)

Although one may be understanding towards the persons' opinions regarding the alleged *Dark Ages* the author insists on extending the scope, on looking "beyond caricature to the nitty-gritty detail of life"[7] (p. 5), a method by which "we will always discover there is another story to be had beyond that of a backward, muddy Middle Ages" [7] (p. 5).

The purpose of the above-mentioned examples is not only to attenuate possible later reactions, but also to reflect upon images that may disrupt the viewer's common perception of Baudelaire's poem "Une charogne", and, to give a different answer, one which has lain hidden in the back of the abominable details of a decaying carcass, for – as Sontag points out – "[...] images of the repulsive can also allure. Everyone knows that what slows down highway traffic going past a horrendous car crash is not only curiosity. It is also, for many, the wish to see something gruesome" [15] (pp. 95-96). Therefore the paper will target and analyse the alternating image of the corpse that seems to make a dent in the memory of the creative self.

## **2. The carrion: the pivot of life and death**

The detailed image of the carcass which is painted by Baudelaire unveils the following contradiction: animated – unanimated. To the disgusting details regarding the corpse's posture or smell [2] (p. 212) – that, as one can already deduce, outline a picture of death – other elements – such as flies and maggots [2] (p. 213) – are added, elements which belong to the essence of the described scenery and seem to reanimate the deceased:

*Les jambes en l'air, comme une femme lubrique,*

*Brûlante et suant les poisons,  
Ouvrait d'une façon nonchalante et cynique  
Son ventre plein d'exhalaisons.*

*Le soleil rayonnait sur cette pourriture,  
Comme afin de la cuire à point,  
Et de rendre au centuple à la grande Nature  
Tout ce qu'ensemble elle avait joint;*

*Et le ciel regardait la carcasse superbe  
Comme une fleur s'épanouir.  
La puanteur était si forte, que sur l'herbe  
Vous crêtes vous évanouir.*

*Les mouches bourdonnaient sur ce ventr putride,  
D'où sortaient de noirs bataillons  
De larves, qui coulaient comme un épais liquide  
Le long de ces vivants haillons.*

*Tout cela descendait, montait comme une vague,  
Ou s'élançait en pétillant;  
On eût dit que le corps, enflé d'un souffle vague,  
Vivait en se multipliant.<sup>1</sup>*

This artistic ability to describe the process of decay in such a complex and provocative manner is not necessarily restricted to its technical qualities, but, as Ann Kennedy Smith suggests, it “has its roots in a frustrated literary impulse” [14] (p. 190).

Reading the poem, one discovers that everything is bathed in sunlight. In the bright summer morning the path on which the couple is walking will not be sun-kissed, as we would probably expect, but will change into a living hell. This chiaroscuro method, whereby Baudelaire throws the spotlight on the lifeless body, is meant to expose every feature of the encountered corpse, while other, less relevant input is kept away from the shining sun. The vindicative feature of the celestial body is shattered; the sun becomes a butcher ready to convince us of its power and one should take into consideration that if we have a butcher, there should be a sacrificial lamb too<sup>2</sup>. In other words, “cette pourriture” [2] (p. 212), the weak link of the entire poem is subjected to the sun’s radiation. The godlike sun “that asserts the change-over”[8] (p. 35) manages at the same time to create and destroy, to enhance and deform beauty, to bring into being and to put to death.

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<sup>1</sup> *Legs in the air, like a whore – displayed, / indifferent to the last, / a belly sick with lethal sweat / and swollen with foul gas. // The sun lit up that rottenness / as though to roast it through, / restoring to Nature a hundredfold / what she had here made one. // And heaven watched the splendid corpse / like a flower open wide - / you nearly fainted dead away / at the perfume it gave off. // Flies kept humming over the guts / from which a gleaming clot / of maggots poured to finish off / what scraps of flesh remained // The tide of trembling vermin sank, / then bubbled up afresh / as if the carcass, drawing breath, / by their lives lived again // [2] (p. 35)*

<sup>2</sup> as Schiller implies in "Die Räuber": "Wo ein Brutus lebt, muss Cäsar sterben"[13] (p. 118)

The relevance of the artistic portrayal is expressed not only through the scrupulous descriptions of the various stages of decomposition, but, as Ghiță states, it also targets the junction between “the one that perceives and the object that is perceived” [6] (p. 30). In the first stanza the lyrical *I* is trying to cast their mind back to the moment of the morning stroll, in order to access and reconstruct the information from memory, for, as Marder underlines, “the only way to combat this eviscerated past, empty present, and endless future is by cutting up time and filling it with memories” [11] (p. 37). However, one has to not only take into account the unsteady character of memories, but also that “although it is extremely rare for a memory to form “naturally” – without willful provocation and/or external stimulants – in those rare cases where this seems to occur, Baudelaire expresses the quasi-miraculous fragility of such an event through the felicitous fleeting beauty of the final moments of the setting sun.” [11] (p. 38). This phenomenon can also be identified in “Une charogne”, but the quasi-miraculous moment is no longer the sunset, it is in fact the bright morning sun. With the inclusion of another character in the process of recalling the occurred event (*Rappelez-vous*), the creative self tries, on the one hand, to extend the duration of the episode, in order to give himself time to put all the pieces together and to reconstruct the whole puzzle as accurately as possible, but, on the other hand, he is also trying to acknowledge and convince himself that the past incident indeed occurred:

*Rappelez-vous l'object que nous vîmes, mon âme,  
Cé beau matin d'été si doux:  
Au détour d'un sentier une charogne infâme  
Sur un lit semé de cailloux.*

The detailed description of the rotting corpse, initially considered by the creative self to be an *object*, distorts not only the depiction of a wonderful summer morning, but also the reader-response criticism. The mismatched analogies gradually disrupt the harmony and exacerbate the reader's shock: *âme/infâme*, *porriture/Nature*, *ordure/nature*, *infection/passion*, *vermine/ divine* [5] (p. 75).

The *Weltanschauung* now follows the corpse, which puts on different masks: “une charogne infâme”, “femme lubrique”, “cette pourriture”, “la carcasse superbe”, “le corps”, “ce monde”, “les formes”, “cette ordure”. From a disgusting element, the carrion is praised, it comes into bloom just like a flower (“Comme une fleur s'épanouir”) and with the assistance of other entities (“les mouches”, “larves”) it creates “ce monde”, only eventually to (re)convert into an unspectacular form, a shadow, a metaphor of degradation (“ordure”).

Therefore the early morning walk, which had seemed to have been taking place during a non-historical period of time, is paused aggressively when the couple sees itself confronted with the imprint of death: “Au détour d'un sentier une charogne infâme”. The traditional *memento mori* is renewed by removing the idea of redemption, as Lloyd highlights, “showing how the putrid carrion will be recycled by Nature. The oozing particles will multiply and, in time, metamorphose into the swirling grain, winnowed in a sieve: dust to dust, allowing, however, for the possibility of *re*-composition through memory and art.” [10] (p. 37).

The protecting and luxurious nature that seemed to sweep and hide the pair of lovers, peculiar to Romanticism, switches places and turns into a morbid frame. The inanimate body discovered at the centre of this nature is – to give Stendhal's opinion about novel – “a mirror that has been carried alongside of a road roamed around by many people” and one should

acknowledge that “it – the carrion in our case – sometimes reflects the serenity of the blue sky, and sometimes the dirt from the muds on your road “ and, instead of blaming the mirror one should accuse “the road on which the mud is, and, especially, the administrator of the road that lets the water to lie around and thus transforming into mud” [16] (p. 373-374).

In other terms the cadaver represents – as the philosopher Liiceanu insists when analysing Plato’s character Phaidros - “the passive principle of the spirit, the element that receives a configuration only when it is in the scope of an influence” [12] (p. 23). Thus, Baudelaire chose to exhibit the body - or, as we will find out, one particular part of the body – in the light of the blazing sun, forcing the carrion to bloom just like a flower (“Les jambes en l’air, comme une femme lubrique, / Brûlante et suant les poisons,”; “Et le ciel regardait la carcasse superbe / Comme une fleur s’épanouir.”). This *nonchalante* process, by which the (supposedly) dead woman is spreading her legs, precisely in the way a flower opens its petals, is connected with the two major symbols as follows: similar to the flower, which supports the reproductive organs and opens naturally at the least touch of the sun, one is also offered the opportunity to observe the rotting body. This diversion underscores the equivocal character of nature, on the one hand, while, on the other hand, according to DalMolin, it surrounds the main area of interest by cutting out all the irrelevant body parts, focusing here on the lower part of a female body:

*What the male artist and analyst do not comprehend about femininity, about woman’s enigmatic self, her sublime beauty, her magic appearance, her reproductive body – what, in other words, they cannot assimilate – is cast as dangerously alluring, simultaneously appealing and repelling, engaging and enraging. As Baudelaire, Truffaut, and Freud cut into the magma of the female body, their initial objective is to break her defiant and beautiful body, to control and rechannel her energy to fit their male desire. [4] (p. 3)*

In this particular case, the pen splits off the body, but it bypasses the most vulnerable and powerful core of a woman’s body: the womb. The description of the carcass stops at this pivot, for this central piece is simultaneously rotting and brought back to life, it becomes unanimated and reanimated, it is the symbiosis of *spleen et ideal*.

### 3. Conclusion

In conclusion, it should be said that although the description of the rotting body may be repulsive, one should also take into account, as my analysis has tried to show, that the decomposing carcass manages to create a whole new universe, wherein death and life may cohabit.

In the beginning one might have thought that each scattered detail of the decaying body had been placed there in order to shock the reader, but, as it turned out, the disgustingly described cadaver became rather a victim, an element which had had to suffer and change in order for it to be blended in well with the nature and the poetic idea. The sun and the creative self are the ruthless judges that burn and cut off the body, laying great stress upon its vulnerable condition.

Therefore the paper insists on readjusting the paradigm in such way that one might focus more on the anatomy of the depicted corpse.

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# DISCOURSE FEATURES IN INSTITUTIONALIZED CONTEXTS

Corina VASILE

*University of Craiova, corinavasile@hotmail.com*

## **Abstract**

We start from the assumption that institutions are structured by the systematic use of specific types of discourses. The paper will focus on those discourse features that would define institutions and turn their discourses into powerful, meaningful communicative entities, such as universities. We shall address language as a means to establish discursive models which use altered knowledge to adapt to the institutional objectives. We shall equally dwell on the importance of space, time, causality, intentionality, and participants in producing an adequate institutional discourse, as well as the connections between creativity, context and discourse with all the previously mentioned elements. To go further, the paper will also look into textual interpretations through language and discourse creativity (inter)connections with discourse analysis.

## **Keywords**

Context; creativity; institutional discourse.

## **1. Introduction**

There are entities in society that are self-generated and organized: enterprises, churches, universities or professions in general. Such entities which may be termed *organizations* or *institutions* communicate using cognitive viewpoints, whether they are beliefs, rules or assimilated social convictions [1] all done through talk, considered to be the most important tool in communication. It is through talk that the everyday communication is conducted, and so it is through written or spoken utterances that institutions are ordered and recreated in existence. Discourse features can tell us more about how institutions function, as most of our conversations are regulated by convictions and social rules of communities, with obvious institutional implications [1]. Given the numerous sorts of social altering happening all the time, it is essential to know how institutions function, and to understand the social actions, discourse plays an important role. This will change according to the context change, also

bringing forth changes at the institutional levels. The context is rendered through any type of situation where individuals interact to communicate and convey meaning to an institutionalized activity, whether it is to produce or to receive knowledge. Social interactions infer discourse productions and comprehension processes. The language we use may affect the understanding and the exchange in conversations. This is when creativity comes in action, as we need both language and discourse creativity to display powerful messages in institutionalized discourses. As such the producer can take into consideration space, time, causality, intentionality, and protagonists to create coherence through expressions, cognitive alternatives and textual manipulation.

## 2. Tools of discourse management

Discourse, seen as a coherent productive and interactive activity depends largely on different types of archived knowledge that come to sustain the grammatical rules that apply to every discourse:

“Two aspects of communicative knowledge closely related to one another are *expressive* and *social*: the ability to use language to display personal and social identities, to convey attitudes and perform actions, and to negotiate relationships between self and other. Others include a *cognitive* ability to represent concepts and ideas through language and a *textual* ability to organize forms, and convey meanings, within units of language longer than a single sentence.” [2] (p. 54)

Expressivity, cognitivism and textuality will be central features in the coherence of any discourse, producing comprehensible ideas whose target is only to catch attention on matters of importance in institutions. Ideas are represented by language in use which becomes a social action always being changed and changing in turns. As such, discourses are continuously shaped by external experiences, so they have to continuously produce fresh, up to date meanings in their social actions, that is, in the language use, which becomes “constitutive in both conventional, socially reproductive ways, and creative, socially transformative ways” [3] (p. 134). Small instances of social interactions are representative for certain occasions, but they can become representative in the chain of events that would lead to a more targeted type of discourse that would be rendered through many “discursive events” linked by expressions, concepts and organized forms.

Fairclough states that there are “three dimensions” for discursive events: “a spoken or written language text, it is an instance of discourse practice involving the production and interpretation of text, and it is a piece of social practice” [3] (p. 136). Discourses determine the institutions seen not only as physical groups but also as entities, and institutions construct discourses. As such, there is a model to be followed when dealing with institutionalized structures: space, time, causality, intentionality, and protagonists. Van Dijk, Kintsch [4] and later Theriault and Rinck [5] recognize these as models that can mentally prioritize one discursive scope. They argue that these “situation models” are necessary to explain coherence, co(reference), effects, or knowledge, all necessary to develop comprehensible discourses. Bangertter and Cornelissen state that discourse can be discussed in terms of textual built portrayal of social world, having space, time, causality, intentionality and protagonists as key elements [6]. We admit that such models can become tools in dealing with time, space, the protagonist’s intentionality in the so called communicative “blocks”, as they appear in



organizational entities. Their purpose is to establish a common ground for the organization's members to analyze a particular discourse, inside or outside their group, correctly, or at least more appropriate to the target meaning. Individual members can then interact with other members who have shared and combined their understandings from discourses using the models known.

Expressing slightly different opinions, several scholars - Chia, Fairclough, Van Dijk and Mayr - identify discourse as genres, which is language used in certain social activities or areas, with distinctive knowledge approach. Van Dijk and Mayr assimilate discourse with a manipulatory feature that all discourses have, whether individual or not. It is a question of power and determination on the part of the addresser to make the reader or listener acknowledge what is intended, shaping the way reality is perceived. To understand discourse we need to understand its "environment" [7] (p. 361), the setting, therefore the context to which it is allotted. Hence, Mayr focuses on the *institutionalized discourse*, underlining its manipulative feature in a context that is well perceived by its members who must render deliberate ability to force a particular understanding, taking into account the audience's knowledge and the social context. We must agree that, due to the given facts, institutions, through its members, must use procedures and rules that can turn their discourses into acknowledgeable, meaningful pieces of communication. We then go back to Van Dijk and Fairclough's views of typical genres in analyzing discourses. Moreover, these researchers determine the importance of genres on the realities that discourses should enhance or not with the help of organizational rules and procedures, where institutional activities play an important role. Chia and Mayr claim that discourses are productions of various social realities, written or spoken, in a specific time-space so that they exclude other worlds outside that time-space: "discourse acts at a far more constitutive level to form social objects such as 'organizations' by circumscribing selected parts of the flux of phenomenal experiences and fixing their identity so that it becomes possible to talk about them as if they were naturally existing social entities" [8] (p. 514).

Therefore, we must agree that discourses form the organizations, such as institutional ones-universities, connecting natural realities into a whole, creating the so called group/organization/institution. In addition, discourses dominate institutions and also promote them [9] through grouped individuals that use specific language to properly promote. What is more, the power that generates the manipulative institutional feature comes from discourses and the language used in them. We speak about rules that turn institutions in what they are, structuring them into meaningful units.

### 3. Contexting creativity

Kress and Van Leeuwen [10], Cook [11] and Hoey [12] relate language and creativity with discourse analysis, with a clear-cut distinction between *creative* and *ordinary language*, whereas Bhatia and Jones connect *creativity* with socio-cultural and critical characteristics of discourses. Creativity is a feature of language use, in the fact that language users do not only reproduce, but they can also recreate and (re)contextualize realities in their communications. Although it can be taught, creativity can help in specific social contexts, to create new identities and relationships, establishing the power needed in institutional discourses.

There are two approaches towards creativity:

- creativity and its relation with language;
- creativity and discourse.

The first approach refers to the connection between small and big units in a text, analyzing how they form the text, while the latter refers to the social, concrete actions that individuals use to turn the texts into meaningful pieces of communications.

Creativity is used to analyze literary and creative works or to explain and understand everyday conversations, both texts and their relation with the social world are analyzed [13], [14]. Stylistically speaking, creativity refers to the outcome of formally used language, from the pragmatic or conversation analysis angles, as well as the “speech act theory”, it refers to the connections created between the readers and their targeted discourses [15]. As such, we believe that the reader’s mental (re)creations of realities are essential parts of interpreting institutional discourses, along with personal and institutional/ organizational knowledge structured by principles and rules. Cook [11] and Carter [16] challenge the notion of *creativity*, arguing that it is attributed to exceptional people who are all dependent upon other people. Consequently, we tend to believe that “exceptional” is a too powerful word to use in reference to creativity, which is a feature that all people can inherit, learn or willingly / unwillingly assimilate in a type of organization, institutions included. In addition, if we refer to language use, typical words and phrases are used in specific organizations/ institutions, individuals being familiar with them, so their interpretations use their own ability to (re)create worlds.

As far as discourse is concerned, creativity depends on the assumptions applied to analyzing it. Language also plays an important role, but it is placed in a more widely area, that of social (inter)actions, where knowledge is permanently (re)constructed by individuals’ real experiences [16], [17], [18]. Jones puts forward the idea of “pattern forming and pattern re-forming” [15] (p. 421) drawing on Carter, as distinguished in spoken creativity, and we would add in written as well. Such patterns are formed through the use of figures of speech such as metaphors, hyperbole or idioms. We agree that through the well-known patterns, creativity can be consciously realized, and it can be easily re-created, forming discursive genres.

Language is ultimately used in expressing visible, specific actions set in specific contexts. The notion of *context* has been largely studied semantically, pragmatically, or from a sociolinguistic perspective, being originally set as an accompanying text, words that introduced and ended the target text [19] (p. 3). Later, linguists determined that it is more related to the socio-cultural aspect of communication, historically (pre)determined. So, it needs to be connected to the real world and therefore, having an obvious dependence shown in creativity, the way real things are (re)created. “Context models” [20] or “patterns” [15], [16] are delimited, which would allow people to use information in speaking, just as Sinclair advocates “special model for discourse” [21] (p. 12). Creativity works through contexts that set specific patters as well, modelling the intrinsic text patterns we were referring to previously, which are continuously changing due to the social change. We must undoubtedly assert the importance of such an interdependence and interrelation between the setting and creativity. The additional contexts would deliver exchanging ideas, working collaboratively toward a proper creational context.

People believe that the statements of their interlocutors are relevant, coherent, and appropriate to the given occurrences. Creativity is imposed when the statement is not perceived well in institutional discourses. This is done through interpretation which is presumed to be coherent, relevant and appropriate, but the truth is that it is context that forces a certain language use. Due to the multiple meanings that words can entail, the correlations,

so as to make coherent interpretations, relevant to the subject matter, might be difficult to attain. Hence, the numerous possible (re)creations of language use, and also the multiple forms discourses can get. Asoulin [22] and Hart [23] both assume that creativity can re-contextualize discourses in a manner that they would entail power. We agree that to a certain level this is even a necessity to get the meaning out and make it properly understood by people.

### Conclusion

Institutions are interconnected with the discourses they display. In order to have a good structured discourse which will accurately render the intended meaning, we need some stable characteristics to follow, such as expressivity, cognitivism and textuality to ensure coherence and produce comprehensible ideas. Ideas are created by language use, which makes use of representations from the real world. If we speak about the real world, then we must assert that the setting, i.e., the context plays an important role, but because the continuous change of realities, such contexts change as well. Needless to say that we need a certain amount of creativity to both interpret and produce discourses. As such, institutionalized discourses can be easily (re)created, as long as we stick to some predetermined procedures and rules that would also lead to a powerful message, and by that we understand a meaningful discourse, whose aim is accomplished by all its institutional features. Dealing with institutionalized discourses imply managing space, time, causality, intentionality and participants, and we admit that context, language and creativity can organize these into powerful discourses.

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# ASPECTS REGARDING SÂNMEDRU'S FIRE IN THE AREAS OF ARGEȘ AND VÂLCEA COUNTY

Alexandru ZAMFIR

*University of Craiova, alexandruzamfirmv@yahoo.com*

## **Abstract**

The paper deals with aspects of Sâmedru's Fire Festival, highlighting certain differences encountered in the ritual practice in different communities. We shall focus on the features of the ritual that are specific to each place, where the ritual practice is still practicable. The paper is based on field research, conducted through the interview and thorough analysis of documents and evidence provided by the interviewed subjects.

The field research is based on participative observation and archive document analysis in order to reconstruct the ritual practice. The comparative analysis of the sequences that make up the custom concerns the main axis of reconstructing the ritual so as to take note on the elements that have survived in time. The data were collected by writing, taking photos and audio recording the conversation with the members of the community that was investigated. Essential details of the props elements, their symbolic value, the social representation of the ritual and also the gestures that have ritual value for the participants will be presented briefly in our paper.

## **Keywords**

folk holiday, fire, folklore, custom, Sâmedru

## **1. Introduction**

The custom related to the holiday of Saint Dumitru, also known as the Fire of Sâmedru, is popular nowadays due to the fact that it was transmitted from generation to generation, being a practice carefully elaborated and fulfilled in the studied communities. Based on the research carried out in the field, it was observed that the origins of the ritual are found in the communities of shepherds, reaching nowadays to be celebrated at macro level, by the whole village regardless of its components.

The present research was carried out in 2020, in special conditions, taking into account the situation created by the outbreak of the Coronavirus pandemic and it observed the neighbouring areas of Argeș and Vâlcea.

The investigative techniques used during the research are: analysis of written documents and interviews with members of the community.

On the eve of the Saint Dumitru feast, the fire of Sâmedru was lit, the popular tradition mentions revitalizing fires over which children and young people jump for health. A few young boys were looking for a large fir tree, which they placed in a hollow made in the ground, which then they filled with thin splinters and branches to help the burning. After the church bell rang, a child threw fire to light the fire. During this time, the whole community gathers around the lit fir tree, sharing their thoughts and carefully observing the end of the ritual.

The atmosphere is festive and at the end of the night the young members of the community were also responsible for completing the ritual.

According to older people, as far as myths and legends are concerned there are presented four elements without which life could not exist: air, earth, water and fire. According to the research, the original source of fire was lightning, so that later Neolithic civilizations controlled the techniques for making it, about 7,000 years ago BC.

The fire had a fertilizing function for farmers, the first of whom used it to burn the fields in order to cultivate them, this action unconsciously allowing the enrichment of the soil with the ash resulting from this burning.

The exploitation of fire by the civilizations that followed led to the creation of ceramic vessels, the processing of bronze and later iron. As for the immaterial culture of other civilizations, fire was the instrument by which "mankind overcame the phase of barbarism, distinguishing oneself from the animal world."<sup>1</sup> Existing in most theories: religious, philosophical or mythical, fire has symbolized over time in the traditional mind, the element of major importance.

From a symbolic point of view, fire has a wide and plurivalent symbolism, fulfilling the role of catharsis, a solar role, a fertilizing function, a protective one but also a destructive one. At the level of popular perception, fire has been attributed two hypostases in antithesis: as a companion of man but also as an enemy, symbolizing on the one hand the existence and on the other hand the lack of life. Fire is frequently recorded in ancient customs as related to the most important aspects of a person's life: birth, marriage and death.

The ecclesiastical heritage of the Romanians gives fire an important place, being found one by one in the beliefs, superstitions, customs, traditions, magical incantations and mostly found in the popular mentality.

Viewed from another perspective, at the level of religious consciousness fire is assimilated as a holy item, a creation of God and Jesus Christ; the first fire was made of flint and *amnari*, especially for beings living on Earth, it was offered to humans for their comfort and in order to be exploited in various jobs. This feature increased its influence, automatically creating a system in which many of the myths and beliefs of the Romanian people related to fire are found. In order to strengthen such a statement, a series of superstitions from the area of Oltenia bear witness, such as the one related to the spitting in the fire which automatically attracts the filling of bugs around the mouth of the one who commits such a harmful act, also

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<sup>1</sup> Germina Comanici, Alexandru Popescu și Lia Stoica Vasilescu, *Revista de etnografie și folclor, Focurile de peste an*, Editura Academiei Republicii Socialiste Române, Tomul 16, Nr.1, București, 1971, p. 71.

hitting and crushing the embers entail a lot of unwanted deeds, just as for a woman extinguishing the fire in the hearth is a bad sign.

In addition to myths and superstitions, the term ritual fire appears in the folklore literature. The ritual fire is marked mainly on certain holidays with a fixed date that are found in the popular calendar, with a special emphasize on those that delimited the four divisions of seasons (summer, autumn, winter and spring). The fires that were lit at the set time did not automatically lead to the conclusion of the entire repertoire of its hypostases, because the mere presence of the ritual fire is an inexhaustible source of meaning.

A special feature of ritual fires is given by the fact that in most cases, the holidays are distributed in a compact manner, indicating situations in which they end or precede an important time interval of the year closely related to agricultural work.

According to the Orthodox calendar, fixed-date holidays are as follows:

Saint Basil - January 1;  
Epiphany - January 6;  
Martyrs - March 9;  
Alexiile - March 17;  
The Annunciation - March 25;  
Saint George - April 23;  
Saint Dumitru - October 26.

Apart from the fixed date holidays, the ritual fire is also found on certain spring holidays, as they are called by the people, spring being the season in which those are celebrated, around important holidays: on Saint Toader, on Palm Sunday, on Good Wednesday, Good Thursday, Good Friday and Good Saturday, all these days of great celebration for Orthodox Christians have as a common element the Holy Easter Holidays. In these ritual fires the participation of the community is limited to a certain number of people.

As far as the ritual fires from The Ascension Day, Saint George's day and the day before the fasting are concerned, they are made only by men; while the fire on Good Thursday is lit only by women, hence the name of the ritual in certain areas is Joimărele or Joimărițe. Things change when it comes to the fires from Măcinici and Alexii, these are fires with the role of cleaning the lands of each household, being made with a strict delimitation, not being a collective activity, but rather limited to members of a family and in a well-defined perimeter.

Of all the holidays in which ritual fire is used, the research will focus on one of them, namely: the ritual fire of Saint Dumitru or, as it is also known among the people, the Fire of Sâmedru, Sumedru, Sânt-Medru, Sîn-Medru, Sumiedru, Sumetru, Samedru etc. celebrated on the eve of St. Dumitru's Day, on October 25<sup>th</sup>. Because this ritual is very different in terms of ethnographic areas, this study will focus mainly on the ethnographic area of Vâlcea and its adjacent areas: Argeș and Sibiu.

About St. Dumitru, the Fountain of Myrrh, also known as the Holy Great Martyr Dimitrie, the data mention that he comes from the city of Solun (Thessalonica), he was a great Christian martyr, he became in the third century the saint of the military and lived during the reign and Diocletian. The martyrdom of the saint took place around 306.

The branch of theology that deals with the lives of the saints mentions the fact that Saint Dumitru was a deacon, his maritization taking place during the persecutions against Christians in the period of Diocletian or, according to other sources, of Galerius. According to other information, Saint Dumitru was an aristocrat and due to the fact that he preached

Jesus Christ he ended up being killed with a spear. It is celebrated by both the Orthodox and Catholic Churches on the same date, October 26<sup>th</sup>.

## 2. Description of the custom

Sâmedru's fire, which takes place on October 25<sup>th</sup>, represents the nocturnal ritual of regenerating the calendar period, similar to the party given to celebrate a new year. In the popular tradition it is said that Sâmedru is the representation of winter, that is why he "locks the summer and takes the leaves from the forest"<sup>1</sup> just as Sângiorz is known as his brother and the symbol of summer "locks the winter and gives the leaves back to the forest"<sup>2</sup>. Hence the fact that the two, Sâmedru and Sângiorz are the mythical representatives of the two seasons, winter and summer, having a strong impact in terms of customs, especially among shepherds.

The evening of October 25<sup>th</sup> is the time to light the ritual fires, an occasion of cheerful acts and a great celebration for the communities where this ritual was marked. The place of the event differs from one area to another, in some places a hill, a field, a certain alley is chosen, but in most cases this ritual takes place at crossroads, never inside the household, at this practice the whole community is welcomed to assist. In most cases, when the "sacrificed" tree is mentioned in the evening of Sâmedru, the fir and the alder are the trees the community is thinking about. The tree to be burned was chosen on the eve of the feast by some young boys who, after returning from the forest, made a small hollow, fixing it perpendicular to the established place.

The evening before held some particularities, the lads participating in the ritual of cutting and "replanting" the tree were appointed by the community to guard the tree so as not to lose its purifying power, this ritual being found mainly in Argeş area. At dusk, the villagers gather at the established place and Sâmedru's fire is lit, the participants are part of different age groups, from children to the oldest villagers.

In some areas of the country, the villagers made the connection between the ritual fire dedicated to this day and "the heat of July and August or even the fact that the earth is lit on this day."<sup>3</sup> Also, on this night one could anticipate the weather in the next period, as a foreshadowing sign was the way the sheep sat when the night was close, if they all sat in one place it meant that the coming winter was going to be harsh, but if each sheep sat elsewhere, this was a sign that the cold season would be mild.

In terms of customs, in the area of Oltenia this event is a day of great celebration in which work is totally forbidden; if someone violates the ban it is believed that his cattle will be eaten by wolves. Among those who deal with gardening, there is a tradition that garlic should already be planted as far as Sâmedru period.

Although it is known as the Fire of Sâmedru, it is not a single fire, but the number of fires fluctuates from one area to another, from two to five fires, in some areas burning as many fires as there were villages.

Following the field research, it was observed that in the areas where several fires were made, the children responsible for this were the children who, after making the fires, urged

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<sup>1</sup> Gabriela Rusu-Păsărin, *Calendar popular românesc*, Ed. Scrisul Românesc, Craiova, 2006, p.271.

<sup>2</sup> *Idem*

<sup>3</sup> Antoaneta Olteanu, *Calendarele poporului român*, Ed. Paideia, Bucureşti, 2001, p.450.



the others to participate in the ritual with the following wish: "Let's go to Sâmedru's Fire!", after this calling they jumped over the fire. The action of jumping over the fire was made in order to be healthy all the coming year, the same exhortation could be heard from the young people. The older ones watched this show during which the women shared products made especially for that holiday, usually the products served consisted of rolls, pretzels and even hot donuts (Vâlcea area).

In Oltenia and Muntenia the buns that were shared that evening were offered in memory of those who passed to the eternal ones, so the Fire of Sâmedru acquires the values of a funeral fire. Also on this night, women offer alms consisting of fruits: apples, grapes, plums, usually autumn fruits, or products made from dough: pretzels or rolls, are caught when "another candle is lit for children unnamed" "That is, for those who have been miscarried."<sup>1</sup> This gesture is meant to bring light to the other world to those who have gone out without a candle.

All these actions take place in front of everyone, the village priest is also present observing what it is happening, but without being able to speak because of the oath not to divulge anything from the confession. In some areas, when the fire is extinguished, a lit branch is taken, sometimes even embers that are to be thrown among the trees in the yard, revealing a protective function of this ritual.

### **3. Description of the custom in the ethnographic area Argeş**

Regarding Argeş County, a county located in the geographical and administrative area of the old Muscel, the event is a traditional holiday that is celebrated with great grandeur in the area of hill and mountain settlements belonging to the former Muscel County, except for the historical Argeş where the event is not celebrated. A unique thing is that currently in Argeş County this ritual is celebrated in the communities that in the past were part of the old Muscel County while in those that belonged to Argeş County the ritual is not celebrated although the two areas are very close to each other.

The preparation of the custom begins two or three days before when the boys from the village meet, wearing their festive clothes, go to the forest to choose a tree, most often it is a fir tree that will be the center of the funeral fire of Sâmedru.

In the popular tradition in this area, it is required that the boys gather a few days before designating the tree that would be sacrificed for burning so as to have time to apologize, as in the popular tradition in the area of Oltenia, Muntenia and some areas of Moldova are practiced with the fir tree used in the wedding ceremony or funeral rituals. October 25th was the date when the children together with the young people from the village started to bring the chosen tree to the established place in order to practice the ritual.

The location of the funeral pyre was a special concern, it was usually placed on a ridge of a hill in the immediate vicinity of the village, the most important condition was for the pyre to be taller than the church tower, this condition was respected by ancestral elders because it was believed that if it does not exceed the church tower it did not meet the tradition. Tradition refers to the old god who died by burning and after his death the new god was born. When the trunk was brought around the place where the fire was to be made, fir trees, branches, hemp, and dried straw were already brought and were used to decorate it.

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<sup>1</sup> Gabriela Rusu-Păsărin, *op.cit.*, p. 272.

The trunk was fixated to the ground so that it could fall off when it began to burn. Prior to the time it was put up, the trunk was adorned with satin and the branches which were already there. It was mandatory that the branches have been cut in that year. On the top there were put straws and dry branches. After the construction of the bonfire, it was immobilized with the help of three large beams fixed in the ground that were also covered in fir trees, the role of these beams was to support the fire as long as possible not to collapse while burning. The three woods burned first because they were covered with satin and dry branches and because in certain situations, they were anointed with fuel oil and lamp gas, easily flammable solutions.

With the first signs of the dusk, the villagers began to go to the established place wearing the clothes they wore on Sundays and on holidays to the church, the holiday clothes, the young people were ready to receive them properly, building benches from woven twigs so that the older ones could sit down throughout the ritual. The role of the women was to bring with them the products they were to share for those who had passed on to the eternal ones, and the men took care of the drink, bringing in brandies and some large glass vessels.

The end of the funeral ritual was marked by a great joy that was expressed through music and dances, the youngest took advantage of the circumstance by forming choirs from one place to another. The moment divided the community into two camps: the men talked to one side with a glass of drink in their hand, while the women in turn had discussions only they knew.

The wealthiest of the villagers brought with them animals which they sacrificed and then prepared in that place. The custom was that during the choirs certain people caught in the game shouted good or bad things about the juniors in the village, this happened without those who heard their name shouted to the others. When the tree fell under the consuming power of the fire, cries of happiness were heard, those present saw in the fire-torn tree the old god who had just been dethroned, making way for the young god to be born. Those who wanted to unite their destinies in that year positioned themselves in such a way that the bonfire fell towards them, this meant that they had been offered the blessing by the ancient god and that by the next Fire of Sâmedru the prophecy would be fulfilled.

The party that started was long, in some situations it lasted until dawn, during all this time the fire was never extinguished and was constantly fed with branches by children. The remaining left overs of the fire (the embers) were taken mainly by females who either put them in the ground or threw them in the yard, the explanation was that by this gesture and with the help of the remains brought from the ancient god who had just been burned they protected trees and crops from drought, disease and pests in the following year.

#### **4. Description of the custom in the ethnographic area Vâlcea**

In Vâlcea County, the celebration on the occasion of Sâmedru's Fire took place in recent years on an increasingly small area, this phenomenon gradually leading, unfortunately, to the loss of tradition.

Following the field research undertaken in the villages within the county, the most eloquent data related about the feast of Sâmedru were collected from Șirineasa commune, Șirineasa village and from Băbeni-Ungureni village.

Șirineasa commune is located in the southern half of Vâlcea county, on the lower course of the Luncavăț river, being made up of a number of five villages, Șirineasa village being the residence village of the commune. It borders in the east with the communes of Băbeni and

Ionești, in the west with the commune of Popești, in the north with the town of Băbeni and in the south with the commune of Pesceana.

The celebration on the occasion of Sâmedru's Fire, which takes place on October 25<sup>th</sup> in the village of Șirineasa, coincides with the Moșii de toamna or, as they are also known by the elderly, especially Moșii de Sâmedru, another important holiday for the local community, being marked on October 24, on the eve of Sâmedru. On this day after the church service, people go to the graves where they share packages of food and drink with those they meet in the cemetery.

Regarding the day of October 25<sup>th</sup>, the day when Sâmedru's fire is lit, the preparations start about two or three days earlier, when the lads of the village are divided into two groups, namely: some of them go to the forest where they cut a fir tree to be burnt and the others go to the established place of the ritual, this area was chosen at a crossroads where a deep pit was dug to place the fir tree which would be brought from the forest. The criterion by which the tree was chosen was related to height, it had to be one of the tallest fir trees so as to be burn as long as possible.

### **5. Custom investigation techniques and synthesis of collected data**

The field research was based on participative observation and archive document analysis in order to reconstruct the ritual practice. Direct interviews with informers of many different ages offered the possibility of collecting information and also the comparative analysis of the sequences that are part of the ritual. The detail of the details was made by writing, taking photos and audio recordings of the conversations with the members of the community that was investigated. By synthesizing the data collected through field research we can briefly present the props elements, their symbolic value, the social representations of the ritual acts and also the gestures the carry ritual value for the participants.

For the locals this holiday had a great significance, the women made the preparations in time, preparations consisting in choosing the clothes to wear, the snacks that were offered as alms that evening, the men also prepared the drinks that they took with them to give them alms for the souls of the dead. We also saw such preparations in the yard on the big days: Easter, Christmas and every Sunday before leaving for church, when before leaving the house my mother checked each of us if we took the "good" clothes, if we have our hands clean, it was a general inspection, and even the eldest of the brothers obeyed without saying anything about this control.<sup>1</sup>

The ritual that was to be put into practice continued by fixing the fir tree, this took place, most of the time, on the day before the feast, when this time the lads, who had divided into two groups, gathered to fix the fir tree in the pit. After fixing, the tree had to be well anchored with wires that were stuck in the ground so that it would not fall due to the wind and to withstand as long as possible under the flames that would encompass it. In the village of Șirineasa, the tradition was that no villager should go to the place where the Sâmedru fire was made until they were invited by children walking on the streets from gate to gate, making a lot of noise and urging the villagers to leave the house with the wish: "Come to the fire of Sâmedru!" After the group of children finished the invitations, the villagers began to go slowly to the place where the tree would be cremated, even the oldest of the villagers took part in the ritual.

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<sup>1</sup> Informant: Țambrea Maria (82 ani), comuna Șirineasa, sat Șirineasa.

While the fir tree was burning, the villagers who were usually invited to the weddings that took place in the village to sing were still bringing their instruments to maintain the atmosphere, some lyrics were improvised on the spot for a boy or a girl. The atmosphere was one of celebration in which everyone laughed and felt good, the fire being constantly maintained with dry wood. The fall of the tree under the consuming power of the fire was a sign that the party was coming to an end, the older ones were beginning to retreat one by one to their own homes. The youngest remained to continue the party until dawn.

In the village of Băbeni-Ungureni, the tradition related to Sâmedru's fire has a special story. The village of Băbeni-Ungureni is part of the area of Băbeni, the origin of this village being related to the Transylvanians from the area of Mărginimii Sibiului, especially to those who lived in Jina commune. Due to the persecutions that took the Romanians suffered in Transylvania, including the Border of Sibiu, during the period of Austro-Hungarian domination in the 18th century, a large part of the families that inhabited those areas were forced to seek refuge elsewhere. This refuge was found in the southern part of the Carpathian Mountains, where settling down, over time they formed new villages, being baptized "Hungarians" by the inhabitants of those lands that called themselves "earthlings".

This phenomenon was not an isolated one, the historical data mention the counties of Argeş and Gorj as areas populated by those who fled from the oppression. Recognized as preservers of the traditions inherited from past generations, the "Hungarians" created a unitary community, in which the preservation of folk costumes, customs and traditions was, at least for the first generations, something that was sacredly respected. In terms of traditions, the research focuses on the Sâmedru fire in the village of Băbeni-Ungureni. This ritual was for a long time part of a real celebration because, according to historical data, the community from Jina was exclusively sheep breeding. The ritual took place over several days, the culmination being in the eve of St. Dumitru's day when the groups of children performed the role of carolers for several hours. They met in the center of the village from where they divided into three or four groups and went from gate to gate where they shouted the exhortation "Come to the fire of Sâmedru!".

The villagers, young and old, went to the previously established place, in this case the center of the village, where the tree was already ready to be sacrificed and the most skilled in singing began their demonstration. After the fir tree was set on fire, the atmosphere was maintained by fiddlers, alms were shared and drinks were offered. It should be mentioned that, at the beginning, the basic instrument of the musicians was the whistle (instrument specific to shepherds) and the products that were distributed were mainly dairy products or their derivatives. Because the event lasted for several hours and for the atmosphere to be truly festive, there was an unwritten rule among the male villagers of the community, namely: before St. Dumitru, men from two or three households met and they agreed that in that year, by the fire of Sâmedru, they would be the ones to bring a sheep or a ram to sacrifice and cook that evening, and next year it would be the turn of three other owners to respect the tradition.

The fall of the fir tree was the end of the ritual, especially for the elderly, the party continued, instead, for the young people who started playing folk dances, others retired to a safer place where they made promises of love for the coming year. In the collective mind, it was believed that the moment before the fall of the tree was a favorable one for the engagements between the young people who liked each other and wanted to get married. The ritual often ended at dawn when the few young people left made sure the fire was completely

extinguished. Once they got home, the housekeepers were looking for signs of what the coming winter would be like, what the harvest would be like next year, these aspects emerged from the behavior of the animals.

Taken as a whole, the ritual dedicated to the day of Saint Dumitru marked by what is popularly called the Fire of Sâmedru aims to organize the relationship between the two worlds: the world of the living and the world of the dead, hence the role of protector of the living against evil spirits. The feast of St. Dumitru is not a special case when it comes to the holidays dedicated to those in the afterlife, the ritual fire being mentioned in several cases. Apart from the role of mediator between the two worlds, Sâmedru's Fire is also seen as a lock of the year, signifying the exhaustion of a work cycle. A similar feature is attributed to the ritual fire of the Martyrs, the difference is given by the fact that the fire of the Martyrs is considered the opener of the agricultural calendar. It can be concluded that there is an analogy between the holidays dedicated to the dead and the holidays dedicated to agricultural cycles.

Fire is still attributed a number of meanings and symbols today, although at first glance they seem to be lost in the mists of time, they are present mainly in rural areas. Fire is sometimes invoked at the level of language through curses, sayings, metaphors, etc. It is discussed when expressing beauty, cleverness: *frumos foc, deștept foc*, or when someone is in love: *focul inimii*, in terms of curses there are some popular expressions such as: *Arză-l-ar focul, Bātu-l-ar focul, Ucigă-l focul* etc.

### Conclusions

The ritual practice of Sâmedru's Fire is an active and current one in certain areas of the country, such as the neighboring areas of Argeș County. However, there are areas where this habit has been lost because the community is aging and young people have left the countryside.

Therefore, a chronological adaptation is observed that took place over time, keeping intact the essential aspects of the ritual. The most active area in terms of celebrating this ritual is the Muscel area in Argeș County, it was observed during the research that only communities belonging to the former Muscel County still celebrate this ritual, while neighboring settlements belonging to Argeș County no longer preserve this tradition.

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