ROMANIAN JOURNAL OF ENGLISH STUDIES

This journal is sponsored by:

**Universitatea de Vest, Timişoara
Office of Public Affairs, US Embassy, Bucharest**

Cover Design:

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PERFUME - THE STORY OF A MURDERER (2006) - SMELL CAPTURED IN A GLASS

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Abstract: *My paper explores the artful ways in which the screen adaptation of Süskind's novel **Das Parfum**, renders the world that overwhelms us with different degrees of intensity - the world of scent. How is the main character's destructive passion for smell expressed in **Perfume - The Story of A Murderer**? How can a visual medium make us smell the air beyond the camera lens?*
film sound, film point-of-view, cinematography

Patrick Süskind's famous 1985 novel *Das Parfum*, a disturbing account of the workings of a sick mind as well as a journey into the elusive sense of smell, has fascinated notable film directors, such as Ridley Scott, Tim Burton, Stanley Kubrick or Martin Scorsese. They eventually decided not to face the challenge of adapting the novel, stating that a movie about smell is ultimately unfilmable.

Twenty years after the publication of the novel, the German director Tom Tykwer, meets this arduous task imaginatively in *Perfume - the Story of a Murderer*, the most expensive German production ever made, stating that the language of cinema has enough complexity to allow for his artistic vision of the novel:

> *I was never so worried about it, honestly. I thought the book does make it work and it obviously doesn't smell, so there must be something about the language that this guy's using that was so successful to make people feel in the olfactory universe. I felt like if it's a matter of language, and this was literature language, it's a task for us to use our language, the cinematic language, in order to take as new territory and be as inventive as we can to get transparency into this experience.* (interview R Murray, *Hollywood Movies,* 2006)

The art of movie-making reveals its wonders step by step mediated by the director's guidance, just like Baldini the perfumer, a character in the movie, played by Dustin Hoffman, instructs his silent apprentice in the art of making perfumes. A perfume needs three chords in order to delight the senses and one extra essence to be extraordinary. I chose to characterise this movie adaptation as an exquisite blend of three components - *writing, sound design, directing*

(cinematography, editing) – into an alluring production whose value is topped by *acting*.

I have selected the sequences I consider illustrative for the rendition of scent on screen and I have placed them next to their artistic source, the paragraphs in the novel. My ensuing analysis acts as a magnifying glass focused on the chords of the movie making mechanism, in order to see how they combine to take the smells of love and murder in eighteenth century France beyond the screen.

The opening shot of the movie is a fade in/out and the diegetic sound of Grenouille's breath is perceived before his nose emerges into the light. The camera's zoom in on the olfactory organ draws our attention upon the focus of the whole movie: the sense of smell.

Grenouille, born with no personal odour, possesses an incomparably keen sense of smell that will become his main tool in understanding the world, deprived as he is of any education in matters of life. In order to convey the powerful smells around Grenouille, the director's choice is to present everything through Grenouille's 'nostrils', shifting constantly between point-of –view shots and external ones. This first twelve- second sequence has objective focalisation, as we are not yet familiar with the workings of the main character's mind.

The stench on the streets of Paris is accurately depicted by the narrator's words in the beginning of the novel:

> In the period of which we speak, there reigned in the cities a stench barely conceivable to us modern men and women. The streets stank of manure, the courtyards of urine, the stairwells stank of moldering wood and rat droppings, the kitchens of spoiled cabbage and mutton fat; the unaired parlors stank of stale dust, the bedrooms of greasy sheets, damp featherbeds, and the pungently sweet aroma of chamber pots. The stench of sulfur rose from the chimneys, the stench of caustic lyes from the tanneries, and from the slaughterhouses came the stench of congealed blood. People stank of sweat and unwashed clothes; from their mouths came the stench of rotting teeth, from their bellies that of onions, and from their bodies, if they were no longer very young, came the stench of rancid cheese and sour milk and tumorous disease. The rivers stank, the marketplaces stank, the churches stank, it stank beneath the bridges and in the palaces. The peasant stank as did the priest, the apprentice as did his master's wife, the whole of the aristocracy stank, even the king himself stank, stank like a rank lion, and the queen like an old goat, summer and winter. For in the eighteenth century there was nothing to hinder bacteria busy at decomposition, and so there was no human activity, either constructive or destructive, no manifestation of germinating or decaying life that was not accompanied by stench. (Süskind, 1989: 4)

Grenouille speaks little in the movie, but the power of the word to render smells is cleverly exploited by Tykwer with the use of voiceover to report the hero's motivations and experiences. We are informed that he was born in the 'most putrid spot in the whole kingdom', the fish market, characterised by a 'profoundly repugnant' 'stench'. The voiceover is matched visually by nauseating flashes of life and activity in the fish market, loud diegetic sounds and vibrant colours.

Blood on baby Grenouille and the rotten meat, dead fish allude to the smell of death surrounding his birth and to his mother's attempt to kill him. His survival is considered a sign of luck as well as moral strength, as we are told that Grenouille 'chose differently', that is, he chose to live. The brief flashes shot in close-up trigger our olfactory associations and are linked by shock cut instances of Grenouille breathing in. His body is covered in blood, colour that points to his status of an insignificant piece of flesh, while the diegetic sound of his heartbeat is louder than usual as if to announce his presence. We can hear everything better in the same way the hero perceives smells.

The third sequence, lasting for thirteen seconds, plays with perspective, as it places the others as threat and emphasises baby Grenouille's curiosity in point of view shots. The children at Madame Gaillard's orphanage   feel threatened by the crying baby who disturbs their sleep. Before Grenouille learns about the world, the images in the movie are stripped of colour. Bluish shades confer an amorphous aspect to life at the orphanage, making night and day scenes fade easily into one another, just as exterior light is barely perceptible. In terms of sound, the diegetic sounds of Grenouille's breath and heartbeat mirror his heightened sense of smell. He can feel the other children getting closer, inspecting him, an action paralleled by the camera zooming in on him from medium close-up to extreme close-up.

The main difference between the novel and the movie is the neutral position the narrator holds in the presentation of Grenouille's early years. In the novel, the paragraph that has inspired the movie sequence drives the reader away from the main character with the use of comparisons such as 'lonely tick' 'abomination' or 'spider':

> The other children, however, sensed at once what Grenouille was about. From the first day, the new arrival gave them the creeps. They avoided the box in which he lay and edged closer together in their beds as if it had grown colder in the room. The younger ones would sometimes cry out in the night; they felt a draft sweep through the room. Others dreamed something was taking their breath away. One day the older ones

conspired to suffocate him. They piled rags and blankets and straw over his face and weighed it all down with bricks. When Madame Gaillard dug him out the next morning, he was crumpled and squashed and blue, but not dead. (Süskind, 1989: 27)

We find an older Grenouille in the next sequence, number four, and experience both alignment (Smith, 1994) with him, we have access to his feelings and actions, and allegiance, in terms of taking his side. The loud, diegetic sound of his breath and that of the leaves rustling reinforce his acute olfactory ability. Yellow connotes the fresh scent of the apples Grenouille inhales. extreme close-up of his closed eyes and nose alternates with point-of-view shots. He can literally smell danger, which we are warned against by non-diegetic tense music and fast motion camera movement, so that we can see and hear what he smells.

The novel further describes the extreme actions the other orphans resort to in order to get rid of Grenouille, running ahead of the movie in terms of letting us in on his lack of smell:

As he grew older, they gave up their attempted murders. They probably realized that he could not be destroyed. Instead, they stayed out of his way, ran off, or at least avoided touching him. They did not hate him. They weren't jealous of him either, nor did they begrudge him the food he ate. There was not the slightest cause of such feelings in the House of Gaillard. It simply disturbed them that he was there. They could not stand the nonsmell of him. They were afraid of him. (Süskind, 1989: 28)

We are informed in voice-over both in the novel and the movie that 'language is inadequate' (16) to denote the smells around Grenouille. The colours employed in the movie sequence are richer, loud underwater sounds open our eyes to an unfamiliar world that has no secrets to Grenouille. The sound of his breath parallels the transition from shot to shot together with close-ups of Grenouille's face and nose, some rendered in fast motion to suggest how deeply the smells of nature permeate his senses. We are led to understand that he is getting close to objects in order to possess their smell. Point-of-view shots zooming in on things around Grenouille point to his curiosity, which seems innocent at this stage.

Voice-over also raises the issue of 'good' and 'bad' smells, something that Grenouille cannot yet differentiate. He is insatiable and would like to master the various aromas in the city. The sound of his breath is noticeable, as well as the sounds and noises of a world new to Grenouille, which the director paints in vibrant colours. Close-ups are used, of Grenouille's face and closed eyes and of

sources of aromas on the street. His face provides a smooth transition shot to point-of-view images of food and people. A classical non-diegetic piece accompanies the flow of hand-held camera shots, captivating our senses, in tune with the dazzling effect the new scents have on Grenouille as presented in the novel, as well:

> At age six he had completely grasped his surroundings olfactorily. There was not an object in Madame Gaillard's house, no place along the northern reaches of the rue de Charonne, no person, no stone, tree, bush, or picket fence, no spot be it ever so small, that he did not know by smell, could not recognize again by holding its uniqueness firmly in his memory. He had gathered tens of thousands, hundreds of thousands of specific smells and kept them so clearly, so, randomly, at his disposal, that he could not only recall them when he smelled them again, but could also actually smell them simply upon recollection. And what was more, he even knew how by sheer imagination to arrange new combinations of them, to the point where he created odors that did not exist in the real world. (Süskind, 1989: 32)

The director, Tom Tykwer, who usually composes the music for his movies, admitted in an interview with Peter Cowie (*Post*, 2007) that the music for *Perfume-the Story of a Murderer '*was one of the biggest challenges of my life, because it's an enormously complex score.'

> *So it was always clear to me that the way Grenouille, the hero of the film, actually knows and recognizes the world more or less only through the nose, and through smelling it. I was really into trying to find the sound language for what one could call the 'experience-world' of Grenouille* .(interview *Post*, 2007)

He relies heavily on the power of non-diegetic sound to stir emotion in the audience once the hero starts killing to complete his cravings.

The next sequence, number seven, is a twenty-second selection following Grenouille's first murder, accidental it seems. Charmed by the girl's perfume, he follows her and tries to keep her quiet, suffocating her. As she lies dead in his arms he sniffs her skin greedily, with his eyes closed. We follow his various states, from tenderness to lust and despair, on realising the girl's death and her fading scent. Menacing non-diegetic murder music completes the loss of the first victim's smell. Grenouille's eyes, that along with his nose, have been kept in focus to reveal acquisition of scents, are now kept in the dark. The instance of his first murder causes an important shift in our process of identification with Grenouille. We keep in alignment, follow him, smell what he smells, see what he sees, but lose allegiance, no longer sharing his interests. The moment is

marked with the help of the camera eye that zooms out to increase our distance or zooms in on his to cast him as menacing.

Grenouille's intuitive creation of an extraordinary perfume that charms Baldini is the focus of the following forty-second sequence. Grenouille has improved the famous perfume 'Amor and Psyche' to convince Baldini to take him as his apprentice. The impact of the sublime fragrance that blows Baldini away is formulated in the novel with emphasis on flowers, love and memories:

> The scent was so heavenly fine that tears welled into Baldini's eyes. He did not have to test it, he simply stood at the table in front of the mixing bottle and breathed. The perfume was glorious. It was to Amor and Psyche as a symphony is to the scratching of a lonely violin. And it was more. Baldini closed his eyes and watched as the most sublime memories were awakened within him. He saw himself as a young man walking through the evening gardens of Naples; he saw himself lying in the arms of a woman with dark curly hair and saw the silhouette of a bouquet of roses on the windowsill as the night wind passed by; he heard the random song of birds and the distant music from a harbor tavern; he heard whisperings at his ear, he heard I-love-you and felt his hair ruffle with bliss, now! now at this very moment! He forced open his eyes and groaned with pleasure.
> (Süskind, 1989: 94)

The same concepts are implied in the movie sequence with a close-up of the tiny bottle of perfume, shot in high angle to render the confinement of smell in the glass, moving to a slow pan of the camera over a paradise of flowers that give off and intoxicating perfume. Diegetic sound tells of ecstasy, we, along with Baldini, hear birds sing and bells ring. The sigh of satisfaction the perfumer heaves is completed by the declaration of love from a beautiful woman. Non-diegetic sound, however, is a little disquieting, foreshadowing an art that is turned to horror, culminating with another manifestation of love in the closing scene of the movie.

The beauty, intensity and purity of the smell of a rose are symbolised in the next twenty-five-second sequence, number nine, in which Baldini reveals to Grenouille one stage in the art of extracting essences. The symbolic non-diegetic sound follows close-ups of Grenouille's face; an extreme close-up of the scented drop falling, rendered in slow motion, with the tilt of the camera in a point-of-view shot transmits visually the marvel of the smell captured in such a small particle as expressed in Baldini's words: 'the very soul of the rose'. The metaphor is anticipating Grenouille's obsession with the creation of the perfect scent, as we watch him almost hypnotised by the falling drop.

Grenouille's realisation that he lacks odour is transposed primarily with the manipulation of lighting. His transition from surprise to resignation takes place in the dark, underlined by strident musical notes hinting at his equally dark nature. Since he has no smell he has no identity, we are told in voice-over. As Grenouille lies on the ground he seems to lack life as well, anticipating the position of his future thirteen victims.

The success of enflorage, a new method to extract perfume he learns in Grass, is horrifyingly presented with Grenouille's second victim hidden in a tank. A haunting, sad tune follows the dissolve from a close-up of his eye to a close-up of the bowl and the rose drop. The evil nature of his deed is alluded to with the use of side-lighting, reminding us constantly of Grenouille's lack of emotion and reason. The camera pans and tilts over his face and the drop of perfume, a synthesis of the woman's essence, meant to preserve her scent in bottle number one.

 Eleven more murders result in eleven more bottles of perfume, placing Grenouille as the public enemy. Parallel editing is employed in the next sequence marked by the sound of his breath and the image of his collection of perfume bottles. He has trapped the women's lives in them so the close-up of the fragrances is a high-angle point-of-view. Grenouille is the 'artiste' this time, not Baldini whose craft and recipients Grenouille is using. Our allegiance this time is to the people listening to the curses of the priest, whose words overlap with images of Grenouille arranging his horrible collection.

Action cues underline non-diegetically the attempt of Richis to drive his daughter away from the city for fear Grenouille might take her life to complete his obsessions. Diegetic sounds are loud, we can hear the trotting of the horses before seeing them, in line with Grenouille's ability to locate Laura's scent from a large distance. Fast motion illustrates how deep her fragrance pervades the air while slow motion implies its persistence. The colour of her hair could be interpreted as a sign of how precious she would be to Grenouille.

One of the most beautiful and unsettling sequences in the movie, that of Grenouille's awaited public execution combines most of the techniques mentioned so far. Heroic non-diegetic sound accompanying the cries of the angry crowd changes into a softer, angelic tune that takes over the scene completely, as the smell of the perfume on Grenouille's handkerchief annihilates all other fragrances. He has electrified the crowd, people are shot in point-of-view high angle, having succumbed to Grenouille's perfume. The waves of scent reach them with the handkerchief floating above, the supreme

token all reach out to. The slow motion camera pan that captures the emotions of the crowd in their waving hands and bodies aiming for the scented tissue, alternates with close-ups of Grenouille's face.   Love under all possible forms has infused the corresponding paragraph in the novel, turning the horrible murderer into everyone's angel:

> The ten thousand men and women, children and patriarchs assembled there felt no different-they grew weak as young maidens who have succumbed to the charms of a lover. They were overcome by a powerful sense of goodwill, of tenderness, of crazy, childish infatuation, yes, God help them, of love for this little homicidal man, and they were unable, unwilling to do anything about it. It was like a fit of weeping you cannot fight down, like tears that have been held back too long and rise up from deep within you, dissolving whatever resists them, liquefying it, and flushing it away. These people were now pure liquid, their spirits and minds were melted; nothing was left but an amorphous fluid, and all they could feel was their hearts floating and sloshing about within them, and they laid those hearts, each man, each woman, in the hands of the little man in the blue frock coat, for better or worse. They loved him. (Süskind, 1989: 257)

Grenouille's awareness of his inability to make himself loved leads him to apply the remaining perfume on himself. The novel lays emphasis on the irresistible desire the perfume generates:

> And then he had sprinkled himself all over with the contents of the bottle and all at once he had been bathed in beauty like blazing fire.
> For a moment they fell back in awe and pure amazement. But in the same instant they sensed their falling back was more like preparing for a running start, that their awe was turning to desire, their amazement to rapture. They felt themselves drawn to this angel of a man. A frenzied, alluring force came from him, a riptide no human could have resisted, all the less because no human would have wanted to resist it, for what that tide was pulling under and dragging away was the human will itself: straight to him. (Süskind, 1989: 271)

In this closing movie sequence, Baldini's nostalgia about the words 'I love you', in the earlier episode, becomes a wish come true for Grenouille. The problem is related to the quantity, however. We watch Grenouille in medium close-up but no longer hear him breathe. Light, that of the fire, that cast on the gang members' faces in Süskind's novel, and the light that bathes Grenouille convey the intensity of the perfume and the consuming passion overwhelming those who breathe the perfume in. The camera pulls back at the end of the

sequence, signalling our distance, as the homeless people eat Grenouille driven by a combination of desire and hunger.

The fifteen sequences I have picked out in order to unveil the tricks of the cinematic trade belong to one of two main scene types, in terms of their reliance on technical means: scenes designed to generate our olfactory recognition of pleasant and unpleasant smells, on the one hand, and scenes meant to underscore the horrific nature of Grenouille's deeds, on the other hand.

In the presentation of the scenes in the first category, close-ups of faces and sources of odours (flowers, grass, meat) and extreme close-ups of the hero's nose prevail; non-diegetic loud sounds are employed to enhance the ecstasy perfumes generate while the diegetic sound of Grenouille's breath stifles most of the surrounding sounds of nature; paragraphs or lines of impact lifted from the novel are weaved into a strong script that fills in the hero's silence with John Hurt's narratorial comments.

The sequences in the second group are designed so well that we constantly feel compassion for the murderer as well as aversion. Manipulation of lighting, namely the play with hellish and heavenly light, in tune with suspense non-diegetic sounds is responsible for our split emotions. Distortions of camera movement, along with abrupt edits and switches from external shots to point-of-view ones turn us from observers into participants in a disturbing atmosphere.

The enthusiastic readers of Süskind's novel will surely appreciate the movie adaptation that has captured the mystery, cruelty and elegance of the universe on page. As I give in once more to the allure of the four chords of this production - *writing* (T. Tykwer , A. Birkin, B. Eichinger – screenplay)*, sound design* (T. Tykwer, R. Heil, J. Klimek – composition, Berlin Philharmonic Orchestra – performance)*, directing* (T. Tykwer- director, F. Griebe-cinematography, A. Berner- editing), *acting* (Ben Whishaw, D. Hoffman) – I feel sure that, for them all, everything is coming up roses.

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LANDSCAPES AND WORDSCAPES: HISTORY, STORY AND MEMORY IN CONSTRUCTING THE CHARACTERS AND STORY TELLING

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Abstract: William Gass's "wordscape" (Fiction and Figures of Life) indicates that literature is rather a discursive construct than a simulation of a real-life experience. The paper explores how fiction creates a balance between real-life landscapes and metafictional wordscapes: characters created by Sarah Waters, Ann Beattie, Jelena Lengold and Elizabeth Jolley construct their identities and narratives using story, setting, history, and memories.
Key-words: postmodernism, wordscapes, alienation

The age of postmodernism has performed various experiments with the construction of history, story and memory out of story telling. Its main strategy is rewriting. Postmodernists rewrite history, recreate memory and thus reconstruct characters, both their past and present. They either twist the preestablished plots, as J. M. Coetzee does in *Foe* with his invention of a female character named Susan Barton to recount the adventures of Robinson and Friday, or prequel seminal novels, as Jean Rhys does with *Jane Eyre* by telling the story of Rochester's first wife Antoinette in *Wide Sargasso Sea*. John Updike has recently constructed the love story of King Hamlet's murderous brother and the adulterous queen in *Gertrude and Claudius* with the unreserved sympathy for the lovers. Thus emerges fictional (auto)biography as a major postmodernist genre: it gives central voice to the unreliable narrative of a marginalized story teller. Instead of founding its soundness upon the unquestionable status of the narrator, this narrative becomes verified elsewhere, that is, in the realm of bodily and temporal continuity or the distinction between the actor and narrator. Rather than enabling their readers' participation in a real-life experience, writers as Coetzee, Rhys or Updike rely upon a constructed discourse which would emulate history, memory and identity of preexistent literary tradition. Various authors have developed strategies to turn the historical background into a carefully falsified chimera, or to endow a historical or fictional character with a new voice and a new perspective. Fictional characters need not be authentic in order to construct fiction's landscape and wordscape: such diverse critics as Boris Tomashevsky and Roland Barthes

"seem to imply that a character is nothing but verbal scapes (physical appearance, thoughts, statements, feelings) held loosely together by a proper name" (Martin 1986: 118). Let us examine several diverse strategies of creating a fictional wordscape for newly invented plots. Sarah Waters positions her characters in the Victorian London, whereas Ann Beattie fixes hers to today's New York. On the other hand, Serbian women writers Jelena Lengold and Ljubica Arsić revive Edgar Allan Poe via the Internet and the modern history of amorous ties respectively. Australian author Elizabeth Jolley establishes a transcontinental discourse between contemporary London and Australia both of which, however, turn to be "places of the mind."

Sarah Waters: Lesbian Love (Hi)story
   In her four novels, Sarah Waters has dealt with lesbian characters positioned in history, either in the Victorian age as in her first three novels unofficially marked as "Victorian trilogy", or in the Second World War setting of her latest book. Her recreation of a distant epoch has been urged by writing lesbians into the history of urban life and its various subcultures. Thus the title of her first novel *Tipping the Velvet* uses a cryptic jargon for physical intimacy in order to show that every period in history has its subterranean ethics of living. Her main heroine Nancy Astley, a young woman in late 1880s who develops a passionate crush on another young woman, constructs her own lesbian identity owing to the twilight demimonde of late 19th century London with its paragons of virtue and lust. London plays a crucial role in this hybrid narrative of complicity and critique of Victorian society.
   Meeting the late 19th century London and its artists, perverts, lesbians and socialists, Nancy creates her own creed. First of all, she has to win her territory: by the end of the nineteenth century, the streets of London had become accessible to women, in their role of charity workers, with a degree of freedom that previously had only been unquestionably granted to prostitutes. Nancy's evolution towards self-discovery and fulfillment runs parallel to her physical and metaphorical "journey against the current" towards and within the metropolis: from Whitstable to London and from the glittering West End theatres to the East End slums. On her journey of self-discovery, Nancy interacts with different social classes and experiments with dramatically different lifestyles.
   The view of London, and the metropolis in general, as an acting board and a visual show was rather common in the early nineteenth century: "We see

in the 1820s a society that regarded the metropolis as a stage on which to perform and witness its own civility, grandeur, and ebullience. The image of theatre is crucial to urban representation in the early nineteenth century, for it suggests not only entertainment and performance but also a relationship of distance and tentativeness between spectator and the action on the stage. The urban spectator of this period, whether writer or imagined subject, experienced the sights and people of the streets as passing shows or as monuments to be glimpsed briefly or from afar. This distance helped to obscure and control all that was seen, however arresting or unsettling, and it helped, too, to ensure that whatever did unsettle the spectator would not be understood as a symptom of some larger social disturbance." (Epstein Nord 1995: 20).

Ann Beattie: Still-life City Portrait

Both English and American literary traditions set traps for an independent woman: as in the case of Isabel Archer from Henry James's *The Portrait of a Lady*, the female character is given the opportunity to choose, and bound to take either the wrong path or the wrong man. The women in Ann Beattie's short stories and novels mostly shun such big decisions and escape into loneliness as a safe strategy of living a life without being hurt. What they do is spurn both Mr Right and Mr Wrong.

Although her writing career and narrative techniques overlap with the minimalist writing Raymond Carver became famous for, Ann Beattie escapes his regular "Hopelessville" plots and "low rent tragedies" in order to focus upon the anxieties of upper middle class women in New York. The women of *Where You'll Find Me* and other collections of stories flee from the demanding cityscape into their private worlds of weird metaphors and obsessive rituals. The city is almost never the arena of feminist struggle and resistance to patriarchal power: it becomes the background of still-life snapshots of women lost and adrift. Dissatisfied with their careers, alienated from society and their families, her characters lead aimless and self-centered lives. Their impulsive and eccentric behaviour is rarely given explication: we can never tell whether they are disappointed or bored, panicking or losing interest. Nevertheless, Beattie is a master of casting human drama of loneliness and loss in a bitterly straightforward manner.

The story *Where You'll Find Me* focuses upon a romantic San Francisco episode that had happened to a thirty-eight-year-old New Yorker out of a job, a woman shown to be fragile both when walking on ice and handling intimate

relationships. A man who kept gazing at her in a restaurant left his card in her hotel and several identical messages: "Who are you? Please call." (Beattie 1986: 199) She does not respond, but keeps the card. A couple of months later, she sends her photograph to the unknown admirer, leaving no return address. She equals her experience of sudden and inexplicable emotional intensity to "a bad movie or something" (Beattie 1986: 201). Whether for fear or indifference, she sticks to a non-romantic explanation: a "magic" encounter might not be more than a failed attempt to have a one-night stand. Still, on a summer day the feeling came over her that the man was thinking about her, so her chance for romance may not be lost. The woman decides to keep the card of the man who is never going to find her. She prefers the suspension of the romantic encounter over the suspense of a secret love-affair, and her reluctance to take emotional risks seems good enough to wrap up the narrative.

Jelena Lengold and Ljubica Arsić: PoEthics of Love and Loss
Writing truly in the vein of minimalist fiction, Serbian writer Jelena Lengold (*Pokisli lavovi*, 1994; *Lift*, 1999; *Baltimor*, 2003) explores American short story heritage in order to cast unassuming accounts of ordinary lives with an ambition to discuss both the concept of everlasting love, and loneliness and death which endanger it. Since 1994 she has published two books of short stories and a novel dealing with love and its many deaths: adultery, divorce, dysfunctional family record or passion dissolved into melancholy and loneliness. Her female characters belong to a repetitive paradigm of traits similar to Beattie's. Their fear of happiness is almost as unbearable as their fear of death, while their intense awareness of love's fragility and inability to promise eternity stems from their turbulent family histories.

Baltimore portrays a young woman feeling lonely and adrift within her marital bliss gone sour, trying to settle a strained relationship with her mother and annul her writer's block, trying to come to terms with ubiquitous fear, "the greatest passion of all" (Lengold 2003: 17). This young woman develops an eccentric habit: at quarter past two every day she is at her computer, watching via web camera a man in Baltimore heading off to work, quarter past eight his time. She names him Edgar after E. A. Poe, endows him with a biography (he works for an insurance company and is single) and promotes him into an imaginary friend and lover. She constructs his quotidian routine and emotional history without the intention of getting to know him, since deepest bonds are, in her opinion, created between strangers – "the more your nearest and dearest

love you, the lesser their wish to know who you really are," (Lengold 2003: 63) therefore the most intimate friendship springs where people know nothing of one another.

Lengold character's need to comunicate is reflected in her secret desire to see her own reflection in Edgar's eye. At times she almost manages to meet his gaze when he smiles into the survaillance camera. Although she constructs his life and their affair, this is not another fantasy of a perfect love and spotless emotion, since *Baltimore* more often than not refers to death, articulating heroine's strong belief that perfect love and the extinction of life make an indissoluble whole. In the end of the novel, the heroine makes one puzzling remark which questions both her destiny and her sheer existence: "Nobody will ever know why I went away, where I went and what became of me. Some will try to find the clues in my first and last novel. They will start looking for me in Baltimore, but in vain." (Lengold, 2003: 102)

The wordscape of the novel offers an explanation that search for love and devotion was only a part of journey to death. Baltimore is thus not only a point on the virtual map, not only a fantasy of Mr Right, but rather the land of Never More, appropriately Poesque.

For Serbian writer Ljubica Arsić, love seems to be a genuine rabbit-hole echoing with laughter and derision to our secrets and dilemmas. Her fictional patchwork *Baby, do you love me?* (2005) consists of two hundred most frequent sentences in lovers' discourse and the little narratives they trigger. The power of stereotypes and clichés exerts itself in a row of strange narrative hybrids equally resembling *Kamasutra* and *Sex and the City*, aiming to show what can happen if love goes sour with everyday routine. The characters in Arsić's wordscape are Serbian highwayman Hajduk Veljko and Fidel Castro, Goethe and Batman, Napoleon and Don Quixote, all equally engaged in a humorous reconstruction of dying loves in which men and women behave like natural elements, "warring for regiment" or killing each other for sport. Women escape into their ovens while men set off for the pub: deserting the battlefield of love, they sunk into their respective worlds and separate existences. Again, as in Beattie's fiction, obsessive rituals and routines take the place of love. Love's descent into the darkness of routine is presented in a kaleidoscope of literary plots. Routine is a desperate game, according to Arsić, and her book actually charges myth and literature with the murder of romantic love.

Elizabeth Jolley: Identity Role-Play

Jolley's novel *Miss Peabody's Inheritance* (1985) comprises several narrative levels so that the main character, Miss Peabody, moves about in multiple realities which invest her character with several distinct roles and identities. Jolley builds a novel of circular structure with a frame story that encircles and holds together all the events and characters in the novel. The narrative levels spread like concentric circles. The widest circle is the story which constitutes the reality of the novel – the correspondence of two women: Diana Hopewell, an Australian writer, and Miss Peabody, a typist with a London company. The writer's letters are actually parts of the novel she is currently working on. This "novel within the novel" forms another narrative level and is built around the characters of Arabella Thorne, the owner and headmistress of a girls' boarding school, her secretary, Miss Edgely, her friend, Miss Snowdon and two schoolgirls, Debbie Frome and Gwendaline Manners. The way Jolley links the two plots creates the third line of narration which follows the imaginative growth of Miss Peabody and triggers her identity slippage.

At work a dull office clerk that nobody cares to notice, at home a slave to her bedridden mother, embodiment of domestic oppression, at night Miss Peabody turns into an ideal reader who allows fiction to provide insights into her own life. Diana Hopewell's tales of schoolgirls, horses, paddocks and the bush have given Miss Peabody an intuition of a world beyond her typing for Fortress Enterprises and caring for her mother. She awakens to ideas and feelings about her own life, and begins to reconstruct it, drawing inspiration from the episodes of the novel in progress devised especially for her. Reading Diana's exciting plots, Miss Peabody realises that she has been a minor character in her own life and feels the urge to change her dull, monotonous and uneventful reality. She is divided between her dispirited and imaginative selves and Jolley dramatises the split by having Miss Peabody live in multiple spaces. In an act of romantic escapism this lonely, middle-aged Englishwoman imaginatively abandons the enclosing prison of London as she knows it and enters the wordscapes created by Diana in her novels. Miss Peabody's dreary London is Diana's place of refined pleasures which are source of inspiration. When characters in Diana's novel come to London during their trip around Europe, Miss Peabody hopes to see them in the streets of London. She is even trying to find them. She is sure she will recognize them; she knows what they look like, what they are wearing. Diana wrote that they would watch *An Ideal*

Husband and Miss Peabody asks people in the streets if they know where the play is on.

When her mother dies, Miss Peabody decides to travel to Australia and meet Diana. In advance of her visit, Australia has been carefully and lovingly shaped and furnished in her mind out of Diana's books. When she eventually reaches "the country of her mind" it is not like entering the pages of Diana's novel. Just before Miss Peabody's visit, Diana died in the middle of a sentence, leaving an unfinished letter to Miss Peabody. It is revealed that the "setting" of Diana's life, as inscribed in her letters, is as fictional as her novel. Miss Peabody finds out that for Diana the farm she wrote about had been at most a memory. After a riding accident Diana was confined to a wheelchair and lived in a private hospital. The writer in Jolley's stories, therefore, does not recapture her life in writing but is brought into existence only through writing and her identity is constantly in the making.

In the end, Miss Peabody takes Diana's place and assumes the role of a writer thus continuing to construct her identity through an endless process of role-play which requires the forging and sustaining numerous illusions.

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AMBROSE BIERCE IN THE SERBIAN-SPEAKING REGION

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Abstract: *This paper provides an overview of Ambrose Gwinett Bierce's work and life reflected in Serbian translation; the predominant themes of his work are brought into discussion, followed by the main aspects of his critical reception*
Key-words: *war, human values, rivalry*

Ambrose Gwinett Bierce (1842-1914?) was the American short story writer, poet, journalist, essayist and lexicographer. He was a cynic and misanthrope who put man, intellectually, somewhere between the sheep and the horned cattle. His most famous work *The Devil's Dictionary* contains most devastating epigrams which prove that he did not get his nickname of Bitter Bierce for nothing. He defined happiness as an agreeable sensation arising from contemplating the misery of another. He thought that it would be good for men to be able to fall into women's arms without falling into their hands. Some of his best stories which deal with the supernatural are bloodcurdling, but they also give a number of powerful symbolic studies firmly grounded upon psychological insights into bizarre incidents and characters. In other stories the predominant theme is war in its grotesque and horrible aspects. In the Serbian-speaking region the first translation of his stories appeared in the fifties and the first critical study appeared in the sixties .

In 1965, for the translation of Bierce's stories Branko Vučićević wrote the preface intriguingly titled "Bierce or pessimistic machine". Vučićević (1965) first introduces readers to Bierce's biography, then he analyses Bierce's work. The author of this preface highlights the most interesting moments of Bierce's life. Bierce hated his family and was ashamed of his family background, especially of his father Marcus Aurelius, an impoverished farmer and a religious fanatic. Influenced by such emotions, in the *Devil's Dictionary*, Bierce defined birth as the first and direst of all disasters. In his childhood nightmares his father was often the victim of atrocious murders. And later on ,his boyhood hostility towards his father was acted out in his numerous stories involving patricide. When he was a boy, he put a bale of hay on a white horse, set fire to the hay and sent the horse running among the participants of some religious gathering. The moment the Civil War broke out, Bierce joined the Union Army and served with distinction. After the war he

started writing for local papers in San Francisco. In the subsequent years he deliberately cultivated misanthropy and diabolism that readers came to associate with him . He always carried a gun intended for self-defence in case an enraged reader attacked him.

Vučićević (1965) explains that Bierce's philosophy included: strong disapproval of all social institutions, of all forms of government , of most laws and customs, of war, and it also included his insensitivity to human pain and suffering .

The author of the preface thinks that Bierce's pessimism is reflected best in his description of human existence as a senseless mechanism. Bierce, in his stories of soldiers depicted , war as a degrading experience in which this senselessness is so obvious. In these stories, brothers and friends find themselves on opposite sides fighting each other , the artillery officers shell their own homes, killing their own families .

Vučićević (1965) also writes about Bierce's stories of the supernatural. He thinks that Bierce used these stories to prove to his readers that vice, crime, mental disorder and evil are an unwritten rule in human life. Ghosts and apparitions are a metaphor of eternal evil.

Vučićević (1965) concludes that Bierce's obsession with senselessness and mechanism in human existence resulted in the fact that his writing was also mechanical to a certain extent.

In 1982 an article "Panco Villa between Poe and Bierce", was translated from Spanish and published. Enrice Imbert, the author of this article, points out that obsession with horror, grotesque and the supernatural was what Poe and Bierce had in common. To Bierce's misfortune, the readers usually read Poe's stories first. Then they discovered Bierce's stories, thinking that Bierce plagiarized Poe. Bierce tried to defend the authenticity of his work, saying that Poe, indeed, was a genius , but should not have a priority right to the supernatural . In 1900. Bierce decided to stop writing and to head for Mexico where he met Panco Villa .One legend has it that Bierce called Panco Villa an outlaw to his face and Villa did not like to hear the truth about himself and shot Bierce. The author concludes that Bierce, in his death, could not escape Poe's shadow because such a death was described in Poe's story about Scheherazade . It was the story in which for thousand and one night Scheherazade had been telling tales . Then one thousand and second night she started telling the truth instead of fiction ,even predicting what might happen in the future. The Caliph, who liked fiction better than reality, killed

Scheherazade. So, both Bierce and Scheherazade died because they were telling the truth.

The afterword titled " Is Ambrose Gwinett Bierce alive?" written by Ranko Mastilović , was published in 1982 in the book of translation of Bierce's stories titled *Fantastic Fables*. The fact that nobody knew for sure what had happened to Bierce in Mexico gave rise to various legends and speculations. One legend has it that he got killed in Mexico. Another legend has it that he did not die in Mexico in 1914 , but he lived for another twenty years, roaming South America, Asia and Africa . Some even suggest that after Bierce's death someone who knew him very well kept sending to the newspapers on the West Coast letters, short stories and fables bearing Bierce's signature . One letter was posted from Dubrovnik in 1922.

In 1992 , the afterword "The Misanthrope's Dictionary" , written by Veselin Marković, was published with the translation of *The Devil's Dictionary*. Marković calls Bierce the spiritual leader of the pessimists . Marković says that the Dictionary is characterised by subjectivity, humour and parody . He combined different genres and used mythical archetypes. Marković also points out that cynicism and misanthropy were Bierce's guidelines in his love life. After Bierce had returned from the Civil War , his fiancee left him because he had been writing tender letters to both his fiancee and her sister.

In the end Marković reaches a conclusion that Bierce was also a bitter adversary of the idea of social progress because new generations just repeat the mistakes and crimes of their ancestors .Human nature cannot change for the better .Bearing all this in mind, Marković realizes that if Bierce had lived today he would have found plenty of material for his stories in the inventions of the modern age: weapons of mass destruction, nuclear armament and violation of human rights . Marković thinks that in the Serbian-speaking region , Bierce deserves to be known not only by his fantastic fables , but also by his distinctive humour and the *Dictionary*.

Slavko Lebedinski wrote the article "The Devil is the Master " which was published in 1992. Lebedinski writes about *The Devil's Dictionary*.He explains that Bierce wrote the *Dictionary* because he was afraid that someone else might compile such a dictionary based on Bierce's work just to prove that Bierce belonged to "the Devil's party".

Srpko Leštarić wrote the article "The Crazy Story " which was published in 1993. He wrote about two Bierce's stories: " Parker Adderson,

philosopher" and "An Occurrence at the Owl Creek Bridge" which made lasting impression on him. The author of this article indicates that Bierce is obsessed with the theme of a warrior facing his death." An Occurrence at the Owl Creek Bridge "is the variation of this theme and in this story the main character is waiting to be executed. In the other story , Bierce shows that a true philosopher is a prisoner, not his executioner , the general who gets killed because he wants to die. Bierce showed that one can philosophise about death only at a certain distance . In the war anyone who faces death finds the situation horrible and unbearable and it is a lie that people calmly accept death

Leštarić thinks that these are the anti-war stories in which Bierce once again pointed out to the senselessness of killing and being killed in a war. Although Bierce was a misanthrope, he thought life was too precious to be wasted in a war. The only thing that the warrior finds harder to do than to die is to resist hatred because hatred is often hidden behind patriotism. Leštarić is impressed with these stories because in the nineties he lost many people dear to him in the civil wars in the Balkans.

In 1996, Nikola Đorđević wrote a preface "The Cynic for All Times" for the collection of Bierce's stories titled *Stories of Soldiers and Civilians*. In these stories atrocities , apparitions and ghosts are psychological projections of human fear, horror and terror. Bierce gave cold clinical studies of an individual facing his death, showing how vulnerable he is. Bierce always emphasized the imbalance between illusion and reality. The grandeur of war is illusion , violence is its reality. Đorđević thinks that flaws in his work are :melodrama, exaggeration and characters devoid of emotions and the fact that death is his only true to life character. Đorđević says that Bierce's literary work has been acquiring wider audience after the Second World War. Bierce wrote as if he had fought in the Second World War ,as if he had seen concentration camps, Hiroshima and the devastation of moral values, and finally as if he had witnessed the death and destruction on many battlefields in the nineties in the Balkans..

Petar Arbutina published his article "The Stories of a Mocking Bird" in 1997. Arbutina wrote about *The Stories of Soldiers and Civilians* and pointed out to Bierce being the prophet of doom predicting very dark future for the humankind. The language of the stories is concise, simple and journalistic.

Finally in 1997. Srđan Vujica wrote the article "The Stories of Two Kinds of Fools" and published it . In this article Vujica wrote about the collection of stories titled *The Stories of Soldiers and Civilians*. Vujica

highlights Bierce's humour which makes a reader laugh but that laughter gets stuck in his throat because the reader recognizes himself in the things he reads about . Bierce's basic premise is that the man is incorrigibly evil , that he inevitably heads for a disaster and that he always inflicts pain on other people.

In the stories of soldiers two sides wage a war but we never find out the reason why, soldiers are depicted as bewildered fools not as heroes. Bierce's preoccupation with the war is not naturalistic and he always explores a darker side of human nature and mind and analyses his characters' motivation.

In the stories of civilians Vujica recognizes another kind of humour which he calls 'the laughter under the gallows '.

Vujica considers the story "An Occurrence at Owl Creek Bridge" as one of the first stories in American literature in which the stream of consciousness was used.

He admits that Bierce has a few shortcomings: tendency to be overly pathetic and melodramatic. These flaws are in the stories in which we can trace the hatred he felt for his parents.

In the Serbian-speaking region, there has been a slow, but constant rise in Bierce's popularity ever since the Second World War. There was a small group of his disciples who translated and studied his stories in the fifties, sixties and seventies. Bierce was not widely popular because there was somewhat naive, but firm commitment to the idea of progress and the idea that man's best nature will prevail, living conditions will improve and the future without wars and destruction will follow. After the Second World War some critics were interested in his work, but saw him as an eccentric writer with a bizarre biography .At that time in the Serbian-speaking region he was mainly known by his *Fantastic Fables*. In the nineties, in particular, Bierce's popularity reached its climax because this decade brought many difficulties to the Balkans: civil wars, ethnic cleansing, repression and injustice .Many critics and readers thought of him as a prophetic writer who had predicted a gloomy and cataclysmic atmosphere at the end of the XX century . Many critics praised his *Dictionary* as a postmodern literary work . Bierce is also acknowledged to be one of the first to introduce to literature pessimism ,the grotesque and absurd .People rediscovered Bierce not only in the Serbian-speaking region, but also in the States. In 1981, Stan Kelly-Bootle compiled witty definitions about computers and related topics in the book called *The Devil's DP Dictionary*, the

second edition is called *The Computer Contradictionary* . Kelly-Bootle explicitly acknowledges that he was inspired by Bierce's *Dictionary*.

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THE MEDIA CONCEPTS OF U2'S TOURS : HELLO, HELLO, I'M AT A PLACE CALLED …VERTIGO (2005 – 2006)

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Abstract: *My paper gives an overview of **U2***'s world tours, paying special attention to the organization of their concerts and the elements used by the band in their attempt to transcend the limits of music.*
Key-words*: music, images, feelings*
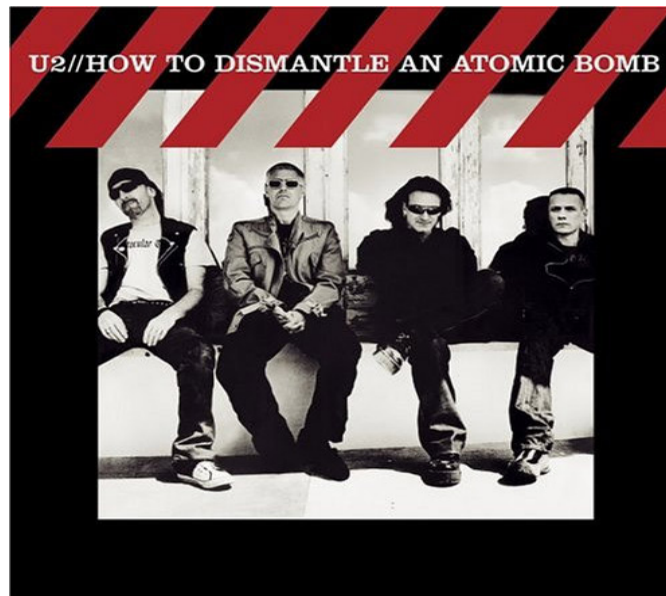
   How to Dismantle an Atomic Bomb is an album released November 22, 2004. This album was awarded eight Grammy Awards in 2005 and 2006, winning in all of the categories in which it was nominated. It was awarded the Album of the Year award in 2006. "Sometimes You Can't Make It on Your Own" from the album was awarded Song of the Year and Best Rock Performance by a Duo or Group with Vocal. "City of Blinding Lights" was awarded the award for Best Rock Song, and the album was also awarded Best Rock Album. In 2005, the single "Vertigo" from the album won in all three

categories in which it was nominated: Best Rock Song, Best Rock Performance by a Duo or Group with Vocal, and Best Short Form Music Video. [41]

U2 lead singer Bono has described the album as "our first rock and roll record." Although not a concept album in the traditional sense, most of the music on the record deals with the world at the crossroads of its existence. Love, war, peace and harmony are running themes throughout the album.

The album is produced by Steve Lillywhite. Others involved in the production include Flood, Jacknife Lee, Nellee Hooper, Chris Thomas, Daniel Lanois, and Brian Eno.

The rock band U2's **Vertigo Tour** began in 2005. The tour's opening night was March 28, 2005 at the iPayOne Center in San Diego, California in the United States. The first leg took place in North American indoor arenas, the second leg in European outdoor stadiums during the summer, and the third leg back in North American arenas in the autumn. A fourth leg of outdoor stadium shows began in February 2006 in Mexico, and ran through March, visiting Brazil, Argentina, Chile; many of these locales had not seen a live U2 performance in nearly a decade. The last 10 planned dates from this leg, however, were cancelled as a result of a serious illness affecting an immediate family member of the band, and will reportedly be rescheduled.

The Vertigo Tour's stage design was done by Willie Williams, designer of almost all of U2's previous tours. Key elements are an ellipse-shaped ramp on the floor connected to the stage, with some fans inside it and some outside it (similar to the heart-shaped ramp used on the previous Elevation Tour), and, in the North American shows, a set of seven retractable, see-through LED-based lighted bead curtains behind and to the side of the stage, that are used to show abstract patterns, maps, moving figures, and occasionally text. Dynamic, "moving" lights are also embedded in the stage and the ramp as well as four screens showing close-ups of each member of the band similar to the Elevation tour. For the European stadium shows, the bead curtains were replaced by a giant LED screen, similar to the one used for Popmart, behind the band. The ellipse was also replaced with two catwalks leading to two B-stages in the style of the 'vertigo target'.

The Vertigo Tour has been notable not only for its diversity of material — it is the only recent tour to have played at least one song from each of their albums — but for the rarity of some songs played. Most notably, "The Ocean", which debuted on tour on 6 April 2005, previously had not been performed since December 1982. Tracks from their debut album _Boy_ have been chosen

ahead of tracks from their biggest-selling album *The Joshua Tree*. A number of other songs have returned to the setlist after absences of more than fifteen years, including material from *October*, while "The First Time", from 1993's *Zooropa* album, was played in full live for the first time on this tour. "Miss Sarajevo", a song from U2's side project *Original Soundtracks No. 1*, has become a concert regular despite previously only being played live twice since its release in 1995. Although Luciano Pavarotti sung the operatic vocals on the original, "Miss Sarajevo" has featured Bono competently singing the operatic vocals. The Vertigo Tour has also featured Larry Mullen Jr. on vocals on "Elevation", "Miracle Drug" and "Love and Peace or Else". All but two songs ("A Man and a Woman" and "One Step Closer") from *How to Dismantle an Atomic Bomb* have been performed the tour. "Fast Cars", a bonus track on some countries' editions of the album, has also been performed. "Walk On", the Grammy Award-winning song which many critics and fans considered the best track from the group's previous album was played only sparingly on the tour.

Two nights of the band's four-night engagement in Chicago, Illinois in June 2005 were filmed for the live DVD *U2 - Vertigo 2005 - Live From Chicago*. During the European stadium leg of the Vertigo Tour in the summer of 2005, four more concerts were filmed: two in Dublin and two in Milan. Later that summer, u2.com fan club members who read Willie Williams' online tour diary read of a video shoot in Milan. During "Original of the Species", the band was accompanied by a live orchestra. It is rumoured that a DVD of one of these stadium shows will be released, most likely of the Milan shows, although another homecoming DVD (à la *U2 Go Home: Live From Slane Castle*) is still a possiblilty. The Brazilian February 20, 2006 show was broadcasted live for 300 million people by Rede Globo. The Buenos Aires concerts were filmed in 3D HD for possible release in IMAX theatres, per strong hints have been dropped by Willie Williams in his U2.com tour diary.

To talk about the recently-ended U2 Vertigo Tour is almost impossible. Still, as far as the mediatic aspect is concerned, the concerts were dominated by red and black lights, reminding of the Red Rocks 1983 gig. The album is a little bit dark because one of the themes tackled is the death of Bob Hewson, Bono's father. One of the songs dedicated to his memory Sometimes you can't make it on your own was sung by Bono at his funerals in 2002.

There were also these giant screens, projecting images with symbols, such as the flags or God, to mention only a few. Extreme close-ups alternated

with flashes or blue backgrounds which revealed nothing but the silhouettes of the band.

Some concepts were borrowed from the Zoo Tv tour, such as the leather costumes Bono wore during the shows.

If only images could talk. All in all, in an absolutely magnificent way, the Vertigo Tour is a synthesis of everything U2 has experienced before in terms of the media. Even the videos from the album are full of technology, were we to think of Original of the Species for example.

One of the best moments of the band happened as Larry Mullen explains:

Whenever we go on stage, we think of more than our music. I was timing Bono speaking of poverty and nukes, but I realized this was what U2 is all about.

But perhaps the most amazing gig of this tour was when U2 decided to advertise themselves the Brooklyn Bridge show on the streets of New York. MTV and hundreds of radio stations broadcast live the news that the citizens could see the band performing on a moving platform. The entire city was paralyzed by this unprecedented idea. "We got our city back" said Bono after singing all day long in the city of Harlem where "Irish have come for years".

Late in the evening, under the slogan "MTV Jammed", the first chords from the song "Vertigo" could be heard "beneath the noise, below the din". They dedicated the concert to their fans sharing the moonlight alongside the band.

Sometimes we find it not hard when we see others doing what we are doing, it is, how to say it ...crap. We tried to avoid being predictable, a parody of ourselves.

In March 2005, just as Vertigo Tour got underway, U2 were awarded a place in the Rock and Roll Hall of Fame, alongside great names, such as Elvis, Bruce Springsteen, Queen, The Pretenders, The Ramones, to mention but a

few. Besides winning many Free Your Mind awards and Best Live Act both in the UK and at MTV Europe Music Awards (1988, 1993, 1996), U2 put all their magic into this last world tour.

> *We're all waiting for those moments to come along … for this evening, and most of all I want to thank you for making space for me as we all wait for something magic to happen.*

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FROM BODY TO SOUL
THE NAKED BODY IN INSULAR MANUSCRIPT ILLUMINATION

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Abstract: *The body/soul opposition in medieval rhetoric was "a troubling proximity of incommensurate yet coexisting entities," and the relationship between body and soul was subject to constant redefinition. Relying on a selection of nude representations from insular manuscripts, my paper is to show that such inconsistencies are also traceable in the visual arts.*
Key-words: *body/soul, medieval art, heaven/hell*

> "...it is the body that is in the soul rather than the opposite."
>
> Plotinos

The medieval body as lived experience lies at the core of current historical perspectives. It is mostly in the light of our present preoccupation with identity and the self (Bynum, 1995:31) that we consider medieval ideas and images of the body. There are, however, tendencies to approach medieval bodies from a more 'medieval' perspective. A compilation of essays edited by Withers and Wilcox (2003) offers a fresh perspective in the study of the medieval body. The wide-ranging scope of the book, and the different views expressed, reflect the lack of coherent ideology in the representation of the body of the period.

As there is no direct correlation between representation and the model without the mediation of ideology, bodies must be regarded as entities distanced from nature by a multiplicity of codes, which exist within certain intellectual frames (Lees and Overing, 1998: 318). The intellectual frame for the depiction of body and soul is medieval anthropology.

As Le Goff (1988) points it out, for the men of the Middle Ages, the sacred often reveals itself in interactions between the spiritual and the corporeal. He also calls attention to the paradox of the soul being envisioned in corporeal form. The body/soul opposition in medieval rhetoric was „a troubling proximity of incommensurate yet coexisting entities (Kay and Rubin, 1994:5)," and the relationship between body and soul was subject to constant redefinition. In the overview below, we will see how thinkers influential in the Middle Ages blurred the soul/body distinctions (Withers and Wilcox, 2003: 19).

The aim of my paper is to show that this blur is also traceable in visual

representations of body and soul. To illustrate my argumentation, I chose insular illuminations of different states of being naked before God: bodies naked before and after the fall, and souls in heaven and hell.

Let the starting point be the Scriptures, or more relevantly, the Gospels. As it reads, "fear not them which kill the body, but are not able to kill the soul: but rather fear him which is able to destroy both soul and body in hell (Matthew 10: 28)." This suggests a dualism of body and soul, which reappears as the opposition of flesh and spirit in the Pauline letters.

This, coupled with Platonic dualism, resulted in the doctrine of the Trichotomy, a widespread error among Christian writers. According to the doctrine, a perfect man (*teleios*) consists of body, soul, and spirit (*soma, psyche, pneuma*). While body and soul come by natural generation; spirit is the privilege of the regenerate Christian. It was conceived by them as a superadded entity, a kind of *oversoul* that sublimates man into a higher species (Maher and Bolland, 2006).

Similarly to Aristotle, St Augustine makes the soul the final cause of the body. Just as God is the Good or *Summum Bonum* of the soul, so is the soul the good of the body. As for the origin of the soul, he never really decided. As for the controversial issue of the soul's location, Plotinos describes it as *tota in toto et tota in singulis partibus* – an undivided and at the same time universal presence in the organism.

In the Middle Ages, the soul was often depicted as a new born child, or a man in the moment of death, when it is reborn for eternal life, especially while being borne up to God in a napkin. Let us now see how the naked body could function as the representative of this soul.

With Christianity, the naked body was attributed a power it never had in the classical world. There was no distinction between nude and naked at the time. A merely aesthetic approach to the human body would have been just as out-of-place as it was in the visual arts in general. It was the refusal of the physical body that drew attention to it more than ever before (Camille, 1989:96).

Anglo-Saxon representations of the naked body are rare. Although baglike garments were intended to cover the body more fully, the viewer's eye tends to reconceptualize nudity automatically – an evidence to conform to a current sense of the undressed body (Withers and Wilcox, 2003:16).

In the Christian West, nakedness was not a natural, but an assumed state (Withers and Wilcox, 2003:15). In a dressed society, the unclothed body is

always problematical but at the same time also meaningful (Hollander, 1978:83-84). Due to the belief that humankind's naked state had been perfect and innocent before the Fall, clothes, the visible results of Adam and Eve's shame, were seen as unnatural and profane (Withers and Wilcox, 2003:16).

It is worth to note that even if the Middle Ages was committed to associating nakedness with sin and shame, it was deeply rooted in Mediterranean cultures devoted to the celebration of physical beauty. Accordingly, early medieval draped clothes were shapeless and loose: combination of Mediterranean classical dress and Northern garments.

To achieve this, the function of drapery was turned on its head. In classical sculpture, the role of drapery was to articulate the human form; wispy lines traced and caressed the body's contours, calling attention to the nakedness beneath. Medieval drapery did no such thing. It masked the body under a turbulent landscape of folds and furrows that followed their own geometric logic without reference to the limbs and torso beneath. Dynamic *contrapposto* gave way to Gothic *ekstase*, the S-curve that showed the body to be in a state of rapture.

In illuminations, which must once have been considered more daring depictions of the human body, genitals are erased either by the illuminator himself or by the viewer. This concern with the body's feared parts can be seen as a heritage of Judaism, where the purity of the body was of key importance. Clothing does not only cover the body, but also helps to define its limits and boundaries. Without these boundaries, the body would be open to 'penetration' (Camille, 1989: 96).

Michael Camille lists three basic strategies in which medieval art deals with nudity (Camille, 1989: 87-101). Nudes are either banished to the decorative confines of the edges, displayed as emblems of vice or the evil, or they are concealed in allegory. There are, however, instances of nudity associated with virtue. Surprisingly, it is the soul that is represented as a small naked figure. Let us see this shift from body to soul in three steps with the help of three insular illuminations from the eleventh and twelfth centuries.

Creation

Aberdeen University Library MS 24, fol. 3. recto (figure 1.) is a 12th century depiction of the creation of Eve. The *Aberdeen Bestiary* was first listed in the inventory of the Old Royal Library at the Palace of Westminster. Little is

known about its origins and it was probably owned by an ecclesiastical patron of the north or south province.

In the traditional manner, Christ is clothed in red and blue. Adam and Eve are naked, but it is only our background knowledge that lets us confer their identities:

Figure 1.   The creation of Adam and Eve. Aberdeen University Library MS 24, fol. 3r.

"Then the Lord God cast a deep sleep upon Adam: and when he was fast asleep, he took one of his ribs, and filled up flesh for it. And the Lord God built the rib which he took from Adam into a woman: and brought her to Adam (Genesis 2: 21-22)."

This scene can under no circumstances be grouped into Camille's categories of the marginal, the vice or the allegory (Camille, 1989:87-101). What is more, if it is in accordance with the text, it does not stand for the soul either. The nudes here are pure bodies before the Fall. Contradictorily, we can witness a certain *dis-ease* (Mirzoeff, 1995: 160) with the body on behalf of the illuminator.

The Fall

It was, in Augustine's wording, Adam and Eve's 'fall into vision' that led to the realization of their nakedness, and also to a sense of shame due to their uncontrolled sexual desire. An increased concern with the body's feared parts becomes visible in nude scenes. Apart from Eve's breast, man and woman were hardly distinguishable in their nonsexuality. Genitals were simply nonexistent or hidden. Similarly, their shame was also represented not through what was included, but through what was left out of representations (Camille, 1989: 89).

Second century apologist Tatian points out that absolute simplicity belongs to God alone while all other beings are composed of matter and spirit. However, there is an important difference between corporeity in strict essence and corporeity as a necessary concomitant. The soul may itself be incorporeal and yet require a body as a condition for its existence (Maher and Bolland, 2006). Accordingly, the *dis-ease* of the creation-image is more pronounced in Oxford, Bodleian Library, MS Junius 11, p. 34 – the body does appear as a "necessary concomitant," the burden of material existence.

Figure 2. Adam and Eve after the Fall in Oxford, Bodleian Library, MS Junius 11, p. 34

New creation

"St Michael Holds Up Souls of Righteous" in British Library MS Lansdowne 383 f 186v. The illumination is one of the fifteen frames of the eleventh century Shaftesbury Psalter. The bust of Christ Pantocrator, the characteristic representation of the Romanesque, is seated in a roundel on the upper frame of the illumination. St Michael is standing on a cloud with his face upwards, holding the souls in a napkin and offering them to Christ. This

intention is emphasized by the gesture of his right hand. The souls are literally "naked before God."

The napkin stands for "the Bosom of Abraham" (Gigot, 2006), the blissful abode of righteous souls after death from the parable of the rich man and Lazarus (Luke 16: 22-23), an imagery drawn from contemporary ideas of the unseen world of the dead.

Similarly to the nudes of Adam and Eve in the Caedmon Manuscript (Oxford, Bodleian Library, MS Junius 11), the souls carried by Archangel Michael are elongated, tubular and inarticulate, with sagging abdomen resembling their usual appearance beneath falling drapery. The presence of headclothes on the one hand helps the viewer to recognize femininity – otherwise not noticeable at all, and on the other hand it also emphasizes nakedness. The latter function is known in representations of nudity as vice.

Figure 3. "St Michael Holds Up Souls of Righteous" in British Library MS Lansdowne 383 f 186v.

Such is, for instance, the wife of Lot in Oxford, Bodleian Library, MS Bodl. 270b, fol. 15v.

The hands of the souls – however awkward it may sound- are also very active. In Anglo-Saxon illumination, uncovered bodily movements are exaggerated as if they were still performing hidden under clothes. Enlarged but expressive hands and feet then seem to emerge as salient appendages to situate the body within a spatio-temporal, narrative context (Withers and Wilcox, 2003:16)."

A new creation has taken place: an idea mentioned in 2 Corinthians 5:17. The body has become soul, the new creation has done away with the *dis-ease*, which seems to coincide with the Neo-Platonist idea that the perfection of the soul lies in turning towards the Divine Unity from which it came.

We have just seen the visual evidence that the body was not inherently evil in the eye of the medieval viewer. It was naturally pure before the fall, and must have preserved its capacity of pureness once chosen to stand for the soul in visual representations. If, in Irenaeus' wording, the soul possesses the form of its body just as water possesses the form of its containing vessel (Maher and Bolland, 2006), the soul of the blessed cannot possibly take the shape of an impure body. Even if they are representations of the soul, the form they take is in fact a visual purification of the body.

In both cases, the nude figures are literally „naked before God." If we reflect on Augustine's idea of the *Summum Bonum* mentioned before and relate it to our topic, we can infer that it is "the blessed state of createdness" that the soul preserves after the Fall. This is, in fact, the capacity that enables humans to regain their original innocence.

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II LANGUAGE STUDIES

SUBJECT EXPERIENCER VERBS IN ENGLISH AND ROMANIAN

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Abstract: In this paper we endeavour to provide a detailed syntactic analysis of Subject Experiencer verbs in English and Romanian with a view to outlining a typology of these verbs. The focus will be on the unaccusative properties of subclasses of Subject Experiencer verbs, identified in connection with: passivisation, prenominal modification and compound-adjective formation.
Key-Words: intransitive verbs, object, subject-experiencer verbs, transitive verbs

Semantically, Subject Experiencer verbs are alike in that there is a human participant emotionally involved in a relationship with some Theme. These verbs always make available an Experiencer role that is assigned to the Subject argument and a Theme role linked to the Object position. However, Subject Experiencer verbs occur in different syntactic configurations.

The aim of the paper is to show to what extent the syntactic properties of the classes of Subject Experiencer verbs are similar to those of non-psych (in)transitive verbs. Furthermore, a comparison will be drawn between Subject Experiencer verbs in English and Romanian with a view to pointing out common properties and identifying points of divergence.

It will be shown that, from a syntactic point of view, psychological verbs do not significantly differ from the non-psychological ones.

1. Theoretical Background

Research on psychological verbs produced compelling evidence that the syntactic forms under which these verbs can appear form a clear-cut system across languages. We mention only a few contributions: Belletti and Rizzi (1988) for Italian, Grimshaw (1990) for English, Abraham (1995) for German, Filip (1996) for Czech, Anagnostopoulou (1999) for Greek, Broekhuis (2001) for Dutch etc. In all these languages Subject Experiencer verbs take an Experiencer in the nominative Case and a Theme argument in the accusative Case. The syntactic and semantic properties of Subject Experiencer verbs are consistent across languages.

2. The Syntax of Subject Experiencer Verbs

Subject Experiencer verbs can come in two types: intransitive and transitive. The question is whether there is reason to consider these verbs as a special syntactic subclass of (in)transitive verbs, or whether they are simply of a certain semantic type. In what follows we examine the classes of Subject Experiencer verbs according to the syntactic configuration in which they appear.

2.1. Subject Experiencer Verbs in the Nominative-Accusative Pattern

Subject Experiencer verbs, which occur in the Nominative-Accusative pattern, are: *abhor, adore, despise, desire, detest, dislike, dread, enjoy, envy, fear, fret, hate, like, loathe, love, regret, relish, resent, rue, savour, tolerate, worship,* etc. Verbs belonging to this group have the syntax of regular transitives, i.e. they can be passivised and they allow prenominal modification and compound adjective formation.

These verbs can produce verbal passives just like non-psych transitive verbs:

1)   a. Mary really liked the play.
           The play was really liked by Mary.
       b. Peter truly hates Chinese food.
           Chinese food is truly hated by Peter.
       c. They clearly fear an outbreak of typhoid.
           An outbreak of typhoid is clearly feared.

Passive constructions are favoured in configurations in which the Theme of emotion is a [+human] participant:

2)   Conservatives disliked Roosevelt.
        Roosevelt was disliked by the conservatives.
        Other gods disliked, hated and feared him.
        He was disliked, hated and feared by other gods.

However, the passive progressive of the verbs in (1) yields unacceptable results:

3)   * The play is really being liked by Mary.
        * Chinese food is truly being hated by Peter.
        * An outbreak of typhoid is clearly being feared by them.

In the absence of adverbs indicating some sort of judgement on the emotional state, the passive progressive is grammatical:

4)   He was being adored and worshipped by fans.
        The president is being hated by the population.

The acceptability of the examples in (1), (2) and (4) shows that psych verbs have external arguments, because passivisation is an operation on the argument structure of verbs (Grimshaw 1990) and verbs can be passivised if they have an external argument. However, Subject Experiencer verbs cannot be easily embedded under the causative verb *make* with an external causer argument as in (5a), which indicates that these verbs denote involuntary actions. Examples as in (5b) are rarely encountered:

5)   a. *Mary makes John hate his family.
          *Mary makes John appreciate his family.
      b. Puck made Lysander love Helena.
          She makes him appreciate music.

However, a Subject Experiencer verb is allowed to appear as a component of a periphrastic causative construction with a [-human] Subject:

6)   This book made him hate history.
      Fishing made him love life again.
      The atmosphere made him love the restaurant.

That the Experiencer Subject of transitive psych verbs is not able to control the internal event, i.e. the emotion, is further suggested by the facts illustrated in (7). Psych verbs cannot readily be in the scope of the volitional verb *want* as in (7a) and do not frequently co-occur with agent-oriented adverbial phrases like *deliberately* as in (7b):

7)   a. *Peter wants to hate his family.
          *Peter wants to appreciate his family.
      b. *Peter deliberately hates his family.
          *Peter deliberately appreciates his family.

However, in stylistically marked constructions, the volitional verb *want* co-occurs with Subject Experiencer verbs. In such instances, the Subject is interpreted both as an Agent and as an Experiencer of emotion:

8)   The US Congress need to hate China, wants to hate China…
      If that child's mind wants to hate, it shall.
      She wants to love him as her own child.
      Tourists want to enjoy a unique European vacation.
      The reader very much wants to dislike Vronsky.

Prenominal modification is closely connected to passivisation. Participles of transitive verbs can be used as adjectives over nouns that correspond to the direct object of the verb, and so can participles of Subject Experiencer verbs. The adjectivization of past participles from Subject Experiencer verbs is frequently encountered in English: *the loved ones/ people, the much hated dispute over political matters, the much dreaded Dr. Jekyll, the*

feared threat/ situation/ rules, *the desired results/ effects*, *the envied people/ crown, the enjoyed hospitality, the relished fruit*, etc.

9)   Beware the feared computer viruses of Christmas-time!
      Their natural enemies are the envied well educated, the despised intellectuals.

Since transitive verbs have an external argument, they can form compound adjectives: *god-fearing, ghost-fearing, home-loving, fun-loving, money-loving, pleasure-loving,* etc.:

10)   There are three character types: money-loving, honour-loving and truth-loving.
      A pushing, eager, pleasure-loving, money-loving age.
      He is, above all things, a home-loving man.

Subject Experiencer verbs behave regularly with respect to compound adjective formation: the Theme argument occurs inside the compound adjective, lower in the hierarchy of theta-roles. With Subject Experiencer verbs neither of their two roles is a causal factor, so neither can be maximally prominent on the aspectual dimension. However, the Experiencer may be treated as intrinsically prominent by virtue of its being an always [+personal] role (Grimshaw, 1990):

11)   Man fears god.   a god-fearing man
      Teenagers love fun.   fun-loving teenagers
      Nations hate wars.   war-hating nations
      People worship heroes.   hero-worshipping people

Romanian Subject Experiencer verbs (*a admira* 'to admire', *a adora* 'to adore', *a aprecia* 'to appreciate', *a detesta* 'to detest', *a dispreţui* 'to despise', *a invidia* 'to envy', *a iubi* 'to love', *a respecta* 'to respect', *a stima* 'to honour', *a urî* 'to hate', *etc.*) occur in the Nominative - Accusative pattern and allow verbal passive constructions:

12)   Ion iubeşte copilul.
      John loves the child.
      Copilul este iubit de Ion.
      The child is loved by John.

The Direct Object noun phrase can be replaced by a pronominal clitic in the accusative case in preverbal position:

13)   Ion   îl   iubeşte.
      John him.cl loves.
      'John loves him.'

These verbs are analysed as transitive although they take a prepositional accusative in a *pe*-phrase when the Object noun phrase is indefinite or when it is a person's name (*Gramatica limbii române*, 2005: 47-72):

14)   Ion   îl   iubeşte pe copil/ pe Mihai.

John him.cl. loves PE child/ PE Michael.
'John loves the child/ Michael.'

Subject Experiencer verbs in Romanian express involuntary actions that is why they cannot be embedded under the volitional verb *a vrea* 'to want':

15)   a. Petre vrea să-şi ajute familia.
          Peter wants to help his family.
         *Petre vrea să-şi urască familia.
          Peter wants to hate his family.

Just like their English counterparts, transitive Subject Experiencer verbs in Romanian cannot co-occur with agent-oriented adverbial modifiers, such as *intentionat* 'intentionally':

16)   Petre îşi ajută familia intenţionat.
         Peter helps his family intentionally.
        *Petre îşi urăşte familia intenţionat.
         Peter hates his family intentionally.

Adjectivized past participles of Subject Experiencer are allowed to appear either in pre- or in postnominal position in Romanian as shown in (17a), while in English only the prenominal position is available as in (17b):

17)   a. o echipă apreciată
            o apreciată echipă
        b. an appreciated team
           *a team appreciated

In Romanian, the adjectivized past participles are morphologically marked for agreement in gender and number with the noun they modify:

18)   o actriţă adorată (fem.sg.)   'an adored actress'
        nişte actriţe adorate   (fem.pl)   'some adored actresses'
        un actor adorat   (masc.sg.)   'an adored actor'
        nişte actorii adoraţi   (masc.pl.)   'some adored actors'

        The evidence given so far shows that passivization and prenominal modification diagnose the transitive properties of Subject Experiencer verbs both in English and in Romanian.

2.2. Subject Experiencer Verbs with an Idiosyncratic Preposition
The Subject Experiencer verbs that take an idiosyncratic preposition are: *ache for, care for, crave (for), delight in, dote on, enthuse over/about sth., fear (for), gloat over, grieve for, hanker after, long for, lust after/ for sth., luxuriate in, marvel at, revel in, warm to sb., worry about,* etc. They behave like regular, non-psych intransitive verbs. There are few Romanian intransitive Subject Experiencer verbs with an idiosyncratic preposition: *a tânji după ceva* 'to long for sth.', *a suferi după cineva* 'to long for sb.', etc.

The syntactic behaviour of intransitive Subject Experiencer verbs, seems identical to that of the non-psych ones. For example, many of these verbs can be passivised, which shows that the Experiencer argument is an external argument of the verb:

19)   a. People yearned for peace.
            Peace was yearned for by people.
        b. They lusted after the Gold of El Dorado.
            The Gold of El Dorado was lusted after.
        c. Everybody grieved for the old singer.
            The old singer was grieved for by everybody.

Intransitive Subject Experiencer verbs in Romanian take two arguments: one in the Nominative case and the other in an Object prepositional phrase, but they never take a Direct Object and block passivisation:

20)   El tânjeşte după libertate.
        He longs   for   freedom.
        *El tânjeşte libertatea.
        He longs (for) freedom.
        *Libertatea este tânjită de el.
        Freedom is longed (for) by him.

However, just as in the case of transitive Subject Experiencer verbs, the Experiencer of this group of verbs is not an Agent, since Agents are normally able to control the event. This is clear from the fact that psych verbs cannot be embedded under the causative verb *make* with an external causer argument as in (21b) which is degraded:

21)   a. Mary makes Peter wait for her father.
        b.*Mary makes Peter long for peace.

However, prepositional Subject Experiencer verbs may occur as a component of periphrastic causative constructions with a [-human] Subject:

22)   Insecurity makes him crave for acceptance.
        The prospect of global warming makes him fear for the planet.
        This novel makes the reader marvel at each sentence.

That the subject of an intransitive psych verb is not able to control the event is also suggested by the fact that psych verbs cannot be in the scope of the volitional verb *want* and cannot co-occur with an agent-oriented adverbial phrase such as *deliberately* in (23b):

23)   a. Mary wants to wait for her father.
             Mary deliberately waits for her father.
        b.*Peter wants to long for peace.
          *Peter deliberately longs for peace.

These examples show that non-psych verbs denote activities that can be controlled by the referent of the external argument, whereas psych-verbs normally denote involuntary actions.

Intransitive Subject Experiencer verbs with an idiosyncratic preposition do not differ greatly from the non-psych prepositional intransitives. The unavailability of certain constructions is due to the absence of the Agent role in the thematic structure of the verb.

2.3. Subject Experiencer Verbs with a Reflexive Anaphor

Psych verbs that co-occur with a reflexive anaphor are of two types depending on the obligatory or optional occurrence of the reflexive. English has one inherent reflexive psych verb, namely *to pride oneself*, for which there is no causative pair:

24)   John prided himself on his good command of Russian.
         *His good command of Russian prided John.

Lexical (or pseudo-reflexive) verbs are either pairs of Subject Experiencer verbs *(fret oneself about - fret about, worry oneself about - worry about, etc.)* as in (25a) or pairs of causative Object Experiencer verbs (*delude oneself – delude sb., flatter oneself – flatter sb., irritate oneself – irritate sb., torment oneself – torment sb.,* etc.) as in (25b):

25)   a. I fret about my future.
             I fret myself about my future.
         b. At times memories returned to torment her.
             Max tormented himself about her decision.

Only for stylistic reasons can these verbs co-occur with the volitional verb *want*:

26)   Europe wants to hate herself for the sin of killing Jews.

Romanian reflexive psychological verbs are of two types: inherent and lexical. Inherent reflexive verbs are equivalent in meaning to adjectival predicates in English: *a se bosumfla* 'to be angry', *a se îndrăgosti* 'to be in love', *a se mândri* 'to pride oneself', *a se teme* 'to be afraid', etc.

They typically realize the Theme argument in a prepositional phrase:

27)   Ion   se mândreşte cu premiul.
         John refl. prides with the prize.
         'John is proud of the prize'.
         Ion   se   teme de câinii.
         John refl. fears of dogs
         'John is afraid of dogs'

The lexical reflexive Subject Experiencer verbs are: *a se agita* 'to be agitated'*, a se amuza* 'to be/get amused'*, a se bucura* 'to be glad'*, a se calma* 'to be calm'*, a se distra* 'to be amused'*, a se emoţiona 'to become excited', 'a se enerva* 'to be irritated'*, a se entuziasma* 'to become enthusiastic'*, a se îmbufna* 'to be upset'*, a se înduioşa* 'to feel pity'*, a se înfricoşa* 'to be fearful'*, a se îngrijora* 'to worry oneself'*, a se îngrozi* 'to be horrified'*, a se întrista* 'to be sad'*, a se înveseli* 'to be glad'*, a se linişti* 'to be calm'*, a se mira* 'to be astonished'*, a se posomorî* 'to get upset'*, a se ruşina* 'to be shamed'*, a se supăra* 'to be angry'*, a se uimi* 'to be amazed'*, etc. These verbs have Object Experiencer counterparts as illustrated below:

28)   Ion   se bucură de cadou.   reflexive Subject Experiencer verb
         John refl. rejoices of present
         'John rejoices over the present'
         Cadoul   îl   bucură pe Ion.   Object Experiencer verb
         The present him.cl. gladdens PE John.
         'The present makes John glad'

As far as reflexive verbal forms are concerned, it is important to notice that in English there is a gap in the area of inherent reflexive psych verbs, while lexical reflexive psych verbs are by far outnumbered by those in Romanian.

3. The Semantics of Subject Experiencer Verbs

What underlies semantically all Subject Experiencer verbs is that they assign the thematic role of Experiencer to the Subject position and the Theme to the Object position. Pesetsky (1995) has made a finer distinction between the Theme objects of groups of Subject Experiencer verbs. With the Subject Experiencer verbs *adore, admire, care, detest, hate, loathe, love*, etc., the Theme object may be interpreted as Target of Emotion, an argument evaluated positively or negatively by the Experiencer:

29)   a. Mary likes John.
         b. Mary hates John.

Mary must have formed a good or a bad opinion of *John* and now she simply evaluates *John* positively or negatively. The differences between verbs in this group seem to be merely differences of degree (*like* as compared to *love* or *adore*). With the verbs *worry, grieve, delight, puzzle (over),* etc., the Theme object is the Subject Matter of Emotion, an argument which provokes an emotional response but does not necessarily cause the emotion directly:

30)   Mary worries about John.

Here the Object argument is interpreted differently. *John* is no longer evaluated. *Mary*, the Experiencer, is thinking about him. Perhaps he is away or lying sick in hospital or he might be in danger. *John* is the Subject Matter of her emotion.

These verbs can also be used as causative Object Experiencer verbs as in (31a); while other Subject Experiencer verbs (*fret, mourn, rage, enjoy*) cannot, as exemplified in (31b):

31)   a. John worries about his friend.
               His answer worries me.
          b. Mary fretted over trifles.
             *The events fretted Mary.

Subject Experiencer verbs are generally classed as statives. However, these verbs are open to nonstative interpretations in appropriate contexts. The stative uses cannot be combined with the progressive in (32a) and used in a cleft sentence which focuses on the change of state within the event denoted by the verb (32b):

32)   a. *Mary is liking the birthday party.
          b. *What happened to Mary was that she liked the birthday party.

The stative uses of these verbs correspond structurally to certain expressions based on the structural head realized by the verb *have*, which is also stative as shown in Hale and Keyser (2002: 208):

33)   a. Her children love her.
              She has her children's love.
          b. We admire Mary.
               Mary has our admiration.
          c. I envy rich people.
               Rich people have my envy.

Subject Experiencer verbs can rarely occur in canonical nonstative environments, because their characteristic, unmarked use is as statives. Thus, the progressive forms of stative verbs may seem acceptable with prepositional verbs as in (34a) and slightly surprising with transitive verbs as in (34b):

34)   a. I was aching for a cigarette.
               She was grieving for the dead baby.
               They were gloating over my bankruptcy.
               I was constantly fretting about everyone else's problems.
          b. Mary is really liking this play.
               He is truly hating Chinese food.
               They are clearly fearing an outbreak of typhoid.

In (34b) the presence of the adverb introduces the idea of a judgement of some sort on an individual's emotions. Subject Experiencer verbs like *love, like, hate*

may also be used in the imperative which is a context typical of nonstative verbs:

35)   Love your family!   transitive SubjExp verb
        Don't fret, Mary!   intransitive SubjExp verb Don't
        worry yourself about the children!   reflexive SubjExp verb

Similarly, Subject Experiencer verbs of all types in Romanian can also be used in imperative configurations:

36)   Iubește-ți familia!   transitive SubjExp verb
        Love your family!
        Mândrește-te cu familia ta!   inherent reflexive verb
        Be proud of your family!
        Bucură-te de acest moment!   lexical reflexive verb
        Enjoy this moment!

4. Conclusion

The discussion of the syntactic properties of Subject Experiencer verbs in English and Romanian has shown that these verbs qualify for an in(transitive) analysis. There are certain irregularities in the syntactic behaviour of psych verbs with an Experiencer external argument, which can be attributed to the fact that psych-verbs do not denote controlled activities but involuntary actions.

To put it in simple words, there seems to be nothing special about the syntactic behaviour of Subject Experiencer verbs, they simply belong to a special semantic group.

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PRE-VOCALIC *"A"* AND *"AN"* IN PRESENT-DAY ENGLISH

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Abstract : *The idea of this paper comes from Jespersen's remark concerning the variation in the form of the indefinite article before words beginning with certain vowels in the history of English. The existence today of written corpora and other online resources allows for a wider and, hopefully, a more reliable examination of variants. The present paper investigates the Gutenberg corpus, the Internet and the British National Corpus. The data obtained are presented and accounted for in a diachronic and synchronic perspective.*
Key-words: *internet, Feipel's analysis, Jespersen's analysis, vowel*

(1)   **Introduction**
        The aim of this empirical study is to investigate the form of the English indefinite article in front of certain vowels in present-day English; the study parallels a similar investigation conducted on the form of the same determiner in front of *h*; the results of that investigation were presented in Slovenia at the first international conference of the Slovene Association for the Study of English.

        My concern in this paper is with words beginning with the letter *u* on its own or in the diagraph *eu* (therefore preceded by *e*) in initial position preceded in fact, but not in writing by the semivowel or glide /j/. Gimson (1981: 96) considers the combination of the sounds [j] with a basic vocalic element either as a rising diphthong or a triphthong. Nevertheless, he admits that it is more convenient to treat initial [j] as separate from the vocalic nucleus of the syllable and include it on the consonant list. The question is how do we know when there is a semivowel there?

Cummings (1988: 297-298) on the other hand, calls /ju:/ the complex long vowel [*u*] sound and represents it by means of the symbol /yū/. This complex vowel occurs in three different environments: in initial position (under investigation in this article), after labials and velars, and after liquids. He mentions that the initial sound of the complex vowel is very unstable and after certain sounds it is dropped.

        As to the form of the indefinite article, we all know that it has two forms: [★] before consonants and [n] before vowels, and the choice depends on the phonological context.

It is worth mentioning that according to Joseph Wright (1905: 258, in Allerton, 2000: 579) there are dialects of English that have generalized the form *a* for both words beginning with vowels or consonants.

The sound [*n*] is used as a linking consonant meant to avoid a hiatus between two vowels, a phenomenon known as *liaison*, a term taken over from the French grammar. And as Nina Catach (1995: 214) mentions "la liaison est, intermédiaire en quelque sorte entre le code phonique et le code graphique". In French the liaison consonants are [n], [z] and [t], while in English they are: [r], [j], [w] and [n], which is now limited to the indefinite article. In *The Cambridge Grammar of the English Language* by Huddleston and Pullman (2002) the different forms of the indefinite article are dealt with in the subsection entitled *Liaison.*

What form would one expect in the above-mentioned environment that I am analysing and what does one find? In phonetic terms, the semivowels are vocalic, but phonologically, they are consonantal, so the *a* form is expected. Fowler in his *Dictionary of Modern English Usage* (1926:1) mentions the same thing namely that among present-day writers "*A* is now usual also before vowels preceded in fact, though not in appearance, by the sound of "y" or "w" *(a unit, a eulogy, a one)*", but this implies that before the form *an* was used. Why that was the case will be explained further on.

Feipel's Analysis

Feipel is the first linguist who in 1929 takes the trouble to investigate 300 recent novels both by American and British writers and see if Fowler was right in his assertion. He found that the form *an* was still found instead of *a* in front of long [*u*] which he qualifies as "unjustifiable use". The words he investigates are 7 in number and the results of his analysis are presented in his article *"A" and "An" before "h" and certain vowels.* Here is the list:

> *universal* (2 examples): 1 British, 1 American.
> *university* (2 examples): 1 British , 1 American.
> *unique* (2 examples) :   British
> *unit* (1):   British
> *eulogy* (2):   1 British, 1 American
> *euphuistic* (1):   British
> *European* (4):   British

He concludes that the British seem to be "worse offenders" than the Americans in the use of *an* rather than *a*. He found at the same time 4 examples of the use of the form *a* rather than *an* in front of words beginning with a vowel (e.g. *a ideal (British), a Umbrian* (American) and he qualifies this fact as "curious.

Jespersen's Analysis

More than twenty years later in *A Modern English Grammar on Historical Principles* (1954: 409), Otto Jespersen refers to the form of the indefinite article as follows:

> As to the form of the indefinite article before initial [ju] spelt *u* or *eu* the rule is now to use the form *a,* but *an* is or was by no means rare, especially if [ju] is (was) weakly stressed. This may be due to the less marked consonantal character of the [j]-sound but may partly be a survival of the practice before [u] was diphthongized into [iu:] or [ju:].

He analyses a much larger corpus and gives a longer list of words where *an* precedes the words beginning with <u> or <eu > found in works published between 1589 and 1935.

Here are the 16 examples of words beginning with <u > and an asterisk is used when the word takes the two possible forms of the indefinite article:

unanimous	in the works of Goldsmith, Macaulay, Mackenzie
uniform	in the works of Browning, Huxley
*union	in the works of Shakespeare, Goldsmith Macaulay
*unique	in the works of Brontë, Ruskin, Wilde, Galsworthy
unison	in the works of Ford
unit	Browning, Gibbon
Unitarian	Chesterton
united	Macaulay
unity	Puttenham, Deloney
*universal	Shakespeare, Smolett, Swift, Mill, Macaulay, Dickens, Gibbon, Shelley
university	Smolett
useful	Macaulay, Brontë, Sterne
useless	Mary Shelley, Dickens, Cowper
usual	Fielding
usurer	Shakespeare, Byron
usurper	Shakespeare, Macaulay, Henley

Here are 3 examples of words beginning with <eu>:

eucalyptus	Galsworthy
eunuch	Shakespeare, Shelley
European	Defoe, Swift, Brontë, Macaulay, McCarthy

The BNC

58 years later, I myself wanted to see what happens in present day English. The existence today of online corpora and of other online resources generally enables us to have access to a richer and more reliable data. The

obvious choice was the BNC (The British National Corpus). BNC is a very large corpus (a 100 million word collection of samples) of written (90%) and spoken (10%) language from a wide range of sources, designed to represent a wide cross-section of current, both spoken and written, British English.

I have looked only for words which take either form of the indefinite article and not the ones that take only *a*. Here are my results:

An +	No	Source	A+	No
European	7	written	European	1028
eulogy	1	written	eulogy	8
unanimous	1	written	unanimous	95
uniform	2	written	uniform	326
unilateral	1	spoken	unilateral	58
unique	14	written	unique	1258
united	1	written/unpublished	united	666
unity	2	written	unity	87
universal	1	written	universal	386
university	1	written	university	549
useful	2	written	useful	1866
usual	2	written	usual	30
usurper	1	written	usurper	12

Table 1

The number of words which still have the form *an* besides *a*, but have an obvious preference for the latter, is only 13. Among them "European", "unique" and "useful" stand out, but they are at the same time the ones with the greatest frequency in the corpus. In the first two words the first syllable does not have a primary stress ("are weakly stressed"); they are all adjectives so part of a noun phrase.

Pronunciation Evidence

All the words investigated by Jespersen were checked for pronunciation in the two standard pronunciation dictionaries of English (D. Jones and J. C. Wells), as Jespersen had advanced the idea that the *an* form was used due to the "weak stress" on [ju].

I also wanted to compare various editions and realized that in the 14th edition of D. Jones's dictionary there are more variant pronunciations than in the more recent editions, while in Wells's dictionary a neutralised [u] vowel occurs in a couple of words (written in italics).

Word	D. Jones 1977	D. Jones 1997, 2003	Wells 1990, 2000	Etymology	Date
Eucalyptus	ˌjuː...	ˌjuː...	ˌjuː...	Gk	19th
Eulogy	...	...	...	Gk	16th
Eunuch	...n...k	...n...k	...n...k	L	15th
European	ˌj...r... [ˌj...r-	ˌj...r... [ˌj...r-,	ˌj...r..., [ˌj...r-	F	17th
Unanimous	...[...	...	j...	L	17th
Uniform	...	...	... / ...	F	18th
Unilateral	ˌjuːn...	ˌjuːn...	ˌjuːn...	L	19th
Union	...	...	...	F	15th
Unique	..., [...	...	..., ...	F	17th
Unison	...	...	...	OF	16th
Unit	...	...	...	L	16h
Unitarian	..., [...n-	...	...	L	17th
United	..., [...-	...	... ...	L	15th
Unity	...ti	...ti	...ti	F	14th
Universal	...	...	...	OF	14th
Universe	...	...	...	F	14TH
University	..., [...-	...	...	OF	14th
Useful	...f...l	...f...l	...f...l	F	16th
Useless	...	...	...s...	OF	16th
Usual	...	...	...u...l	OF	14th
Usurer	...	...	...	OF	13th
Usurper	juːz...p...	juːz...p...	-	OF	15th

Table 2

The conclusion one can draw is that Jespersen is right in saying that the form *an* is used if [ju] is weakly stressed. However, I would like to add that we have to take into account not only word stress but sentence stress too, as words such as *uniform, useful* and *usual* have their primary stress on the first syllable if taken as individual words, but the stress changes if they are part of a noun phrase. In uniform sequence, *useful thing*, *usual form*, for example, the head

noun bears the primary stress, while the modifier bears a "lesser" stress (cf. Giegerich, 1992: 252-253).

The Oxford English Dictionary

The words were investigated then in the OED (the data contained in this dictionary is included in the table above) to see if Jespersen was right in considering the form *an* as a "survival of the practice before the phenomenon of diphthongization took place" (Jespersen, 1954: 409). The first difficulty I encountered was that there weren't that many examples of these words preceded by the indefinite article in the dictionary.

These words are all borrowed directly from Latin or from French (as seen in Table 2), with 2 exceptions: *eucalyptus* and *eulogy*. Interestingly, the word *eucalyptus* entered the language in the 19th century and there is no occurrence with the form *an* for it.

As for the spelling of the words analysed, either <u>u</u> or <u>v</u> or both were used. For example, the word *uniform* is spelled both with *v* and *u* between *1559* and *1620.*

The explanation is that the letter *v* as well as *j* were introduced from French into Middle English as alternates of *u* and *i*. So *u* and *v* represented the vowel /u:/, the consonant /v/ and a new diphthong /iu/. There was a tendency to use *v* initially and *u* medially for *u* and *v* of any origin whether vowel or consonant.

Later, in the 16th century, the spelling reformers began to separate the *v* consonant from the *u* vowel as advocated by the French grammarian Meigret (1545, in Jespersen, 1949: 41).

Many of the Modern English conventions became fixed during the sixteenth and the seventeenth centuries largely because of the influence of the printing houses, but there was much variation in spelling until the middle of the seventeenth century. And the idea that *u* and *v* were the same letter was not rooted out till the 19th century.

As for the sources of the new diphthong /iu/, quite numerous, I'll focus on those of interest for us: the French [*u*] from words of Latin origin containing long [ū] (e.g. *use, union*) or from words taken directly from Latin rather than from French and containing [*u*] (whether short or long).

Jespersen (1949: 105) considers that the sounds that resulted from these different sources where identical during the whole Modern English period but he admits that the exact pronunciation of the diphthong is difficult to indicate.

Some orthoepists waver between two pronunciations, [y:] and [iu] and maybe the two pronunciations were "diaphonic", as Dobson (vol. II, 1968: 704) thinks. "Diaphonic" is a term that refers to pronunciations used by different speakers or by the same person in different styles of speech. This could account for the vacillation between the forms of the article. If we are to believe Voltaire (1764, in Dobson, vol. I, 1968: 43) the English pronounced _u_ just as the French did at that time; but this may be true for court pronunciation only.

This diphthong seemed to have been for a long time a level stress diphthong, in which neither element received more weight; the pronunciation [ju:] was first used in initial position as early as the last decade of the 16th century, was fairly common after 1640, but in careful speech [iu] was still preferred until the time of Cooper (1685, in Dobson, vol. II, 1968: 708).

Here are the data collected from the OED represented in the graph below:

I.	In the 13th century **an** = 1,	**a**= 0	
II.	In the 14th century **an** = 2,	**a** = 0	
III.	In the 15th century **an** = 0**,**	**a**= 0	
IV.	In the 16th century **an** = 9,	**a** = 2	
V.	In the 17th century **an** =13,	**a**= 4	
VI.	In the 18th century **an** = 19,	**a**= 7	
VII.	In the 19th century **an** = 16,	**a** = 25	
VIII.	In the 20th century **an** = 0,	**a**= 12	
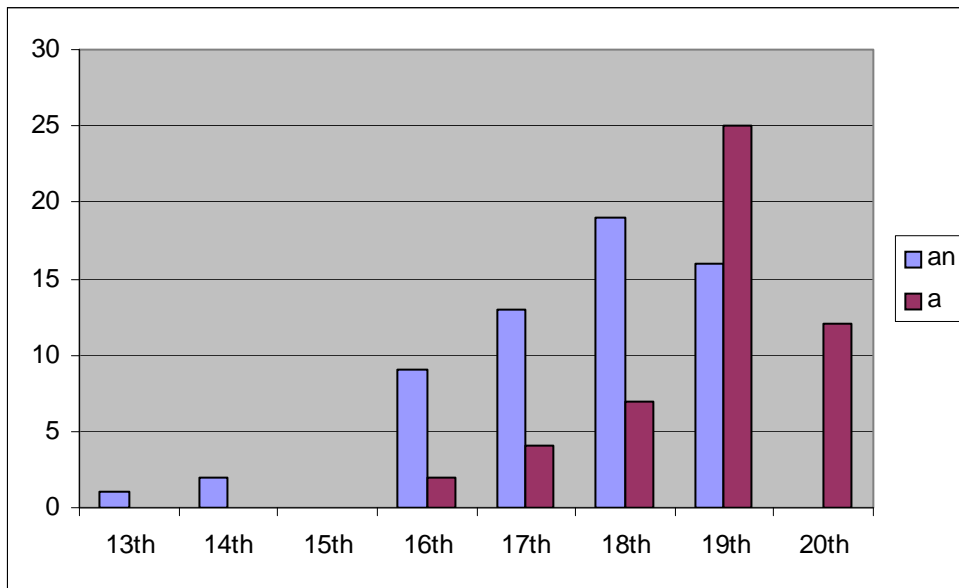
Table 3

This is an illustration of how the two forms were used diachronically. The form, *a*, is found in a quotation from 1545 (before *union*), very close to the date given by Dobson (vol. II, 1968: 709) for the change in the pronunciation of the diphthong (she gave the year 1560). The number of *an* forms attains the peak in the 18th century and then decreases to be ousted by *a*. It is interesting that in the 20th century we have only the form *a*. However, a couple of examples that contain <u>an</u> can be found in the BNC (e.g. before *unique*). The explanation is probably that in OED there aren't recent entries: for example, the last entry for the word *unique* in the OED is 1872, while in the BNC the last entry is from 1993.

The Internet

I have also analysed the form of the indefinite article on various Web sites on the Internet, because the Internet has and will certainly continue to have a great impact on language (given the innumerable usage dictionaries, rule books about the language of the Internet etc. that are being published continually) and like D. Crystal (2001: viii) I believe that "if the Internet is a revolution, it is likely to be a linguistic revolution".

Our analysis of the words beginning with *u* or *eu* on the Internet has shown that all the 21 words found in Table 2 are preceded by both *an* and *a* in more or less the same proportion, which is not at all what we found in OED or BNC. The sites I investigated belong to the three circles into which Kachru (1992: 356) divides World Englishness:

1.   *American, Australian, British, Canadian*, that is sites created by people who have English as their mother tongue said to be "norm-providing" and to form the "inner circle".

2.   *Indian*, said to be "norm developing" where English is a second language and forms the "outer circle".

3.   *Belgian, Finnish, French (a great number), German*, who belong to the "expanding circle", who speak English as a foreign language, said to be "norm dependent". Some English words such as *wellness, lifting* etc., to give a few examples, were coined not by English people, but by some French and German speakers (Trudgill, 2002: 151).

The investigation of the language used on these sites has made me draw a few conclusions:

1. The writing in English is done by non-native speakers as many sites are foreign sites.

2. The sites are meant for many different nationalities, so what is important is clarity and impact rather than linguistic correctness.

3. Translation into English is done by non-natives, if the site collects data from more than one language.

4. Some translation is done by machines.

5. Another interesting point is the "two-way translation" concept introduced in 2001 by the European Commission's Translation Service that distinguishes between translations not to be published and translations to be published or important for the EU image (cf. Wagner, 2005: 221).

Conclusion

Our investigation about the form of the indefinite article in present-day English and predictions for the future has come up with contradictory answers. From what we have seen by analysing the language of the Internet, spelling tends nowadays to diverge like sound changes. In all languages used on the Internet there is a tolerance of typographical error, a relaxation of the rules of spelling or punctuation, but when a non-native speaker is exposed repeatedly to such instances, s/he will end up misusing different constructions or making obvious mistakes. While sound changes require face-to-face communication, so they will take longer to spread, spelling is present on the screen all the time, so it will probably spread faster. However, what I have done here is a tentative description of one aspect of spelling, and it is too early to make any predictions. But one must not forget that the Internet is a completely new medium which is identical to neither speech nor writing, but displays properties of both.

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GENRE AND TRANSLATION

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Abstract: The paper discusses various aspects of the relationship between translation and the notion of genre, analyzing the genre of the EU legislation as realized, on the one hand, by texts originally written in English and, on the other, by their Romanian translated counterparts. Its main purpose is to provide evidence in support of the idea that the principles of genre analysis can lead to the identification of the norms with which a particular type of text is to be associated in the context of a certain culture.
Key words: genre, genre analysis, expectancy norms, discoursal features, syntactic features, lexico-semantic features

1. Introduction

Genre, which is a familiar concept in disciplines like literature or rhetoric, has been gradually extended to the field of linguistics during the last few decades. A very good starting point in the process of understanding the manner in which genre is generally approached by the linguists is represented by the definition that Bhatia (1993: 13) gives to this concept:

> It is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s).

The above definition reveals two features that are considered to play a very important role in the understanding of this concept. Firstly, the particular nature and the internal structure of a genre are mainly determined by the communicative purpose that it is meant to fulfil. The second important feature refers to the use of the highly conventionalised knowledge of linguistic and discoursal resources, which represents a *sine qua non* condition for the successful achievement of the specific communicative purpose of any genre.

Starting from the assumption that a genre comprises texts that share similar textual features and that serve the same function, such texts are characterized by recurring syntactic, semantic and pragmatic patterns that the addressees expect to find in a particular communicative situation. These

patterns, which are generally known as genre conventions, are actually in close correlation with what Chesterman (1997) calls "expectancy norms", that is norms established by "the expectations of readers of a translation (of a given type) concerning what a translation (of this type) should be like" (Chesterman, 1997: 64). These norms involve text-type and discourse conventions, grammaticality, style, collocations, lexical choice, and allow people to make evaluative judgments about translation.

In the framework established by the theoretical considerations mentioned so far, the main objective of this paper is to provide evidence in support of the idea that the principles of genre analysis can lead to the identification of the expectancy norms with which a particular type of text is to be associated in the context of a certain culture. In order to achieve this objective, I will present the conclusions of a research study regarding the genre of the EU legislation, a study which was mainly focused on identifying the nature of the expectancy norms revealed by the Romanian translations of a set of EU documents originally written in English. Since the EU documents still represent a novelty in the context of our culture, it is obvious that the expectancy norms associated with their translation have actually emerged only as a result of the translation process itself. This is the reason why, I consider these norms an interesting object of study, especially since, from now on, they will be taken as reference points by the further Romanian translators of such texts. The expectancy norms of the Romanian EU documents were analyzed in relation with features of their English sources, with a view to determining the uni-directional, irreversible relationship established between these target- and source-texts in the process of translation.

The corpus that I used for my analysis includes 50 English texts (cf. http://europa.eu.int), as well as their official Romanian translations (cf. http://www.ier.ro). These texts are of various types, from agreements and conventions concluded by the Communities as a result of their external relations to documents representing binding secondary legislation (regulations, decisions, ECSC general decisions and recommendations, EEC/EC/Euratom directives) and supplementary legislation. Reference to the texts in my corpus is made by means of the Celex number, which is a unique combination of elements, giving information on the code of the sector to which the document belongs (the first figure), the year in which the document was adopted (the next four figures), the type of document (represented by a letter), and the number of the document (made up of the last four figures).

Since the genre analysis underlying the present research is meant to reveal aspects of relevance for the theory and the practice of translation, it means that the concept of genre is expected to be an important tool in the context of research for translation purposes. However, I must mention that my paper is far from being the first to establish a relationship between translation and genre. There have been several linguists and translation theorists who approached various translation issues from the point of view of the genre theory, as I will illustrate in what follows.

2. The Relationship between Translation and the Notion of Genre

A very interesting discussion of the research models addressing aspects of the relationship between translation and the notion of genre is offered by Hatim (2001: 140-150). Drawing on a study by James (1989, in Hatim, 2001), Hatim (2001: 141) argues that the relationship in question may generally take one of these two forms: "translation of genre" or "translation as genre."

In explaining the concept of "translation of genre", Hatim (2001: 41) starts from the assumption that "a translation might be seen in terms of the minutiae of the source genre or genres and the translation shifts effected". Consequently, the concept of genre represents the framework within which translators select the target-language structures, and judge their appropriateness from a syntactic, lexico-semantic and pragmatic perspective.

As an illustration of this first type of approach, Hatim (2001) mentions the same study by James (1989, in Hatim, 2001), in which the issue of genre in translation is approached from the perspective of the translator's training. Thus, James claims that the changes randomly performed by the inexperienced translator can lead to the dislocation of the resulting text from its intended genre. He suggests that one way of avoiding such situations is to provide the translator with genre-based training, in which the focus is not so much on the words making up the text to be translated, but on the larger discourse structures and genre conventions. (cf. Hatim, 2001: 143).

A similar position is adopted by Bhatia (1997), who stresses the importance of genre analysis in the teaching and learning of translation. In his opinion, one of the most important aspects of translation is "the concern to maintain the generic identity of the target text." (Bhatia, 1997: 206). In order to achieve the objective of generic integrity, any translator must

internalise the conventions of the genre in which s/he is working, by understanding the two specialist codes involved, by acquiring the genre knowledge associated with the specialist cultures, and by developing sensitivity to the cognitive structures of the genre in question. It is only after this process of internalisation that the translator can hope to exploit generic knowledge, so as to produce effective target texts in specific professional contexts (cf. Bhatia, 1997: 206-208).

In the second type of approach to the relationship between translation and the concept of genre, that is "translation as genre", translation is regarded in terms of how closely it complies with the standards generally expected from any type of target text. In other words, as Hatim (2001: 145) explains, "there must be something about translation itself which does something to readers, something in the language that translators typically use, something to do with a kind of texture which is intrinsically 'once removed' and which translations are thought conventionally to possess". In fact, the idea that translation might be regarded as a distinctive linguistic practice, with a special status, was put forward by Ortega Y Gasset, as early as in 1937:

> I would say translation doesn't even belong to the same literary genre as the text that was translated. It would be appropriate to reiterate this and affirm that translation is a literary genre apart, different from the rest, with its own norms and own ends. (Ortega y Gasset, 1937, in Venuti, 2000: 61)

Venuti (2000: 14) remarks that, along the years, Ortega y Gasset's view of translation as a distinctive linguistic practice has attracted the attention of numeorus important writers, thinkers, literary critics or philologists, and has generated a range of theoretical issues that still provoke debate today. Anyway, it is obvious that, in the Spanish philosopher's opinion, the possibility of a translation genre is justified, among others, by the existence of specific conventions and norms that translation, just like any genre, is considered to possess. A similar type of argumentation is used by Hatim (2001), who offers an outline of the most important contributions to the theory of translation norms (cf. Toury, 1980 and 1995, Nord, 1991, Chesterman, 1997).

I must mention that, in the context of the research study underlying this paper, the relationship established between translation and the concept of genre combined elements from both the alternative views discussed above. More specifically, my research study can be said to have embraced the "translation of

genre" view, because it approached the Romanian translations of the EU documents as representatives of the EU legislation genre, intending not only to identify the newly formed conventions acquired by the genre in question in the context of the Romanian culture, but also to analyze the adequacy of their use as translation solutions for the genre conventions presented by the original texts. At the same time, my analysis can be considered as an illustration of the "translation as genre" view, because it started from the assumption that the various types of features revealed by the genre analysis of the Romanian variants of the EU documents are actually reflections of the expectancy norms for the translation of this type of texts into our language.

3. Analysing the genre of the EU legislation

Under the influence of Bhatia (1993), Superceanu (2000) and Crystal and Davy (1969), the model of genre analysis used for the present research concerns the following levels of analysis: (I) situational considerations of the genre-texts, (II) selecting a corpus of texts, (III) structural analysis, (IV) discoursal features, (V) syntactic features, and (VI) lexico-semantic features. with the first three steps of the model of genre analysis outlined above. The first three steps of the model have the role to prepare the ground for the linguistic analysis of the EU documents at the discoursal, the syntactic and the lexico-semantic levels, analysis which is actually meant to lead to the identification of the translation norms specific to this category of texts.

3.1. Discoursal features

At this level, my research study considered the extent to which the functional values assumed by the EU texts written in English are carried over in their Romanian translations. For that purpose, my analysis aimed at determining the preferred ways in which a number of general discoursal features – i.e. cohesion, theme-rheme, speech acts – are realized in the two linguistic variants of the EU documents.

The analysis of the linguistic resources of *cohesion* considered both the devices which realize grammatical cohesion (reference, substitution and ellipsis), and those which achieve lexical cohesion (reiteration and collocability), as well as those devices which link whole messages (conjunction items). The most important conclusion of this analysis is that, much under the influence of their English sources, the Romanian EU documents in my corpus show a marked preference for cohesion achieved by means of lexical

reiteration, to the detriment of the anaphorical pronouns. In other words, pronouns are avoided as much as possible, and nouns are repeated in order to avoid any ambiguity. However, even in situations when the English original documents may happen to use pronouns, the Romanian translator often prefers to resort to the lexical device of reiteration, a strategy which increases the clarity of the translated text, but, at the same time, presents the risk of making it stylistically awkward.

Another cohesive device very much employed in this type of texts is the extensive use of conjunction items, especially those represented by various types of adverbs and adverbial phrases (e.g. "therefore"/ "prin urmare", "în consecinţă" or "aşadar", "consequently"/ "în consecinţă", or "accordingly"/ "prin urmare", etc.). By clearly expressing the relevant connection between one part of a text and another, these connectors help the addressee to give the correct interpretation of what is about to be said in relation to what has been said before. As a conclusion, I may say that the cohesive devices typically used in the Romanian variants of the EU documents are meant to promote clarity, on the one hand, and to ensure a high degree of accessibility, on the other.

As far as the *thematic analysis* is concerned, it must be noted that the Subject noun phrase is the element most frequently thematized in the type of texts under analysis. The themes in the EU documents function like a skeleton that holds together concepts referring to the authority which issues the legislative act or the instruments used in order to achieve the actual functioning of the law. The thematization of such central concepts, which are constantly given as reference points for the addressee, plays a major part in ensuring the clarity of this type of discourse. The results of my thematic analysis suggest that the features revealed by the Romanian translations of the EU documents are closely influenced by those of their English sources. There are situations when the Romanian translator changes the thematic make-up of the original text, but such shifts are generally motivated by the translator's desire to conform to the norms of the target language usage and are meant to promote naturalness in the translated text. However, my corpus also reveals instances when the change of the thematic structure does not seem to have any objective motivation, and, moreover, it presents the risk of leading to difficulties of comprehension, or even of affecting the originally intended meaning.

From the point of view of its *illocutionary force*, the genre of the EU legislation achieves its specific communicative function by means of a series of directive speech acts with a prescriptive or restrictive character. These main

acts are prepared and supported by a wide range of other types of speech acts (such as informatives, descriptions, suggestions, recommendations, etc.), whose correct interpretation depends very much on the exact role of the text segment in which they are used. For example, due to its occurrence in the explanatory segment of the text, this utterance is interpreted as a recommendation and not as a requirement: "It *should* be ensured that demolition or asbestos removal work is carried out by undertakings …"/ "*Este indispensabil* să se asigure că lucrările de demolare sau de îndepărtare a azbestului sunt efectuate de întreprinderi …" (32003L0018).

In general, the speech act typology of the English EU documents is preserved in their Romanian translations, the few cases of illocutionary change revealed by my corpus being labelled as inappropriate translation solutions. The norms presented by the two linguistic variants of the texts under analysis differ, of course, with regard to the devices indicating these acts. The most interesting case, in this respect, is that of the Romanian commands, whose illocutionary force indicators are represented by verbs in the present tense of the Indicative Mood, the third person singular, while their English counterparts are signalled by modal constructions built with the help of mandatory *shall*: e.g. "The procedure for attesting conformity … shall be indicated in the mandates ..."/ "Procedura de atestare a conformității … se precizează în mandatele …" (32003D0639). The factors determining this norm of the Romanian EU documents are typical of the target language culture, where the same verbal form can be found achieving the function of prescribing in the normative documents originally written in Romanian.

3.2. Syntactic features

At this level, I examined the way in which words combine into phrases, the function of these phrases as part of the clauses they form, and the typical distribution of the clause types as part of the sentences. My analysis was meant to lead to the identification of those syntactic norms which are not primarily determined by grammaticality, but by appropriateness in a certain context.

Closely influenced by their English sources, the Romanian EU documents are characterized by complex syntactic structures. This complexity is manifested at each of the three levels of analysis (i.e., sentence, clause and phrase), and is supported by the use of a wide range of linking devices. Fairly often, in Romanian, these linking devices are represented by complex conjunction and prepositional phrases; their use is prompted by the need for

clarity usually expected from the documents in question, and indicates, at the same time, the text producer's care for an elevated style. These conjunction and prepositional phrases are used not only when there is a similar form in the original text, but also in situations when the English document contains a simple conjunction or preposition, thus bringing about more explicitness in the translated text (e.g. "if" is frequently rendered as "în măsura în care", "cu condiţia ca" or "în cazul în care").

The nominal character generally displayed by the legal language (cf. Crystal and Davy, 1969, Bhatia, 1993, Stoichiţoiu-Ichim, 2001) is also one of the features confirmed by the analysis of the translated texts in my corpus. In fact, the Romanian variants of the EU documents make use of even more nouns than their English counterparts, because the translator resorts to this type of solution not only for source text elements with the same morphological status, but also for some non-finite forms of the verbs: e.g. "the Treaty establishing the European Community"/ "Tratatul de instituire a Comunităţii Europene" (32003D0291). The multitude and the complexity of the noun phrases, as well as the nominalizations frequently present in the Romanian EU texts, highlight the abstract and the impersonal character of this type of discourse.

The same impersonal tone of the Romanian EU texts is also achieved at the level of the verbal phrases, where the verbs which render the obligatory character of the legal provisions are typically used in the present tense of the Indicative mood, the third person singular. Moreover, the fact that the Romanian texts present an alternation of the passive voice with the reflexive verb forms creates an overall impression of objectivity, increasing the distance between the producer of the text and its addressees: e.g. "Blood-grouping reagents *shall be made available* to the other Contracting Parties"/ "Reactivii de determinare a grupelor sanguine *sunt puşi la dispoziţia* celorlalte părţi contractante" (1987A0207(04)); "The footnotes to Articles 6(3), 8, 10 and 11 *shall be deleted*."/ "Notele de subsol de la art. 6 alin.(3) şi de la art. 8, 10 şi 11 *se elimină*." (32001R0215).

To conclude, the syntactic analysis of the EU documents reveals that the Romanian documents in my corpus have generally taken over the syntactic norms presented by their English originals, but, especially at the level of the phrase, they present certain particularities that can be explained by other types of factors (mainly the translator's general tendency to clarify and to explain the meaning of the source text, as well as the norms presented by the legal-administrative documents originally written in Romanian).

3.3. Lexico-semantic features

As regards this level of analysis, I considered, first of all, issues connected to the predominant *types of lexical items* used in the Romanian EU documents as compared to their English sources. The most striking feature from this point of view is the presence of the neologisms of Romance origin, which have a rather abstract meaning and, thus, add a touch of formality to the language used in this type of texts: e.g. "applicable"/ "aplicabil", "conformity"/ "conformitate", "discretionary"/ "discreţionar", "institution"/ "instituţie", "onerous"/ "oneroasă", "to validate"/ "a valida", etc. It must be noted that the Romanian texts in my corpus resort to the lexical items of Romance origin not only in order to render words of the same type in the original documents, but also as equivalents for a wide range of source-text elements of other origins. This implies that, if not selected and combined properly, the agglomeration of these abstract neologisms in the Romanian translations of the EU documents presents the risk of creating certain difficulties of processing.

In addition to the neologisms of Romance origin, the Romanian texts also contain a great number of recent or even ad hoc coinages which are illustrative of the synthetic form of expression generally characterizing the EU documents: e.g. "non-formal"/ "nonformal" (32003D0291), "after-treatment"/ "post-tratare" (32003L0017), "non-road"/ "nerutier" (32003L0017). The Romanian compounds in this category are clearly influenced by their English sources, and this influence is reflected not only by their formal-semantic similarity, but also by the similar effect that they produce and by the degree to which they contribute to the technical character of the discourse under analysis.

Finally, some of the neologisms used in the translated variants of the EU documents are represented by words of foreign – mainly English – origin. More specifically, some English lexical items, which are either of international use, or extremely specialized, preserve their original form at the level of the Romanian translations: e.g. "activitate *offshore*" – 32003L0088 (cf. "*offshore* work"), "*warrants* de stoc cu o valoare echivalentă" – 21970A0714(01) (cf. "stock *warrants* of equivalent value"). This feature is a clear symptom of the international character that the language of the EU legislation – as supranational legislation – is meant to achieve.

It is interesting that, in addition to the neologisms discussed above, the EU texts frequently contain words and expressions of Latin origin, which generally symbolize tradition in the case of any type of legal language (e.g.

"status quo", "inter alia", etc.). Such expressions are not normally translated into Romanian, but, if the translators consider that the target language has a lexical item with the same currency and meaning, they may use it as equivalent for a certain Latin word or expression.

Besides all these categories of notional words, the vocabulary of both the English and the Romanian variants of the EU documents makes extensive use of various types of linking devices. By connecting various parts of the clause, of the sentence or of the discourse, the prepositions, the conjunctions and the discourse connectors represent important pieces in the construction of the overall meaning of the documents under analysis. Although these elements are usually not problematic in the process of transferring this type of texts from one language into another, the Romanian translators must make sure that the linking devices employed by the target texts indicate a type of relationship which is similar to that established between the various elements of structure in the context of the original documents.

All the lexical items discussed above have general reference and are not specific to any particular discipline. But, like any type of texts with domain-specific orientation, the EU documents are also characterized by an extensive use of technical terms, which basically fall into three main categories: *the EU specific terminology* (e.g. "the European Parliament"/ "Parlamentul European", "the Council of the European Union"/ "Consiliul Uniunii Europene", etc.), *terms relating to law and administration* (e.g. "rules of procedure"/ "regulament de procedură", "legal framework"/ "cadru juridic", etc.), and *specialized terminology characteristic of the domains to which the legal provisions contained by these texts apply* (e.g. "ammonium glycyrrhizinate"/ "glicirinizat de amoniu", "elution"/ "eluare", "dairy cows"/ "vaci de lapte", etc.). It is interesting that the terms specific to the EU field, as well as the other legal and administrative terms included in these documents, do not create great problems of comprehension for the non-specialist recipients. Not the same is always true of the specialized terminologies characterizing the specific fields to which the EU texts apply. Thus, if a particular document refers to a field which is quite familiar to the general public (for example, education), it usually presents a high degree of accessibility; if, however, the legal text regards some domain with which people do not have very much personal or media contact, its processing and understanding are likely to be more problematic.

In close relation to the terms mentioned above, the collocations used in the Romanian translations of the EU documents can be grouped into three

broad categories. A first and very important category comprises *collocations related to the EU field*. Some of these collocations have *Community/ comunitar* as a denominator (e.g. "Community bodies"/ "organisme comunitare"), others include European or *Europe/ european* (e.g. "European standards"/ "standarde europene", "Europe Agreements"/ "acorduri europene", etc.), while others do not have a common denominator, but evoke the same idea of a common Europe (e.g. "legislative harmonization"/ "armonizare legislativă", "common market"/ "piaţa comună", etc.). Many of these collocations have had a rather short existence in our language so far, but, in spite of that, they are not normally problematic in translation. The collocations in the second category, i.e. those *characteristic of the specialized fields to which each legal document refers*, are likely to raise more problems, because the translator has to come up with the typical Romanian variant in any particular case: e.g. "ignition engines"/ "motoare cu aprindere", "profit-and-loss account"/ "cont de profit şi pierderi", "implementation of the budget"/ "execuţia bugetului", etc. But most of the collocations in the EU documents belong to the third category, which includes *word combinations with a general character*, typical, however, of an official style. The translation of the collocations in this category presents another type of difficulty, in that the translator must use target-language patterns which are familiar to the intended audience, because, otherwise, the functionality of the target text might be affected: e.g. "shall exercise the greatest discretion"/ "păstrează cea mai mare discreţie" (32001D0041), "developing a balance"/ "stabilirea unui echilibru" (41985Y0507(01)).

Among the collocations and the expressions revealed by the EU documents, a special type is represented by the *standardized formulations*, which can be found in almost every text in my corpus (e.g. "is subject to"/ "intră sub incidenţa", "without prejudice to"/"fără a aduce atingere", "enter into force"/ "intră în vigoare", "the principle of subsidiarity"/ "principiul subsidiarităţii", "rule of Community law"/ "principiul supremaţiei dreptului comunitar", etc.). It is also to be noted that the use of the standardized formulations represents one of the features which ensure the social prestige of the language characterizing the EU legislation, and which, in time, will most probably be a mark of its conservatorism.

Finally, I must mention that, in addition to technical terms and expressions, the lexis of the EU documents is also characterized by the frequent use of *common words with specialized meanings*.: e.g. "opinion"/ "aviz", "proposal"/ "propunere", "instrument (of ratification/ accession)"/ "instrument

(de ratificare/ aderare)", "approximation (of the laws)"/ "apropiere (a legislaţiilor)", "to align (requirements)"/ "a alinia (cerinţele)", etc. Such words, which usually achieve the status of terms by being assigned only one of the range of meanings that they have in the everyday speech, may create difficulties of comprehension, on the one hand, and of translation, on the other, which are comparable to the ones mentioned in the case of the technical vocabulary.

4. Conclusions

The conclusions of the research study underlying this paper represent supporting evidence that genre analysis is a very useful technique in the context of the research for translation purposes in general. This type of analysis has led to the identification of the expectancy norms characterizing the English EU documents and their Romanian translations, and, at the same time, has pointed to the problems that might appear when translating these texts from English into Romanian.

However, the benefits of genre analysis are certainly not restricted to these aspects. On the one hand, by correlating linguistic features to their communicative functions, this type of analysis can raise the translator's awareness in connection to various subtle issues, which could otherwise be neglected and might turn into translation errors. On the other hand, genre analysis is meant to prevent the difficulties that translators often encounter because of their lack of familiarity with the specific structures of a certain genre. As Hatim and Mason (1997: 190) note, each genre structure seems to have a language of its own, which is basically of a formulaic nature. By using analytical tools like the ones mentioned above, the translator can get to "learn" the conventional formats and the technical vocabulary of the genre in which s/he is working, and can, therefore, produce appropriate translations.

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http://europa.eu.int (the official site of the European Union)

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SEMANTIC AND TRANSLATION ASPECTS OF BRITISH, AMERICAN, AUSTRALIAN AND ROMANIAN ADS

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Abstract: The paper focuses on Romanian advertisements that were adapted textually from British, American and Australian English. We will try to explain why the translator added or subtracted material, and the reason for which s/he replaced source text words with French (but not Romanian) terms. We will also reflect on whether the stylistic form was correctly encoded for the target text recipient.
Key-words: advertisement, consumer, text addition, text subtraction

1. Introduction

The paper focuses on Romanian advertisements that were adapted textually (but not graphically) from British, American and Australian English.

Most source language copies were found in *Cosmopolitan* (the British and Australian editions), some in *Vanity Fair* and *The Oprah Magazine*, and the British spots on the site www.visit4info.com. Their Romanian translated versions were found in *Cosmopolitan* and *TV Mania*, and on the site www.iqads.ro.

In what follows, I will discuss examples of techniques of translation into Romanian, and I will explain how the culture of the target audience influenced the translator to adopt a free translation strategy. The idea that translation occurs between cultures and not only between languages is clearly expressed by Gutt (2000: 238):

> […] language differences are only one of the barriers that stand in the way of communication across languages; the *other*, and sometimes more formidable, barrier is that of differences in contextual background knowledge.

In this article I will concentrate especially on the way source language is handled at the semantic level, since I will reflect on the reconfiguration of source language lexical items in target language. This does not imply that there is no replacement of source language lexemes with their most literal target language equivalents, but it means that I intend to discuss why translation techniques such as subtraction, addition, particularization, generalization and modification are used.

In order to reveal the similarities and the differences between the Romanian lexical features and the ones specific to British, American and Australian English, I am going to back-translate the target text into British English.

2. Subtraction of Source Text Material in Romanian

This is a translation technique that I will exemplify in tables 1 and 2. If we compare the source text with the target text, we can see that the Romanian translator deletes lexical items that offer details about the product or that encourage the consumer to buy the cosmetics immediately. We will understand why the Romanian translator subtracts material, if we take into consideration that Romanian and Spanish are related languages and read Vázquez-Ayora's (apud Shuttleworth, Cowie, 1997/ 1999: 112) statement:

> […] Spanish, for example, does not have the fondness of English for explaining and describing in the most minute detail, and this must be taken into account when translating between these two languages.

Another reason for which the Romanian translator uses this technique may be his fear of not finding a Romanian collocation equivalent with the one in the American copy. Hatim and Mason (1990/ 1993: 204) draw our attention to this translation problem:

Achieving appropriate collocations in the TL text has always been seen as one of the major problems a translator faces.

2.1. The Subtraction of Time Expressions by the Romanian Translator

As we can see in Table 1, the British, American and Australian copywriters use adverbs, adverbial phrases, adjectives or idioms that share the component [time] more often than the Romanian translator.

They use them to explain that the product has positive effects on the skin or lashes immediately or soon (cf. 1., 3., 6., 10., 15., 17.), that it confers beauty on women for many hours, the entire day or forever (cf. 2., 8., 11., 12., 18.). They are also used to urge the consumer to immediately buy the product (cf. 9., 13., 16.) or they are placed near scientific proofs to emphasize that the products are reliable (cf. 4., 7.). Last, but not least, the advertiser selects them to advise the consumer how often to use the product (cf. 5., 14.).

If we re-read the examples chosen, we notice that, apart from the eleventh example, the source text is partially translated (the Romanian

translator deletes material, but, at the same time, s/he adds material), it is rewritten (cf. 17.) or entire sentences that contain time expressions are subtracted (cf. 4., 6., 9., 13., 14., 15.).

The Romanian translator leaves out lexical items such as *immediately* (in 1.), *7* (which refers to the days of the week) - in *24/7* (cf. 2.) or *instantly* (in 3.). S/he does not select for translation adverbs, adverbial phrases or idioms, but s/he adds material which is sometimes found somewhere else in the source text or implied by it (cf. 5., 7., 8., 10., 12., 16., 18.).

In my opinion, time expressions are omitted because the translator takes into account the Romanians' psychology – they are less rigorous than the British, American or Australian people, and they are used to take their time.

Table 1 The Semantic Field of the Lexeme 'Time' in British / American / Australian and Romanian Copies

No.	Brand	In the	The Br. / Am. / Aus. copy	The Romanian copy	Back-translation
1.	E.L.	b.c.	Mineral-rich bio-water _**immediately**_ quenches skin's deepest thirst.	Bio-apa, bogată în minerale saturează chiar şi cea mai însetată piele.	Mineral-rich bio-water quenches even the thirstiest skin.
2.	E.L.	b.c.	[…] smooth and absolutely revitalised _**24/7**_.	[…] neted şi complet revitalizat pe parcursul _**întregii zile**_.	[…] smooth and completely revitalised _**the entire day**_.
3.	E.L.	b.c.	Fine, dry lines are reduced-_**instantly**_.	Liniile fine şi uscate au fost reduse.	Fine and dry lines were reduced.
4.	G.	b.c.	_**Today**_, 8 out of 10 women* claim that	-	-
5.	G.	b.c.	Our 1st _**daily**_ treatment moisturiser that hits back at skin imperfections.	Prima cremă hidratantă care tratează nemilos coşurile.	The first hydrating moisturiser that treats merciless the pimples.
6.	G.	b.c.	Its non-greasy formula is _**instantly**_ absorbed […] The light texture of Pure A helps clear […] _**day after day**_ […].(Aus.)	-	-
7.	G.	b.c.	*Clinical test on 28 women _**for 4 weeks**_	*Test clinic efectuat pe 28 de femei.	*Clinical test effectuated on 28 women.
8.	L'O.	b.c.	For color that's _**always**_ beautiful. (Am.)	Culoare intensă şi frumoasă. *(V 1)* Culori bogate care acoperă perfect firele albe. *(V 2)* Rezultatul: O culoare bogată şi o acoperire perfectă a firelor de păr alb. *(V 3)*	Beautiful and intensive colour. *(V 1)* Rich colours that cover perfectly white hair. *(V 2)* The result: a rich colour and a perfect covering of white hair. *(V 3)*
9.	L'O.	s.	Discover EASY Make Up _**now**_!	-	-
10.	L'O.	b.c.	Its unique formula coats each lash for a false lash effect _**in just one stroke**_, without looking fake.	Formula "Polimeri cu efect 3D" îmbracă fiecare geană pentru un efect de gene false fără nici un artificiu, oricare ar fi unghiul din care aţi privi!	The formula "Polymers with 3D effect" coats each lash for a false lash effect without any trick, whatever the angle from which you would look!
11.	M.	h.	Stay-put makeup is morning-fresh ..._**day to night**_	Un machiaj rezistent care rămâne	A stay-put makeup which is fresh _**morning to evening**_.

				proaspăt _de dimineaţa până seara_.	
12.	M.	h.	Get flash that lasts **_up to 6 hours_** of pure metal shine	Buze cu străluciri metalice. Rezistenţă super-strălucitoare.	Lips with metal shine. Super-shining resistance.
13.	N.	h.	**_Now_** it is within your reach.	-	-
14.	N.	b.c.	Make Nivea® body Firming Lotion your new **_daily_** routine for firmer skin.	-	-
15.	N.	b.c.	[…] it not only cares for your skin, but will significantly improve its firmness **_in just 2 weeks_**.	-	-
16.	O.	b.c.	It is **_now_** so easy to feel […]	Când vei vedea cât este de simplu să te simţi […]	When you see how easy is to feel [...]
17.	P.	b.c.	Smoother and softer hair **_in just 10 days_**.	Mai rezistent, mai protejat!	More resistant, more protected!
18.	R.	b.c.	Get **_non-stop_** shining colour […]	Oferă buzelor tale o strălucire intensă […]	Offer an intensive shining to your lips […]

2.2. The Subtraction of Adjectives by the Romanian Translator, and of Lexemes that Do Not Collocate in Romanian

The Romanian translator eliminates the adjectives that describe the product because s/he believes the information they offer is not relevant for the Romanian consumer.

In the first set of examples (see Table 2, 1.1., 1.2.), unlike the British copywriter, the Romanian translator does not think s/he should convey the idea that the product is unique. In my opinion, this detail should be mentioned, because it is a means of emphasizing that the product is better than another one and that it should be purchased.

If we read 2.1., we can see that the compound words *fresh-extend* and *natural-wear* are absent in Romanian. It is strange that the product qualities are not important for the Romanian translator.

Limited in 3.1. is deleted – in fact the entire sentence that contains it is subtracted in the translation. However, it has a very important function in advertising because the value of a product increases when it has a limited supply.

I disagree with these translations accepted by the Romanian advertiser, but I must say that the translation of the superlative *wildest* (4.1.) might have had a bad effect. This adjective may be associated with 'terrible' by Romanian women; it may have negative connotations in Romanian.

The 'synaesthetic metaphor' (cf. Ullmann, 1964: 216) *succulent shades* (in 5.1.) was not translated because in Romanian 'succulent' does not collocate with 'shades'. The transposition of 'succulent' from the semantic field of 'taste' to the semantic field of 'sight' would not be possible in Romanian.

Table 2 Semantic Components of Some Lexemes, Connotation and Collocation in British / American / Australian and Romanian Copies

No.	Brand	In the	The Br. / Am. / Aus. copy	The Romanian copy	Back-translation
1.	The feature +UNIQUE in the British and Romanian copy				
1.1.	G.	b.c.	The *__unique__* formula of Garnier Lift […].	[…] formula sa cu esenţe de cireşe şi ghimbir […].	[…] its formula with cherries and ginger essences […]
1.2.	L'O.	b.c.	Its *__unique__* formula […]	Formula "Polimeri cu efect 3D" […]	The formula "Polymers with 3D effect" […]
2.	The feature +FRESH and +NATURAL in the British / Australian and Romanian copy				
2.1.	M.	b.c.	Advanced *__'fresh-extend'__* formula has […] (Br.); *__Natural-wear__* formula with […] (Aus.)	Formula avansată conţine […]	The advanced formula contains […]
3.	The feature +QUANTITY in the British and Romanian copy				
3.1.	P.	b.c.	Help is at hand with *__limited__* edition Pantene Pro-V Winter Rescue.	-	-
4.	Lexemes in the British copy that would have negative connotations in Romanian if they were translated word-by-word				
4.1.	L'O.	h.	Beyond your *__wildest__* dreams: […]	Privire de vis:	Dreamlike eyes.
5.	Lexemes that collocate in American English but that are not translated into Romanian because they would not collocate				
5.1.	M.	b.c.	60 *__succulent shades__*	-	-

3. Addition of Textual Material in the Romanian Copy

Addition is another technique of translation used by the Romanian translator either to adjust the British, American or Australian copies to the Romanian culture or to give details about the features of the product.

As most Romanians have a low or average standard of living, an advertisement may attract their attention more easily if the word *price* (1.1., 1.2.) is mentioned and the price is given. The translator appeals, indeed, to the Romanian consumer's wants, but, unfortunately, in this context the lexeme *price* is not used to suggest quality.

If in the previous examples the brand image was diluted by becoming associated with a low price, in the following example (2.1.) the translator emphasizes the product qualities. As we can see, the source text has no sentence that contains the lexical item *8 hours*.

Table 3 The Lexeme *Price* and Time Expressions in British/ American/ Australian and Romanian Copies

No.	Brand	In the	The Br. / Aus. copy	The Romanian copy	Back-translation
1.	The absence or presence of the lexeme *price* in the British / Australian copy				
1.1.	G.	b.c.	-	Un **_preț_** 83.000 lei pentru tine*	A **_price_** of 83.000 lei for you*
1.2.	G.	b.c.	-	Nou 195.000 lei SUPER **_PREȚ_**** […]	New 195.000 lei SUPER **_PRICE_**** […]
2.	Time expressions in the British / Australian and Romanian copy				
2.1.	M.	b.c.	-	Rezistență **_8 ore_** **_8 ore_** de prospețime	**_8 hours_** of resistance **_8 hours_** of freshness

4. Particularization and Generalization in the Romanian Adapted Ads

The second antonymic pair (the first one was formed by subtraction and addition) I will deal with in this paper includes particularization and generalization.

Particularizing translation renders a source text expression by a target language hyponym or a word with less general meaning. To put it otherwise, it adds details to the target text that are not explicitly expressed in the source text.

Skin imperfections in 1.1. (see the fourth table) is translated by its hyponym *coşuri* (i.e. *pimples*). The reason for which the Romanian translator does not choose the generic / superordinate term *skin imperfections* is that it may not attract the Romanian woman's attention. *Pimples* is more suggestive than its supernym in that it terrifies any woman.

The translation of the ad for Dove Gentle Exfoliating Cream Bar (2.1.) is very good, too. *Harsh* in the British copy, *coajă de nucă* (i.e. *nutshell*) and *piatră ponce* (i.e. *pumice stone*) in the Romanian copy contain the same semantic marker - [rough]. Though, the roughness of the two objects put in contrast with the gentleness of the soap emphasizes the features of the product better than *harsh*, a product which has ultra-fine exfoliants.

Dramatic in 3.1. is replaced with *uluitoare* (i.e. *amazing*), because there is no entry for the second meaning (i.e. 'exciting') of this word in the Romanian dictionary. That is why *dramatic* has only negative connotations in Romanian.

If we read 4.1., we can see that there is an increase in generalization in the target text. *It* which is marked [+definite] is translated as *ceva* (i.e. *something*) which is marked [+indefinite]. *Something* is wider and less precise than *it*. English, in general, reflects reality accurately. Romanian does not.

Table 4 Particularization and Generalization in the Romanian Adapted Advertisements

No.	Brand	In the	The British / Australian copy	The Romanian copy	Back-translation
1.	The lexical item *skin imperfection* in the British and Australian copy translated into Romanian by its hyponym				
1.1.	G.	b.c.	Our 1st daily treatment moisturiser that hits back at ***skin imperfections***. (Br.); Our 1st moisturising treatment that deals with ***skin imperfections***. (Aus.)	Prima cremă hidratantă care tratează nemilos ***coșurile***.	The first moisturiser that hits back at the ***pimples***.
2.	Lexemes in the British and Romanian copy that have the marker [rough] in common				
2.1.	D.	b.c.	Exfoliation doesn't have to be ***harsh***.	***coajă de nucă***? ***piatră ponce***? Există multe moduri de exfoliere	***nutshell***? ***pumice stone***? There are many ways of exfoliating
3.	The lexeme *dramatic* in the British copy that would have negative connotations in Romanian if it were translated word-by-word				
3.1.	J.	b.c.	This ***dramatic*** finding is confirmed by the world's most sensitive measuring device.	Aceste ***uluitoare*** descoperiri sunt confirmate de cele mai fine dispozitive de măsurat.	These ***amazing*** discoveries are confirmed by the finest measuring device.
4.	Lexemes in the British and Romanian copy that have the marker [object] in common				
4.1.	C.	b.c.	[…] you barely feel you're wearing ***it***!	[…] abia simți că porți ***ceva***!	[…] you barely feel you're wearing ***something***!

5. Modification of Lexemes in the Romanian Copy

This technique of translation is used when the translator replaces a source language item with a target language item belonging to a different grammatical class. In the following two examples (Table 5), the parts of speech that replace the verbs *mattify* and *moisturise* are nouns - *hidratare* (i.e. *moisturisation*), *matifiere* (i.e. *matification*) and, vice-versa, a noun - *intoxication* becomes a verb – *tulbură* (i.e. *stirs*).

According to Catford (apud Hatim, 2001: 16), the technique of translation of the verbs *mattify* and *moisturise* with *hidratare* and *matifiere* can be termed as 'class shift'. In my opinion, it is not a bad translation, but it does not have the impact that the imperatives in the British copy have on the consumer.

The word *intoxication* (2.1.) exists in Romanian (intoxicare), but it is a false friend: its possible connotations would be illness or death. If the translator used this lexeme, the Romanian consumer would perceive the perfume as a product with risks attached. The B.E. word *intoxication* has also positive connotations since it can collocate with 'success', 'joy', 'fresh air'. That is why the translator uses this second meaning of the B.E. polysemantic word.

Table 5 Modification of Lexemes in the Romanian Copy

No.	Brand	In the	The British copy	The Romanian copy	Back-translation
1	The imperative mood in British and Romanian copies				
1.1.	L'O.	h**.**	*mattify* *moisturise*	*hidratare* *matifiere*	*moisturisation* *matification*
2.	The B.E. lexeme *intoxication* that would have negative connotations in Romanian				
2.1.	E. L.	b.c. / s.	an ***intoxication*** of the senses	***tulbură*** simțurile	it ***stirs*** the senses

6. Conclusion

In my analysis, I have tried to show that there is a strong connection between the translation of a copy of an ad and the culture of the consumer for whom the copy is translated and that the translator plays a key role in the adaptation of the ad text. When s/he adjusts the source text, s/he has to be aware both of the audience experience or cultural background and of the receptor language peculiarities.

The Romanian translator takes into consideration his native language peculiarities and s/he anchors the text in the Romanian culture by communicating new pieces of information understood only by the target audience. But s/he also deletes words whose meaning – in his / her opinion – would not be important for the receptor. S/he does not think that this loss

of meaning may prevent the consumer from buying the product immediately or from appreciating its features. I believe that s/he should inform the Romanian women and educate their tastes, as the British, American or Australian copywriters do, by offering all the details about a product to the potential customers.

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Abbreviations
1. Names of brands: C. for Carefree (product: Perfect Fit^{TM}); D. for Dove (product: Gentle Exfoliating Cream Bar); E.L. for Estēe Lauder (products: Beyond Paradíse perfume, Hydra

Complete Multi-Level Moisture Crème, Perfectionist Correcting Serum for Lines / Wrinkles); G. for Garnier (products: Garnier Clean and soft / Clean and fresh, Garnier Essentials, Garnier Lift cream, Garnier Skin Naturals Pure A); J. for Johnson (product: baby wipes); L'O. for L'Oreal (products: Excellence® Cream, Idéal Balance, Lash Architect); M. for Maybelline (products: EverFresh Makeup, Forever Metallics Lipstick, Moisture Whip Lipstick); N. for Nivea (product: Firming Lotion Q10 plus); O. for o.b. (product: o.b.® Comfort); P. for Pantene (products: Pantene Pro-V, Winter Protection Shampoo); R. for Rimmel (products: Lasting Finish Lipstick).

2. Ad structure: h. for headline, b.c. for body copy, s. for slogan.

3. Adjectives: Br. for British, Am. for American, Aus. for Australian

TRANSLATION AS CULTURAL NEGOTIATION

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"*The impact a translation has upon its own cultural milieu
is more important than an impossible equivalence with the
original*" (Eco, 2003: 5).

Abstract: *Starting from the notion of an integral part of a socio-cultural
background the paper tries to demonstrate that the extent to which it is
translatable varies with the degree to which it is embedded in its own, specific
culture, on the one hand, and with the distance that separates the cultural
background of the ST and TT, on the other. Focus is laid on culture specificity,
from textual patterns to the back of corresponding realities.*
Key-words: *negotiation, source text, target text, translation*

Negotiation is a process by virtue of which, in order to get
something, each party "renounces at something else, and at the end
somebody feels satisfied since one cannot have everything" (Eco, 2003: 6).

From the Translation Studies point of view, the negotiating process
involves at least two parties: the source text (ST) with the cultural
framework in which it was born, and the target text (TT) with the cultural
background in which it is expected to be read. The translator is the
negotiator between the two parties and has to consider the function of the
TT, i.e. the coordinate according to which the TT should be put in an
academic context or in a popular one. To put it differently, he guarantees
that the reader can rely on the fact that what was said by the author is true.

Furthermore, the best solution is for the translator, as a negotiator, to
understand and render the world-picture of the ST, i.e. not only the facts,
but also the feelings, values, psychological nuances the implicit
judgements, etc. In other words, translation is the only way of
understanding the people's way of thinking, ideas and views of life itself.
That is why translating cultures has always been related to text translations
which ensure that the recipients, i.e. the target readers (TRs), may get all
the atmosphere and the background of the written text.

Starting from one of the basic definitions of translation, i.e. a
rendering from one language into another, the negotiator between the ST
and the TT should consider equivalence in meaning. It is a well-known fact
that meaning must remain unchanged in the translating process. The most
important aspect the equivalence in meaning refers to is that related to
synonymity. Furthermore, in terms of translation it is a referential

equivalence according to which a word in one language is synonymous with a word in another language, on condition that both of them refer to the same thing or event in the real world.

However, the translator is also aware that a given word in one language has more than one equivalent in another language, which is prevailing both in the comprehension of a language and in translation. It is most often difficult for him/ her to choose between the synonymous meanings or shades of meaning; s/he has to consider the fact that the senses are not always expressed by a synonym, but by a paraphrase as is the case of culture specific elements, for instance. Thus, the translator's art in negotiating between the two language cultures (LCs) is his way of '*dancing with the words*' his competence in helping the TRs understand the message as it was intended in the ST.

As a matter of fact, in translation proper, there is the ethical obligation of respecting what the author has written. In Eco's opinion, "to establish exactly what the author said is an interesting problem, not only from a semantic point of view, but also in terms of jurisprudence" (Eco, 2003: 3). However, there may be restrictions which admit exceptions. Thus, "when a given expression has a connotative force it must keep the same force in translation, even at the cost of accepting changes in denotation" (Eco, 2003: 63). From the position of an author he says: "I am not expecting something literally similar to the original […] I want to see how the translator has challenged and emulated his source in his own language" (Eco, 2003: 4).

What is important is that the translator has to put the TRs in the same situation as the ST writer has put his/ her readers. Thus, it is only by being *literally unfaithful* that a translator can succeed in being truly faithful to the ST.

We consider that the translating process is a process of negotiating between two LCs which can be illustrated by the table on the next page:

Choice of the **ST**
↓
Getting knowledge of the generic structures in the **ST**
↓
Identification of the surface structures in the **ST**
↓
Getting awareness of:
a) the differences between the ST structures and the potential ones in the **TL**
b) the transformations to be made in the **TT**
c) the translation strategies to be used
↓

Cultural negotiation
- Intention of the text
- Message: content and package
- Disambiguation
- Equivalence in meaning
- Paraphrase
- Translator's cultural and linguistic competence,
  knowledge, skills, experience and sensibility
- Socio-cultural, historical and economic parameters
↓

Globalization
Localization (culturalization of the message)
Translation-mediated communication (TMC)
Adaptation/ adjustment
Domestication
'Super-translation'
↓

Re-shaping the content and the package
to fit into the TL and cultural conventions (CCs)
Transformations / shifts
Selection
Final choices
Readability → clarity, logic
↓
TT
TLC background
TT function and readership
TRs' expectations and needs

ST
and
LC$_1$

TT
potential
variants
and
LC$_2$

The concept of faithfulness depends on the belief that translation is a form of interpretation and that (even while considering the cultural habits of their presumed readers) translators must "aim at rendering not necessarily the intention of the author (who may have been dead for millennia), but *the intention of the text*. The intention of the text is the outcome of an interpretive effort on the part of the reader, the critic or the translator" (Eco, 2003: 5).

Therefore, in the negotiating process of translation, the rendering of the message is of utmost importance. Gile (1995) considers it to consist of *content* and *package*. The term *package* is related to the linguistic and peri-linguistic choices made by the S(ender) and to "the physical medium through which they are instantiated" (Gile, 1995: 26). In Gile's opinion, in written texts, the package includes words, grammatical structures to which page layout, graphics, are added. What is essential is that the interaction of content and package affects the message as a whole. Thus, a good content is supported by good style, and, on the contrary, it is weakened by poor style.
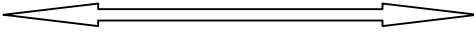
In order to re-send or render the content of the message in a right way in the TL, the translator often needs to make transformations not only with literary translations, but also with industrial translations, when he has to handle scientific and technical terminology. Thus, the translator as the intermediary receiver of the message in the SL has to disambiguate those elements that are not specific to the TLC. Consequently, the translator has to re-shape the content and the package to fit into the TL and its cultural context as expected by the TRs. However, as O' Hagan and Ashworth (2002: 6) put it, the translator is "normally limited in terms of the degree of modifications that can be made and the choice of physical medium in which the message is contained […]". They consider translation to be a work conditioned by the content and package imposed by the sender. An essential aspect is that the translator's role is expected to be transparent, which, in reality, is not always the case, since the translator, although supposed to achieve the sender's aims, "cannot guarantee their fulfillment" (Gile, 1995: 32).

To put it differently, the requirements of translation are closely related to the *translation competence* and *translator competence*, as distinguished by Kiraly (2000). *Translation competence* refers to the competence of producing acceptable translations, and *translator competence* refers to the skills in rendering the message in a manner appropriate to the context, the experience and knowledge a translator needs in addition to the former.

The general idea that translation is always a **shift** has to be extended to the level of culture. In other words, translation is a shift not only between two languages, but also between two cultures. The translator has to consider rules that are not strictly linguistic, but also cultural, given the role of translation as a **link** or **bridge** between different cultures, not only languages.

The concept of translation may be related to three adjacent concepts about intercultural interface: **transmission**, **representation** and **transculturalization**. These three concepts refer to particular aspects of translation: **communication of content**, **exhibition of content**, and **performance**.

We can imagine *sense/content* at one end and *form/style* at the other:

sense/ content ⟺ *form/ style*

The *sense* may be translated, while the *form* often cannot, and the point where form begins to contribute to *sense* is where untranslatability occurs (Jakobson, 1959: 238, Hatim and Munday, 2006:10). This generally holds valid with poetry, songs, advertizing, punning, etc., where sound, rhyme and double meaning are unlikely to be recreated in the TL. Furthermore, we consider this to be valid with culture-specific elements (CSEs), which are extremely difficult to render in the TLC because the sense and the corresponding reality are lacking. Thus, the TRs may not be culturally aware of what was meant by these cultural elements (CEs) in the SLC.

Such cultural elements cannot be translated at the level of the word but at the level of the text, or even at the level of culture, because their message is to function in the TC.

There are lots of elements specific to LC1, which may not exist in LC2, but they have to be expressed in the TL in some way or another, or the translator has to make up for the lack of any corresponding equivalent and employ words / expressions that should be understood by the TRs.

The question may arise: What happens if one term or expression proves untranslatable?

A possible answer is provided by Eco: "In these situations, if, out of ten or twenty terms, one proves absolutely untranslatable, I authorise the translator to drop it: a catalogue is still a catalogue even if there are only eighteen terms instead of twenty" (Eco, 2003: 43).

Therefore, untranslatability is in question when, due to the differences in linguistic structure (grammar, vocabulary, etc.), meaning cannot be adequately expressed across language and cultural barriers. In

spite of such ST values which require great efforts to convey across cultural and linguistic boundaries, cultural gaps are "in some way or another **bridgeable**", thus making translation always possible, and in order to achieve this "an important criterion to heed must be TT **comprehensibility**" (Hatim and Munday, 2006: 15, our emphasis).

Furthermore, translation between cultures can be considered a central practice and aim of cultural anthropology. A further question may arise: *Are the meanings of cultural translation really limited to cultural understanding?* We consider this to be a real challenge to the *globalization* theory.

One of the latest issues in Translation Studies is that translation of and between cultures is no longer the fundamental aspect, but culture itself is now seen as a process of translation. As a consequence, translation is now considered to be a dynamic term of *cultural junction*, *a negotiation of differences*, as well as a difficult process of transformation.

It should be pointed out that **culturalization of the content** draws on the TL knowledge and cultural conventions (CCs) relevant for the field to which the text belongs.

One of the subtlest aspects of culturalization is that cultural issues run deep and hamper globalization. Globalization implies increased interactions among people who do not understand one another's language.

Cross-border business negotiations and products marketing need ways of expression which are different from one language to another. In such situations, language becomes a barrier rather than a means of communication. Moreover, due to the changes in the nature of communication brought about by the increased use of the internet, globalization is now imposing a new set of requirements for translation. It provides multilingual support.

On the other hand, culturalization is discussed in terms of **localization**. As an integral part of globalization, **localization** is applied to content and package to render the message as a whole into an appropriate form in the cultural context of the receiver. O'Hagan and Ashword (2002: 66) call this process the '*culturalization*' of the message. They consider that the emergence of the language management as part of a globalization strategy suggests a new approach to translation. The current trend is to consider the new dimension of translation as emerging from the impetus provided by globalization and its need for localization.

Globalization, with its complexity and multitudes of areas involved, is defined as "a process to enable the message to be adaptable to the condition that may be imposed by receivers who do not share the same linguistic and cultural background as the sender", whereas localization is

defined as "a process to facilitate globalization by addressing linguistic and cultural barriers specific to the receiver who does not share the same linguistic and cultural background as the sender" (O'Hagan and Ashword, 2002: 66-67). Thus, **adaptation** to the specific local appeal is prevailing. Therefore, localization is a process **to adapt** the message to the context of the receiver environment. Moreover, adaptation is looked upon as a process of **re-creating** the message in order to match the receiver environment, i.e. to give it *the look and feel of an equivalent local product*.

In other words, localization means "*adding* to a text features that will mark it as being for *a particular local readership*, and *subtracting* features that would mark it as being *for some other local readership* (Mossop, 2001: 167, our emphasis). According to Katan (2004: 177), the context of culture "can be perceived at a number of different levels, from environment (e.g. institutions) to beliefs and values (cultural orientations and identity)". At the level of the environment, it is standard practice to add or delete according to the accessibility of the frame (Hatim and Mason, 1990: 94).

Thus, the translator is the '***localizer'*** *who adapts and adjusts the look and feel of the TT to fit it into the TRs' environment*. Considering localization as a culturalization process, the translator is the 'culturalizer' of the message. The adaptation of the message by localization underlines the role of translation as *domestication*, opposed to foreignization. Moreover, the new term '*super-translation*' is now used to make the text more readable by the receiver.

In the context of globalization, *receiver–oriented messaging* in the form of *localization as translation-mediated communication* (TMC) implies transformations of both content and package, translation being more concerned with content than packaging. Therefore, localization is a component of globalization, and translation is a component of localization. As a matter of fact, it is a core to both localization and globalization.

A further concept, that of *internalization*, has occurred to place concern for translation right at the outset of globalization planning – in contrast with the traditional view according to which translation is an afterthought and an isolated activity (O'Hagan and Ashword, 2002: 70).

Taking great interest in the linguistic and cultural aspects, the internalization process converting message M1 into M' implies a new type of pre-translation work.

In Mossop's opinion, internalization means "removing from a text all those features which will create comprehension problems for an international audience […]" (Mossop, 2001: 167).

Readability of the TT is compared with *clarity* and *logic*. It is the characteristic of a text which is *tailored* i.e. adjusted to readers and has a *smooth* sentence structure. The two terms, i.e. *tailoring* and *smoothing* are closely related to readability. *Tailoring* means "adjusting the wording of a text to make it more suitable for its particular readership", and *smoothness/smoothing* refers to "the quality of a text whose sentences have an easily perceptible syntactic structure and easily perceptible connections between sentences" (Mossop, 2001: 170). It contributes to readability and can be compared with logic.

Therefore, readability is related to the *smooth-flowing language of the TT* suited to the intended readers. Readability must be "distinguished from *clarity*. Clarity is a feature of the meaning of a text, rather than its wording" (Mossop, 2001: 52). In its turn, clarity should not be confused with simplicity or familiarity. Unclarity of the message is associated with some slip in logic.

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METAPHOR IN TEXT

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Abstract: The paper will explore metaphor in text in its cognitive and textual perspectives. Drawing a line between so-called conventional or standard metaphors and 'ad hoc' metaphors used for local purposes in a text we will look at the difference in the scopes of the two types. I will try to demonstrate how the latter type of metaphor contributes to coherence and how it moves the text forward. The process will be compared to the General-Particular schematic relationship. Furthermore, I will propose that metaphorical representations of thought are not only manifestations of cognitive processes in text, but they also have an interactive role.
Key-words: cognitive process, coherence, metaphor

1. Introduction

Figurative language has always been a matter of great interest in literary studies and stylistics, but since the end of the 1970-ies it has been reconsidered from new perspectives. During the past 25 years especially, much attention has been paid to metaphor in the experience-centered approach to language use, in which metaphor is considered not as a rhetorical device, a linguistic manipulation of style, but as a kind of realization of cognitive processes. Since Lakoff and Johnson's (1980) interpretation of metaphorization, a new area of linguistics has opened up, which is associated with cognitive psychology as well as with research into artificial intelligence.

Cognitivists argue for an elementary relationship between the physical world and our mind; in their approach, metaphorical concepts are defined in nonmetaphorical concepts, which means "the conceptualizing of one kind of object or experience in terms of a different kind of object or experience" (Lakoff, 1985: 58). Metaphors have also been considered in cultural and cross-cultural perspectives (cf. e.g. Wierzbicka, 1998, 2002; Goddard, 2000, 2004), and also as a constitutive part of a specific jargon and a rhetorical device at the service of the goals of a specific discourse type (Caballero, 2003; Semino et al., 2004).

Few investigations of metaphor are meant to be textual or discourse analytical. Lakoff (1985: 64–68) makes an attempt to reveal how metaphors structure everyday discourse, pointing out that the unconscious logic and the structure of a discourse, which the speaker takes for granted, can be interpreted through some folk theories, i.e. through implicit metaphors which can be made explicit. Semino et al. (2004), e.g., explore metaphors in

a corpus of conversations about cancer. Their investigation focuses on the analytical routes by which metaphor identification and analysis can be made less fuzzy, but they are not concerned with how within a particular discourse event metaphorization contributes to semantic unity.

My concern in this paper is to show how metaphors take part in the creation and interpretation of text, i.e. I am concerned with cognitive and textual processes evoked through metaphorization. The extracts I am using for analysis come from an article published in the *Birmingham Magazine*, a periodical issued by the Alumni Relations Office of the University of Birmingham (Issue 17 2005-06, pp 16-7). In the article the journalist both summarizes and quotes the opinions of some of the alumni students of the university. The text abounds in metaphors which provide images of a wide scope of the source domains (Kövecses, 2000) that the metaphors arise from.

2. Metaphor and Local Interpretation

Cognitive linguists consider discourse a problem-solving activity, which demands a constructive effort on the part of both the speaker and the interpreter, which is a view of communication shared by language philosophers and pragmaticians (cf. e.g. Sperber & Wilson, 1986; Langacker, 1987; Leech, 1989: 30-31).

The ability to recognize the contrast between the literal meaning and the speaker's meaning is also referred to as 'metalinguistic awareness' (Winner and Gardner, 1993), or in a more specific, narrower term 'metalexical awareness' (Goddard, 2004). Quoting Aristotle's Rhetoric, Goddard emphasizes that when using *active metaphors* - the term is Goddard's – in everyday talk, in political speeches, journalism and science, writing language users

> seek to engage us in some small mental effort ….. to discover for ourselves an often fairly complex meaning packaged in a succinct expression (Goddard, 2004: 1217).

This, in terms of discourse, linguistics, clearly shows the interactive character of the interpretation process (cf. also e.g. Caballero, 2003; Deli, 2006).

3. Assumptions Motivating My Investigation of Metaphor in Text

The assumptions motivating my inquiry are the following:
- As the word *text* itself is a metaphor associated with *texture* - >Latin *textura* (= English *weave cloth*) –, i.e. woven fabric, its meaning is

motivated by the act of weaving; in a text thoughts and concepts are woven into a texture and the process involves metaphorization.

- Metaphor is pervasive in many types of text.
- Metaphors work in two ways: they are either explicit in the text or they can be detected "behind" the text.
- Explicit metaphors are either conventional or non-conventional (novel).
- Conventional metaphors are either specified (i.e. treated as non-conventional) by the writer or left to the reader as a kind of stimulus to trigger inferences in his/her mind.
- Non-conventional – 'ad hoc' – metaphors are usually specified by the writer, presumably in order to avoid the risk of misinterpretation.
- Implicit metaphors may or may not be deliberately implicated by the writer, but they appear in the reader's mind, inferred as a result of her cognitive skills.
- Implicit metaphors work "behind" the text. They may be triggered by some lexical signals used by the writer in the text allowing for considerable subjectivity in the individual interpretations.

4. Explicit Metaphors and Implicit Schemata in the 'Birmingham Text'

I use the term "explicit metaphor" to refer to overt linguistic expressions which do not have a literal meaning, but require from the reader the ability of comparing two pieces of knowledge or experience, or that of associating one thing with another on the basis of the interpreter's world knowledge. One of the classical examples, *Juliet is the sun,* serves as a perfect illustration, but the following ones are similar, too: *he is a fox, laughter is a medicine.*

Explicit metaphors vary in the degree of conventionalization. Some have become so natural in the language user's eye that they have been adapted as conventional, and have become part of a culture. Others are non-conventional or novel, like poetic metaphors and they are typically invented by the speaker or writer 'ad hoc' in a particular context. These expressions may require some extra cognitive efforts on the part of the reader and their interpretation depends on the interpreter's knowledge, interpretive skills as well as subjective judgments. To support the problem-solving job of the interpretation, and to avoid the risk of misunderstanding the writer can use the strategy to provide further sources for the reader to grasp the "cognitive environment" of their figurative meaning. This is usually done through some elaboration on the metaphor, via specification of the idea presented with the metaphorical concept.

The following extract is a good example of how explicit metaphors can blend into a texture and merge with some implicit metaphors to create a bunch of concepts by which the topic is elaborated:

(1)   (1) Primarily, the most important tangible aspect of <u>the Birmingham experience</u> is <u>the academic education</u> itself. (2) As well as the specialist knowledge gained, a degree teaches students to think analytically, to formulate their own opinions and to assess an issue from a number of different perspectives (3). For those who simply want to learn, <u>a degree remains an ultimate intellectual challenge</u>, but can also offer the essential training necessary to pursue a specific career path, or, provide essential tools and skills that graduates can then transfer into a professional context. (4) 'For me<u>, a degree was a passport to a job</u>,' says alumna Victoria Moorhouse (BSc Geography 2001), 'I joined a graduate scheme at a management consultancy on leaving University, for which my degree was absolutely essential.'

The first three sentences of the text actually list all those features of Birmingham that one expects of a good university. This description follows the form of a quasi-definition particularizing *the Birmingham experience* through four sentences comprising several instances of specification, two explicit metaphorical statements – which I underlined in the text - and the implication of some further metaphors working behind the actual lexical formulation of the content. In what follows, I will trace the flow of the text, offering a demonstration of the process of specification. It will be demonstrated how the unspecific lexical units, which appear as cues for the topic of the paragraph, are specified.

Unspecific units Specification

the Birmingham experience		
academic education		a specialist knowledge gained
a degree	teaches	to think analytically
		to formulate your own opinion
		to assess an issue from a number of different perspectives
	is	an intellectual challenge
	can offer	the essential training to…a career path
	can provide	essential tools and skills that graduates can transfer into a professional context
	was	a passport to a job

The noun phrases *academic education* and *a degree* are used in the text as contextual synonyms, and in fact the two concepts are in a metaphorical relationship, in which *a degree* is a symbol of *academic education*, but they are also related in a conceptual relationship interpretable in the MEANS – GOAL or the PATH – END image schemata. Both concepts are used in the text as metonyms for *Birmingham*. At Birmingham

students can gain specialist knowledge, learn to think analytically, to formulate their own opinion, to assess an issue from a number of different perspectives, they are provided with essential tools and skills for their future profession, and they can get a passport for a job. In this process THE UNIVERSITY IS A SOURCE**.** This image is lexicalized in the passage by the following words: *gain, offer, provide*, and it arches over the text emerging in some further paragraphs realized by the following expressions:

> my degree <u>from</u> Birmingham
> experiences I <u>obtained</u> at Birmingham
> there are**…** <u>opportunities</u> and experiences <u>available</u>
> <u>gave</u> me the opportunity to develop
> the most valuable <u>benefits</u> of the university experience
> the <u>opportunity</u> to develop.

The explicit metaphor of *<u>a degree</u>* as *<u>an intellectual challenge</u>* in sentence (3) also involves the concept of FIGHT in the description of university experience, and thus can be associated with the COMPULSION schema (cf. Johnson, 1987: 2).

The passage allows for a faint image of a WORKSHOP, too, a place equipped with *tools* which help to develop some *skills*. The impression of the workshop is extended onto some further parts of the text which say that the students *<u>work</u> with the University of Birmingham which has a track record of <u>producing high quality</u> students for   exciting <u>schemes,</u> which <u>produce</u> leaders of the future.*

In sentence (4) we get the following description of a university degree: *"For me, <u>a degree was a passport to a job".</u>* The metaphor is followed by the speaker's interpretation in which she specifies her meaning: *'I joined a graduate scheme at a management consultancy on leaving University, for which my degree was absolutely essential.'* Her degree was essential for the job she took, just as a passport is essential for travelling. The word *passport* recalls the image of a JOURNEY, and a MEANS TO AN END on a PATH.

The passage below is another apparent example of how the journalist unfolds the meaning of her metaphors which she considers non-conventional:

(2)   (1) University <u>can</u> also <u>bridge the gap</u> between finishing school and leaving home for the first time and entering the professional world. (2) 'University for me remains a place to look back to as <u>the gateway to my professional life</u>,' says Sam Rowlands (BA Ancient History and Archeology, 2002), '<u>it acted as a bridge</u> from school to the start of my career'. (3) Kate Harner agrees, 'Moving away from home for the first time can be a very nerve-racking experience, but Birmingham
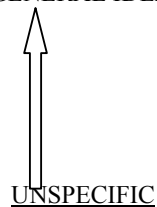
gave me the opportunity to develop in a safe atmosphere and supportive environment.'

The PATH schema which arises in extract (1) becomes more perceivable four paragraphs further down in the original text (see extract (2) above). The passage contains two explicit metaphors; both in the quoted words of the interviewee:

'University for me remains a place ….. as the gateway to my professional life'
'it acted as a bridge'.

The novel idea that *university can bridge the gap* between school and home, school and the professional world in the first sentence implicitly 'predicts' the metaphor the UNIVERSITY IS A BRIDGE. The two ends of the bridge are also named: *home* and *the professional world.* The second sentence virtually reformulates the content of the first one through two explicit metaphors: ”*university is a gateway*” and *“it is a bridge”.* The two metaphors here are clearly used as contextual synonyms. Both gateways and bridges can come into your way on your route, and they can lead you to your goal. The two ends of the bridge are repeated in the second sentence: *home* and *the start of a career.* By now the image of the university has been drawn as follows: it's a crucial place during LIFE AS A JOURNEY; it takes one from home to a career, into the professional world:

(1) school, home   the professional world

                ├──────────┬──────────┤

(2)   school   the start of a career
(3)   Birmingham

The third sentence does not leave us with the feeling of uncertainty about the goal of the journey when it only refers to the beginning of this journey – *leaving home* – and the safe place, *Birmingham*, the bridge. The reader's cognitive skills help her to work out the goal by reasoning on the basis of the first two sentences of the paragraph and also by activating her knowledge of the context implied before (cf. extract (1) above); the goal is *the professional world.*

The text goes on to introduce another explicit metaphor - *“University is a stepping stone”* - contributing to the concept of a journey:

(3)   'It certainly acts as a good stepping stone', adds alumnus James Cottam (MSc Immunology and Infection 2003, 'it is a very good way to grow up and leave home and become independent and self-reliant.'

The three explicit metaphors – *university is a bridge, university is a gateway, university is a good stepping stone* - and their explications weave in the text the 'FROM – TO' or 'PATH' image schema (cf. Johnson, 1987). This schema, as part of the cognitive environment arising in the text works throughout the article as an implicit metaphor holding big stretches of it together.

5. A Rhetorical Scheme Behind Conceptual and Lexical Coherence; The Unspecific – Specific

The content of the second extract above is organized around the general idea that UNIVERSITY IS A BRIDGE, which has lexical signals representing some constituents of the concept. The use of metaphors explicated by the speakers quoted seems akin to the rhetorical process in which a General/ Unspecific idea is specified in a text, i.e. when introducing explicit metaphors the writer follows the common rhetorical scheme identified by Winter (1982:185-187; 1994:50) as one of the crucial semantic relations in text, the *Unspecific – Specific*.

Example (4) shows how the general idea comprising the unspecific noun *fun* is interpreted linguistically across the text:

(4)   "The university experience   =   GENERAL IDEA
             can be a lot of <u>fun</u>"

                                                                         ⇑

                                                                    U<u>NSPECIFIC</u>

- L1 "I also met many people"

- L2 "had fun"

- L3 "participated in all that university life has to offer"

- L4 "made friends from all over the world"

- L5 "the diverse social events were all part of completing my degree"

- L6 "I enjoyed my course immensely"

- L7 "great campus life and the choice of activities the city offers a student"

The general statement with the unspecific noun *fun* in example (4) is specified in seven lexico-grammatical units. It is not a metaphor, but a kind of evaluation and specification of university life. Explicit metaphors can be used in a similar textual pattern when the speaker / writer intends to avoid being too vague or being misunderstood. Extract (3) and sentence (4) in the first extract are obvious examples of this strategy, by which the speakers signal the non-conventional character of their metaphors.

The coherence relationship between metaphors and the textual units presented in their cognitive environment can be summarized as follows:
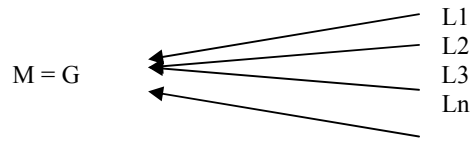
$$M = G$$

L1
L2
L3
Ln

Figure 1 (M: metaphor, G: general, L: lexico-grammatical unit)

According to Figure 1 above a metaphor represents a general idea, which can be explicated by lexico-grammatical units of any number in the text, supporting the interpretation of the metaphor.

For the illustration of the complex process in which non-conventional explicit metaphors and their cognitive environment can be interpreted I propose the following scheme:

METAPHOR = GENERAL
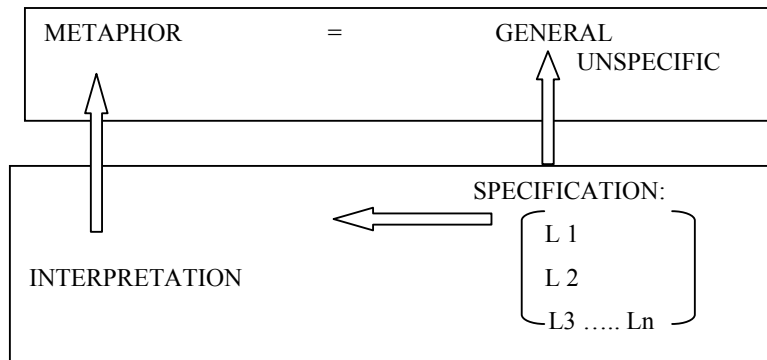UNSPECIFIC

INTERPRETATION

SPECIFICATION:
L 1
L 2
L3 ….. Ln

Figure 2

The scheme in Figure 2 is meant to explain the way of metaphor interpretation as it happens via the comprehension of the lexical realization (L1….. Ln) of the general, unspecific textual unit (= the metaphor).

6. Implicit Metaphors

Implicit metaphors do not appear in a text in the same way as explicit ones. They are part of the cognitive environment of the text and may be activated by the local context in the listener's/reader's mind through

the lexical signals provided by the speaker/writer. Virtually underlying certain stretches of the text such metaphors may contribute to the interpretation process and to the comprehension of coherence.

Besides the metaphorical images identified above– e.g. ACADEMIC EDUCATION IS A JOURNEY, UNIVERSITY EXPERIENCE IS A PATH, THE UNIVERSITY IS A SOURCE, THE UNIVERSITY IS A WORKSHOP - the 'Birmingham text' evokes the following metaphor:

THE BIRMINGHAM UNIVERSITY IS A BENEFACTOR, which entails the concept of a GOOD PERSON.
The lexico-grammatical signals of this image are scattered in the text in the following forms:

L1 "We try to create an environment that will support learning and knowledge exchange that blends both personal and intellectual development."
L2 "…Birmingham will certainly increase employability, …"
L3 "We are working …to enhance the student experience in order to better prepare students…"
L4 " offers ….. training"
L5 "provides essential tools"

The sentence *"Birmingham gave me the opportunity to develop in a safe atmosphere and supportive environment."* may also be interpreted with a metaphor: THE UNIVERSITY IS A SAFE PLACE.
The generalization-metaphorization process in these cases is the reverse of that in the case of explicit metaphors; some text units have the potential to trigger inferences in the reader's mind that are metaphorical in nature. The formula and the scheme representing the process also change as follows in Figures 3 and 4:
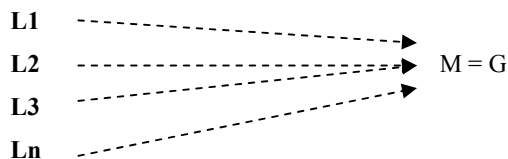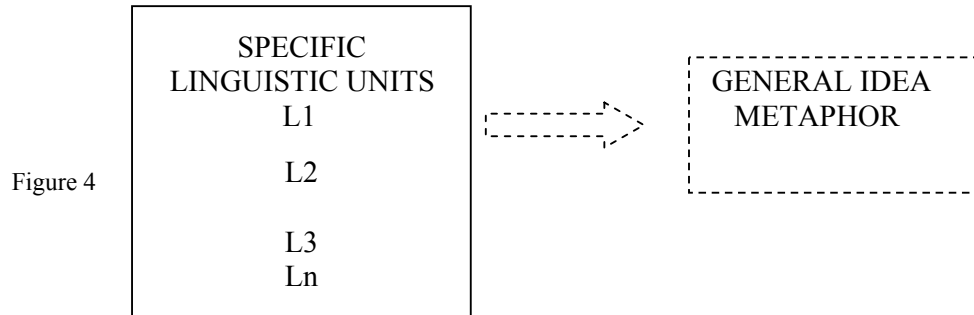

Figure 3

The broken lines in both figures indicate the possibility rather than the necessity of the emergence of some metaphor in the interpreter's mind.

```
┌─────────────────────────┐            ┌ ─ ─ ─ ─ ─ ─ ─ ─ ─ ┐
│       SPECIFIC          │                GENERAL IDEA
│   LINGUISTIC UNITS      │            │    METAPHOR        │
│         L1              │   - - - ->
│                         │            └ ─ ─ ─ ─ ─ ─ ─ ─ ─ ┘
│         L2              │
│                         │
│         L3              │
│         Ln              │
└─────────────────────────┘
```

Figure 4

7. Conclusions

One of the implications of this paper is that metaphors – no matter whether they are explicit or implicit - have an organizational function in a text. They work in two ways: they are either explicit in the text or arise in the writer's and/or the reader's mind and remain implicit. In either way they have a certain contextual effect - strong or weak – by enriching the interpretation of the topic or by changing the reader's train of thought. This happens through lexico-grammatical units and contextual implications.

Explicit metaphors facilitate the inferential process for the reader creating a more solid common ground in the interpretation. When they are specified they contribute to the composition of the texture following the common rhetorical pattern of the General / Unspecific - Specific.

Implicit metaphors are potentially available for the interpretation as part of the cognitive environment of the text; they may or may not arise in the interpreter's mind, but through the listener's / reader's comprehension of the topic they can indirectly contribute to the impression of coherence in the text.

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ENGLISH TENSES IN USE

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Abstract: *In this paper, grammatico-discourse method is employed to analyse English tenses meanings in six RA introductions in six fields of transport and traffic engineering. Some results achieved by other researchers are directly applicable to this analysis, but many other meanings are also found. The hypothesis is confirmed that meanings are primarily revealed from discourse, i.e. genre, and that the use of tenses designates rhetorical purposes in ESP contexts.*
Key-words: *move, modals, past tense, present tense*

1. The Rationale

The purpose of this investigation is to show how English tenses behave in different parts of research article (RA) introductions in two fields of transport and traffic engineering. This article reveals only some results of a study based on a corpus of six RA introductions. Some other findings are presented in the author's book entitled *Savremeni engleski jezik struke i nauke* (2003: 273-309).

Having in mind that analyses of this kind, carried out in the relevant fields, have been rarely done by linguists (see Swales, 1997: 110-76), and that verbs are often considered to have the central position in English clauses (Fillmore, 1968; Quirk et al. 1985: 50), as well as that verbal semantic features have a considerable influence on syntax structure (Đorđević, 1996: 284), it is challenging, it seems to me, to examine how tense meanings and discourse structure are interrelated.

2. Method and Corpus

Grammatico-discourse method is employed here to explore English tenses meanings in two RA introductions. The corpus is thus built with RA introductions from road and railway transport and traffic engineering fields.

In order to obtain the data, the RA introductions are divided into moves and steps in accordance with Swales' model (Create a Research Space (CARS) model, Swales, 1997: 141, see *Figure 1* below). *Diagram 1* and *Diagram 2* clearly show the architecture of these two introductions.
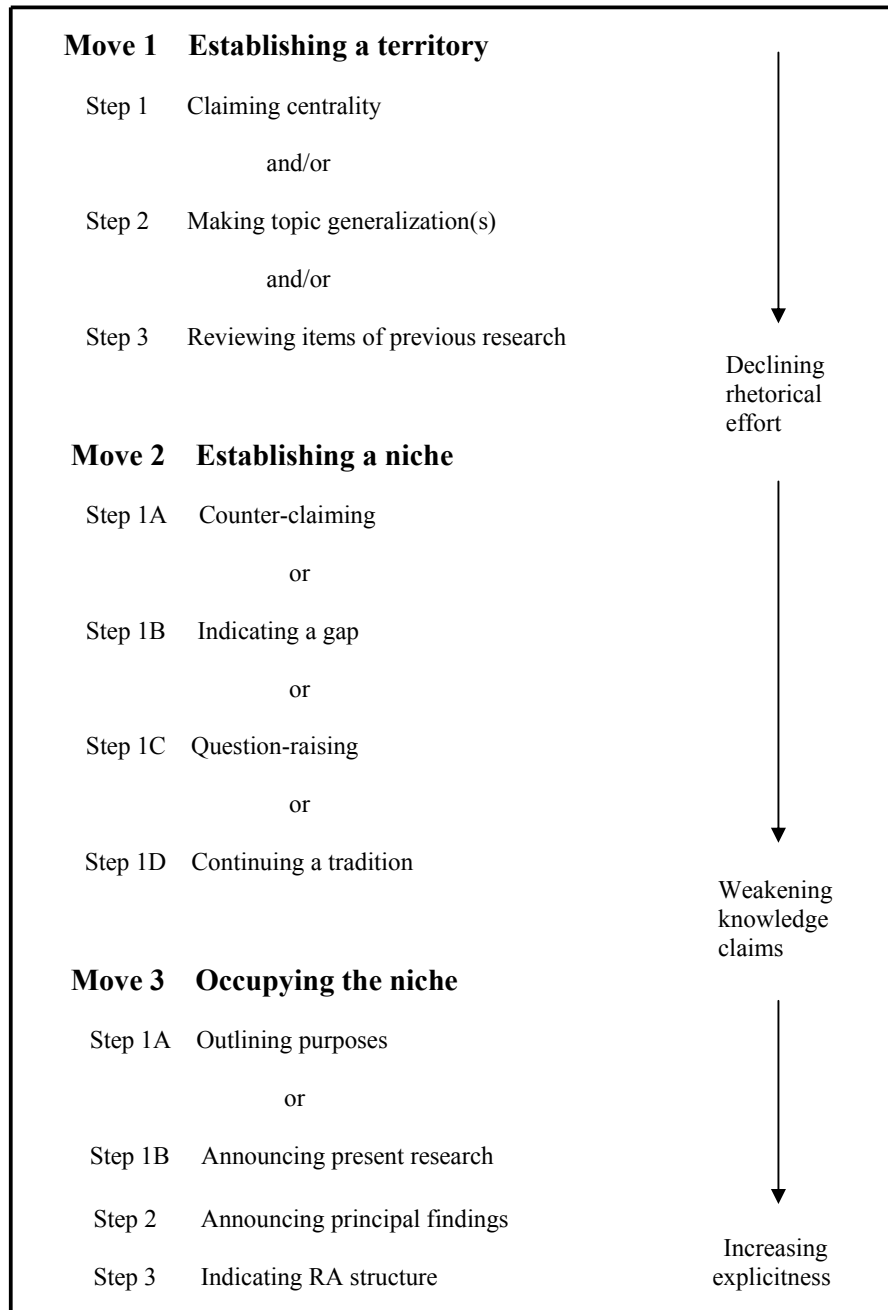
Figure 1   A CARS model for article introductions

Move 1   Establishing a territory

   Step 1   Claiming centrality

               and/or

   Step 2   Making topic generalization(s)

               and/or

   Step 3   Reviewing items of previous research

Declining
rhetorical
effort

Move 2   Establishing a niche

   Step 1A   Counter-claiming

               or

   Step 1B   Indicating a gap

               or

   Step 1C   Question-raising

               or

   Step 1D   Continuing a tradition

Weakening
knowledge
claims

Move 3   Occupying the niche

   Step 1A   Outlining purposes

               or

   Step 1B   Announcing present research

   Step 2   Announcing principal findings

   Step 3   Indicating RA structure

Increasing
explicitness

Diagram 1

1. Introduction

(1) There are a number of well-documented problems for pedestrians at the typical signalized crossings that are provided in most countries. (2) These problems are:
(a) the fact that pedestrians are supposed to register their demand manually by pushing a button, but frequently do not do so;
(b) inadequate crossing times;
(c) insufficient responsiveness in the signals, so that the pedestrian stage is only available at a certain point in the signal cycle, regardless of demand.

Step 2

(3) Recent observations carried out in the UK at two junctions with signalized pedestrian facilities indicated that more than half of the pedestrians who should have pushed the button did not do so: at one site (in a small town) the proportion not pushing the button was 51% and at the other (in London) the proportion was 73% (Davies, 1992). (4) At a location in Toulouse, the proportion not pushing the button was 82% (Levelt, 1992). (5) Clearly the crossings are not being used as intended.

(6) Inadequate crossing times can be conceptualized both in terms of the overall allocation of time between pedestrians and vehicles and in terms of individual crossing times. (7) Regarding the overall allocation of time, it has been shown for the UK that aggregate delay for pedestrians at signal-controlled crossings is typically 10 times that for vehicles, and that, when the crossings are controlled by an Urban Traffic Control system (UTC), the balance swings even further in favour of the vehicles (Hunt, 1993). (8) As regards individual crossing times, a significant proportion of pedestrians take 10 or more seconds to cross a two-lane road in the UK, while mean values of around 10s have been observed in The Netherlands (Davies, 1992; Levelt, 1992). (9) This compares with the minimum value of 6s of green time for pedestrians on the standard UK signalized pedestrian crossing pedestrian (pelican crossing) on a typical two-lane road (Department of Transport, 1995).

Move 1 **Step 3**

(10) One result of the current deficiencies of traffic signals is the relatively large number of pedestrian accidents that occur at them. (11) One recent review of the safety of vulnerable road users at signalized intersections compared accidents data for Copenhagen, Oslo, Helsinki, Amsterdam and Stockholm. (12) On average, the probability that there would be a pedestrian injury accident in a given year at a signalized intersection varied between 0.20 and 0.51 (Krongborg and Ekman, 1995).

Diagram 1 (continued)

	(13) There is considerable evidence that changing the signal settings at signal-controlled pedestrian crossings can affect safety (e.g., Garder, 1989). (14) But most previous work has examined the safety of signalized crossings as compared to non-signalized crossings (e.g. , Kraay et al., 1974). (15) Studies on signal staging have been much rarer (Garder, 1989 is an example).	
Move 2		Step 1B
Move 3	(16) The work reported here studied the effect of signals designed in such a way as to make the timings more responsive to pedestrian needs, i.e., to affect signal timings. (17) The work was carried out as part of the DRIVE II project VRU-TOO (Vulnerable Road User Traffic Observation and Optimization). (18) Advanced pedestrians crossing facilities were installed at sites in three European countries and a comprehensive evaluation of the impacts was carried out, with particular emphasis on changes in pedestrian behaviour and safety.	Step 1A Step 1B
	Carsten, O.M.J., Sherborne, D.J., Rothengatter, J.A., 'Intelligent traffic signals for pedestrians: evaluation of trials in three countries', *Transportation Research*, Vol. 6C, No. 4, 1998:213-29.	

Diagram 2

	Introduction	
Move 2	(1) The main drawbacks of a traditional track structure are the high costs related to its inspection and maintenance. (2) These costs are considerably increasing for high-speed train tracks, which require high positioning accuracy of the rails.	Step 1B
Move 1	(3) One problem of applying ballasted track structures in high-speed operation has been reported recently: due to the churning up of ballast particles at high train speeds, serious damage of wheels and rails can occur. (4) That is why in the recent applications the railway track design tends more and more towards railway structures without ballast [3]. (5) The major advantage of ballastless track is low maintenance effort and high availability. (6) Ten years of experience of *Deutsche Bahn* AG (Germany) with high-speed operation shows that slab track installed on these lines requires practically no maintenance and exhibits no position changes [9].	Step 3

Diagram 2 (continued)

	(7) The ballastless track structure has lower height and weight compared with the traditional track, which is important for bridges and tunnels. (8) Additionally, recent studies have shown that from the life cycle cost point of view, slab track is less expensive and might be very competitive [4]. (9) Also, mechanical properties of track structures without ballast can be better determined and therefore the track behaviour can be more accurately described and analysed using numerical models (e.g. Finite Element models). (10)Therefore, modern numerical opti-	
Move 2	misation techniques can be applied to obtain an optimum design of the track structure.	Step 1D
	(11) Presently the ballastless track concepts are rapidly developing in a number of countries. (12) The most well known in this respect are the Shinkansen (Japan) and Rheda (Germany) slab track structures wherein the rails are supported as discrete points. (13) Another type of a track structure without ballast is the so-called Embedded Rail Structure (ERS). (14) In contrast with the Shinkansen and Rheda designs the rail is now continuously supported by means of an elastic compound in which the rails are embedded.	Step 2
Move 1	(15) Typical ERS consists of a continuous reinforced concrete slab rested on a concrete stabilised roadbed, which in turn is placed on a stand base. (16) Two troughs in the slab serve to embed rails, along with a visco-elastic compound, an elastic strip at the bottom of the troughs and some construction utensils. (17) The great advantage of such a structure is that the rail positioning is carried out "top-down" which means that the final track geometry is hardly influenced by the geometry of the supporting slab.	Step 1
	(18) Within the framework of the STV-project (*Stiller Trein Verkeer*, Silent Train Traffic), an experimentally developed ERS structure was temporarily applied over 150m of the slab-track at Best (the Netherlands). (19) One of the outputs of the STV project was a new rail profile (SA_{42}) that can reduce the level of acoustic noise by at least 5 dB (A) [1]. (20) This result shows that the benefits and efficiency of using conventional rails for ERS is rather arguable and that the performance of ERS can be further improved.	Step 3
	(21) In the traditional design of engineering structures the optimisation is performed in a primitive way by modifying design parameters and repeating numerical analyses. (22) Modifications are mostly based on the designer's experience and possibly on the structural sensitivity information. (23) However, it is a time-consuming process and moreover the success cannot	Step 1B

Diagram 2 (continued)

Move 2	be guaranteed.	
	(24) The most systematic way to improve a design is to use numerical optimisation techniques. (25) In this paper a tech-	Step 1D
Move 3	nique for optimum design of ERS developed at Delft University of Technology is presented. (26) The main aspects of the optimisation process concerning numerical modelling of track behaviour under various types of loading, choice of design variables and optimality criteria, formulation of optimisation prob	Step 1B
	lems are described below. (27) This technique has been applied to reach an optimum design of ERS for high-speed operations.	Step 1A
	(28) The numerical results are presented and discussed.	Step 1B
	Markine, V.L., de Man, A.P., Jovanovic, S., Esveld, C., 'Modelling and Optimisation of an Embedded Rail Structure', *Rail International: Schienen der Welt*, July-August 2000	

3. Description and Results

If we now focus on tense meanings in each part of the two RAs, we get the following combinations of rhetorical, informational and linguistic features:

In **Diagram 1,** <u>Move 1, Step 2</u>, the *Present Simple* forms 'There are' (1), 'are' (2), 'do not do' (2) and 'is' (2), as well as 'are provided' (1) and 'are supposed' (2) refer to *topic generalizations*.

<u>In Move 1, Step 3</u>, 'are controlled' (7) explains *the previous claims*, whereas 'is' and 'swings' (7), 'take' (8) and 'compares' (9) and 'there is' (13) are used to refer to *quantative results of past literature that are supportive of the present results*, and 'is' and 'occur' (10) are used to signal *the present state* and *a specific situation. The Modals* 'can be conceptualized' (6) and 'can affect' (13) express *possibility*.

Apart from the Present Simple tense in this introduction, the Past Simple tense also confirms the hypothesis that tense meanings are not only revealed on the basis of the semantic content of verbs themselves as lexical units, but primarily from discourse, i. e. genre, and that the use of tenses designates rhetorical purposes. Therefore, *the Past Simple* 'indicated', did not do' (3), 'was' (3, 4) and 'varied' (12) are used to signal *quantitative results of past literature that are non-supportive of some aspects of the work*, whereas 'intended' (5) explains *the previous claim*, and 'compared' (11) refers to *specific experiments*.

The Present Perfect, on the other hand, in 'has been shown' (7) refers to *the continued discussion of some of the infor-mation in the sentence in which the Present Perfect occurs*, and 'have been observed' (8) signals that

the continued discussion is expected. The Present Continuous in 'are not being used' (5) implies a *conclusion/claim. The Modal* 'should have pushed' (3) expresses *obligation*, and 'there would be' (12) carries the meaning of *probability*.

In <u>Move 2, Step 1B</u> of the introduction, *the Present Perfect* form 'has examined' (14) is used to establish *a general connection based on past literature*, and 'have been' (15) is used to signal *the continued discussion*.

In <u>Move 3, Step 1A</u>, *the Past Simple* 'studied' (16) refers to a *specific experiment*, whereas 'reported' and 'designed' (16), used as part of the Past Simple, offer an *additional explanation*.

In <u>Move 3, Step 1B</u>, *the Past Simple* forms 'was carried out' (17, 18) and 'were installed' (18) are used to describe *the investigation itself.*

In **Diagram 2**, <u>Move 2, Step 1B,</u> *the Present Simple* 'are' (1) is used to signal *a specific situation*, and '(which are) related' (1) and 'require' (2) is used to give *an additional explanation. The Present Continuous* 'are considerably increasing' (2) is used to refer to a *process/claim*.

In <u>Move 1, Step 3</u>, *the Present Perfect* 'has been reported' (3) and 'have shown' (8) signal *the continued dis-cussion. The Present Simple* 'is' (4), 'tends' (4) signal *an explanation of the previous claim*, 'is' (5), 'shows' (6), '(which is) installed' (6), 'requires' (6) and 'exhibits' (6) and 'is' (7) are used to give *additional explanations*, and 'has' (7) and 'is' (8) is used to refer to *specific properties. The Modals* 'can occur' (3) expresses *possibility*, 'might be' (8) designates *probability*, and 'can be better determined' (9), 'can be more accurately described' (9) and 'analysed' (9) convey *possibility* and offer an *additional explanation* and signal a *conclusion.*

In <u>Move 2, Step 1D</u>, *The Modal* 'can be applied' (10) signals a *conclusion/possibility.*

In <u>Move 1, Step 2</u>, *the Present Simple* 'are' (12) refer to an *example*, and 'are supported' (12) signals an *additional explanation. The Present Continuous* 'are rapidly developing' (11) is used to indicate *a process and specific situation.*

In <u>Move 1, Step 1</u>, *the Present Simple* 'is' (13) signals *the topic introduction*, 'is supported' (14), 'are embedded' (14), 'is placed' (15) and 'serves' (16) are used to provide a *description*, (which is) 'rested' (15) and 'means' (17) give *an additional explanation* and 'is' (17) and 'is carried out' (17) and 'is influenced' (17) are used to offer *an explanation.*

In <u>Move 1, Step 3</u>, *the Past Simple* 'was applied' (18) refers to *a specific experiment*, and 'was' (19) is used to signal *a specific property. The Present Simple* 'shows' (10) and 'is' (20) and 'is performed' (21) are used to make a *claim*, and 'are based' (22) is used to offer *an explanation of the*

previous claim. *The Modals* 'can reduce' (19) and 'can be improved' (20) express *possibility*.

In <u>Move 2, Step 1B</u>, *the Present Simple* 'is' (23) is used to refer to *a disadvantage*. *The Modal* 'cannot be guaranteed' (23) indicates a *gap/problem*. In <u>Move 2, Step 1D</u>, *the Present Simple* 'is' (24) is used to signal *a proposal*.

In <u>Move 3, Step 1B</u>, *the Past Simple* '(which was) developed' (25) is used to offer *an additional explanation / a claim*. *The Present Simple* 'is presented' (25) and 'are described' (26) are used to provide *a description*. In <u>Move 3, Step 1A</u>, *the Present Perfect* 'has been applied' (27) signals an *aim/ a claim*. In <u>Move 3, Step 1B</u>, *the Present Simple* 'are presented' (28) and 'discussed' are used to make *claims*.

4. Conclusions

The analysis carried out in this article points to the following conclusions:

The Present Simple is used:
- to refer to quantative results of past literature that are supportive of some aspects of the work (see Oster, 1981: 77),
- to signal generalizations and
- to refer to the present state and specific situations (see Malcolm, 1987).

Apart from these meanings, the investigation shows that The Present Simple can also be used:
- to give explanations of previous claims,
- to issue descriptions,
- to introduce the topic,
- to make claims,
- to give examples,
- to signal additional explanations/aims/conclusions,
- to refer to disadvantages, and
- to make proposals.

The Past Simple is used*:*
- to signal quantative results of past literature that are non-supportive of some aspects of the work described in the technical article (which is also confirmed in Oster, 1981),
- to refer to specific experiments/properties (cf. Malcolm, 1987),
- to explain previous claims,
- to provide additional explanations/ make claims (if the verb is used in a relative clause) and
- to describe the investigation itself.

The Present Perfect is used:

    - to signal the reader that he can expect the continued discussion on the topic (see Malcolm, 1987),

    - to refer to generalizations on past literature (see Oster, 1981)

    - to establish a general connection to past literature, and

    - to signal aims/claims.

The Present Continuous is used

    - to refer to conclusions/claims, and

    - to imply a process or specific situation.

It is of importance to say that this tense is not often used in scientific discourse, which is evident from the corpus used in the study. This conclusion is also shared by Barber (1962), Wingrad (1981) and Dimković-Telebaković (2003: 19, 256).

Although my corpus is small (two introductions), the analysed texts show that the Present Perfect tense is used to claim generality about past literature, and that the Past Simple tense is used to claim non-generality about past literature. Another interesting usage of the Present Perfect tense is that it can operate as a signal to the reader to expect further discussion of the topic. This conclusion provides a discoursal rather than a semantic/sentential explana-tion, which proves that the RA author chooses a particular tense for his/ her own rhetorical purpose. Therefore, verb negation can be used, for instance, to indicate a gap (see Diagram 2, Move 2, Step 1B, S_{23}), or modals can be used to refer to conclusions (see Diagram 2, Move 2, Step 1D, S_{10}). Since a primary function of the Introduction section is to make claims about statements from other research accounts, The Present Simple tense is used to refer to topic introduction /generalizations (Diagram 2, Move 1, Step 1, S_{13} / Diagram 1, Move 1, Step 2, $S_{1\ \&\ 2}$), to an example (Diagram 2, Move 1, Step 2, S_{12}), to an additional explanation (Diagram 2, Move 2, Step 1B / Move 1, Step 3, $S_{5,\ 6\ \&\ 7}$), or to a disadvantage/proposal (Diagram 2, Move 2, S1B, S_{23} / Diagram 2, Move 2, S1D, S_{24}). This tense is most frequently used in the two RAs.

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TO BE OR NOT TO BE TRANSLATED?

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"Now is the winter of our discontent /.../
In the deep bosom of the ocean buried."
(Adapted from *Richard III* by William Shakespeare)

Abstract: *In this paper, the author critically and systematically analyses several Serbian translations of novels written by renowned British writers. The aim of the research is to indicate, classify and clarify numerous mistakes, in an attempt to show why the translators encounter these problems, to begin with, and why they render such unsatisfactory translations which undermine the reputation of their writers.*
Key-words: *Ignjačević's model, literary translation, translation error*

1. Introduction

The wider purpose of this paper falls within the framework of *translation quality assessment*, in the sense in which it is usually defined, as "the systematic evaluation of a target text by comparison with a source text" /hereafter: TT and ST/ (Hatim, 2004: 352). It deals with methodical research of numerous mistakes found by closely reading three recently published Serbian translations of novels written by reputed British writers, and their respective English originals: Lawrence Durrell's *White Eagles over Serbia*, Angela Carter's *Love*, and *Small World* by David Lodge. All the examples cited herein are taken from these six books. Separate and more detailed analyses of each translation were published in Serbian (see Đorić-Francuski, 2005, 2006, 2007), while this is an all-inclusive survey of the typical errors made by Serbian literary translators, aimed at general quality assessment.

The objective of the research is to indicate, classify and clarify these mistakes, in an attempt to show why the translators encounter such problems, to begin with, and why they render unsatisfactory translations which undermine the reputation of their writers. The starting point of the research was the already established opinion that a literary translator should perform the function of mediating the message between the source and the target languages /in further text: SL and TL/, and is therefore responsible for producing not only a functional but also a convincing translation. To that aim, and with the purpose of solving numerous problems which may and do occur during the process of translating, of overcoming the weaknesses which stem from the similarities and dissimilarities between any two languages - in this case English and Serbian, and of defeating

untranslatability in general, the translator is expected to employ certain already existing translation strategies and to use some well-defined translation tools. This paper deals with the errors committed by translators who, by various unnecessary and inappropriate acts of substitution, addition and omission, have created uncalled-for differences in messages transferred from the SL into the TL.

In order to critically and systematically analyse the errors that occur in the translated novels, in an attempt to contribute to the improvement of the final output of our professional literary translators, certain methodological principles were adopted. The approach applied during the analysis was thoroughly coordinated by the theoretical assumptions provided by Svetozar M. Ignjačević, Professor at the Faculty of Philology of the Belgrade University, and harmonized with the model outlined in his paper on translatological analysis of literary works – in particular, novels (see 1977: 1).

2. Methodological Framework of Research

Ignjačević's model, which was established inductively and empirically, following prolific research of Serbian translations of English novels written between the two World Wars, embraces certain theses for the critical evaluation of translated works. More specifically, according to Ignjačević, a scientifically-based assessment includes an analysis on the following three levels: preliterary, microliterary and metaliterary. The preliterary level comprises a brief clarification of the historical conditions in which the original work was published. The field of microliterary level encompasses stylistic analysis taken in its broadest sense, including certain concrete structures from within the text, which can be noted and measured. The metaliterary level concerns the degree of success achieved by the translator in his/ her effort to transpose the specific atmosphere from the original into the translation, thus creating in it the same amount of emotional strength and intertextuality. This layer of meaning is practically ungraspable and hardly measurable, since it is woven from subtext, allusion, emotional force, poetical visions, and the like.

In line with the adopted framework, and also with broader principles of *translation criticism* as part of *applied translation studies*, my research focuses on the most important of the above-enumerated factors – that is, the microliterary level, which can be broken down into four basic elements:

1. respecting the integrity of the original work,
2. preserving the specific rhythm of the source text,
3. transferring the layer of meaning from the source language,
4. and achieving stylistic purity of the target language.

By analysing all these elements and levels, a symbolic and overall assessment of the translation can be obtained, but to that aim, it is also important to include the largest possible portions of continuous text in the research, avoiding the previously preferred *random sampling*. Therefore, the analysis should be based on longer passages, taken at relatively regular intervals from various parts of the literary work, that is: the beginning, the middle and the end of a book, while the entire length of compared text should be at least one third of the overall number of pages of the analysed novel.

3. Error Analysis
3.1 Respecting the integrity of the original work

Although it is well-known that the act of translating should, above all, result in a clear and understandable meaning of the TT, without trying to blindly follow the existing patterns of the ST, the basic structure of the latter should nevertheless be preserved, since translating is usually described as "the process in terms of such features as the literal rendering of meaning, adherence to form, and emphasis on general accuracy" (Hatim, Munday, 2004: 10). This is, however, a long way from the situation found in the three analysed translations, which abound in instances of impaired integrity of the English text. Roughly speaking, there are two basic groups of mistakes: *omission* (*reduction*) and *addition* (*expansion*).

1) The analysis of all the three translated novels has revealed extremely frequent cases of *omission*, which resulted in a rather impoverished and almost abridged version of the original work. Not only were individual words cut out, but even some sentences and, at times, entire passages are missing, as in the following examples (the omitted words are underlined): "who had been puzzled on the same score for several minutes" (Lodge, 1985: 7) = "'Ne znam zašto vam sve ovo pričam', rekao je, gledajući ljutito u Persa, *koji je stajao isto tako zbunjen*." (Lodž, 1992: 17); "Nothing will be wished on you. Of course I would like you to go, I won't disguise it. But for the moment I only want your advice, see?" (Durrell, 1957: 12) – these three sentences are omitted from the translation, as well as the following one: "He lay on the carpet and traced the threadbare warp with his finger." (Carter, 1988: 7) The main reason for excluding parts of the ST from the translation is the *negligence* of the translator, who does not appreciate the importance of the omitted details for the TT: "the two friends he had named."; "Ever been back to the place since?" "Not since fifty-three or thereabouts."; "Mr. Judson has been in bed with 'flu"; "they haven't reached the karst, let alone the point of rendezvous". Moreover, particular words and idioms are sometimes left out due to *ignorance*, when the

translator is not familiar with their meaning: e.g. "green <u>baize</u> table-top" (Durrell, 1957: 13) = "na zelenoj površini stola" (Darel, 1995: 10); "young <u>supply</u> teacher" (Carter, 1988: 117) = "mlade nastavnice" (Karter, 1991: 117); "the <u>Epistolary</u> Novel of England" (Lodge, 1985: 314) = "u romanu Engleske" (Lodž, 1992: 360). By not translating the words and expressions used as quantifiers, the translator subtly changes the meaning of the whole sentence, which is sometimes only a nuance, but occasionally very important for the overall context: "It's not <u>only</u> the danger that worries me" (Durrell, 1957: 47) = "Nije opasnost ono što me brine" (Darel, 1995: 45); "It sounds <u>a good deal</u> more reasonable" (Durrell, 1957: 47) = "Zvuči razumnije" (Darel, 1995: 46); "And I do hope that you won't take it <u>too</u> lightly" (Durrell, 1957: 48) = "I zaista se nadam da to nećete olako shvatiti" (Darel, 1995: 47); "and not liquid <u>at all</u>" (Carter, 1988: 61) = "a ne tečnost" (Karter, 1991: 63); "on the <u>very</u> bed" (Carter, 1988: 114) = "na krevetu" (Karter, 1991: 114); "Lee turned out to be <u>rather</u> a good teacher" (Carter, 1988: 118) = "Li je stasao u dobrog nastavnika" (Karter, 1991: 118); "He <u>made a show of</u> hurrying" (Lodge, 1985: 16) = "Požurio je" (Lodž, 1992: 27).

At times, reduction results in misunderstanding, like in the following example, in which by leaving out a word of only two letters, the translator changes the subject and hence the entire sentence loses its meaning: "that this night, of all nights, <u>*it*</u> would never disappear at all" ⇒ in TT becomes: "that *this night* would never disappear". The original meaning is also lost in the translation of these sentences: "It's strange that you <u>can still</u> write drama, <u>but</u> not fiction." ⇒ "It's strange that *you write drama, not fiction*."; "You can even call up girls who will talk dirty to you for <u>so much</u> a minute." ⇒ where *for a minute* is translated into Serbian word-for-word and becomes *straight away*; "I know that some people might say that <u>it is unusual for</u> an assessor to put himself forward" ⇒ "some people might say that an assessor puts himself forward". Similarly, although English articles are usually not translated into Serbian, it is sometimes necessary to do so in order to avoid confusion (see more about this in Đorđević, 1997: 183-204). The indefinite article must be translated when it has the role of *indefinite identification* and the meaning which equals *one among the many* or *a certain*: "<u>a</u> Victorian square" (Carter, 1988: 6) = "na Viktorijinom skveru" (Karter, 1991: 10); "<u>a</u> remote farm in Wales" (Carter, 1988: 114) = "na zabitoj farmi u Velsu" (Karter, 1991: 114); "<u>A</u> man she met on the train" (Carter, 1988: 115) = "Muškarac kojeg je upoznala u vozu" (Karter, 1991: 115); while the definite article has to be translated by the Serbian *demonstrative or possessive adjective* when it has *specific* or *situational* reference: "an emanation of <u>the</u> place" (Carter, 1988: 3) = "emanacije mesta" (Karter, 1991: 7); "<u>the</u> young

husband" (Carter, 1988: 3) = "mladog supruga" (Karter, 1991: 7); "she rehearsed the simple sentence carefully" (Carter, 1988: 8) = "pažljivo je uvežbavala jednostavnu rečenicu" (Karter, 1991: 12); "if they legitimized the grandchild" (Carter, 1988: 118) = "ukoliko unuče proglase zakonitim" (Karter, 1991: 118). The same goes for a personal pronoun acting as subject, which is normally not translated, due to the finite verb inflections in Serbian, but there are instances in which its absence creates confusion, especially if several persons are mentioned in the same sentence and it is not clear which one the verb refers to: in "She's hoping to get a college job" - the pronoun should have been translated, as the subject of the preceding sentence is *he*.

Even though seemingly in these translations there is no case of infringed ST integrity due to moral / ideological motives, in the translation of Durrell's novel some words denoting certain political concepts were deleted: "to protest to H.M.G."; "group of armed 'bandits'"; "a well-found Royalist movement"; "I've been overruled by the F.S." ⇒ *your bosses*.

2) On the other hand, the integrity of the original is also impaired by *addition*, often leading to redundancy, defined as "the amount of information communicated over and above the required minimum" (Hatim, Munday, 2004: 347). Though the translator supplies additional details in an attempt at explication, which is "Explanation in the TT that renders the sense of intention clearer than in the ST" (Hatim, Munday, 2004: 339), they are sometimes incorrect (the added words are strikethrough): "*tousled* head" becomes also ~~blond~~ (Durrell, 1957: 50) = "razbarušena ~~plava~~ kosa" (Darel, 1995: 49); ~~Sunday~~ "*morning* prayers" (Durrell, 1957: 188) = "~~nedeljnu~~ jutarnju misu" (Darel, 1995: 201); ~~heavy~~ "*oak* doors" (Durrell, 1957: 188) = "~~teška~~ hrastova vrata" (Darel, 1995: 201); "*said* sadly" ~~at the end~~ (Durrell, 1957: 196) = "i ~~na kraju~~ tužno primetio" (Darel, 1995: 209); "She *evaded* his hands" ~~slyly~~ (Carter, 1988: 8) = "~~Lukavo~~ se izmakla od njegovih ruku" (Karter, 1991: 12); "Dempsey swilled the dregs of his sherry at the bottom of his glass" ~~greedily~~ (Lodge, 1985: 7) = "Dempsi je ~~pohlepno~~ ispio ostatak šerija" (Lodž, 1992: 18); "black *velvet* dungarees" (Lodge, 1985: 317) = "u crnim tregerkama od ~~grubog pamučnog~~ *somota*" (Lodž, 1992: 364) – where in translation *dungarees* are made of ~~rough cotton~~ although *velvet* is silky and soft. In some cases, we stumble upon translations repeated *in duplicate*, so to say, when the translator could not make up his mind which solution to choose, and probably by mistake left them both: "in search of one of the *communal* washrooms" + ~~*joint*~~; "And one look at a tree-diagram *makes my mind go blank*" + ~~*as if my head were empty*~~; while in "*You see* before you" - *you see* is translated not only literally but also metaphorically.

3.2 Preserving the Specific Rhythm of the English Text

It is evident that in a novel, the rhythm does not have such an accentuated importance like in poetry, but nevertheless, certain masters of fiction very often strive to contribute to the creation of an increased aesthetic impression by the rhythmic organization of their works. A long-established and already common practice of Serbian translators, however, has been to change that very rhythm by cutting long, complex sentences into several short, simple ones, or even more often, – since the English sentence is usually shorter than the Serbian one – by connecting several short sentences into a single one. In this way, and by unnecessarily linking two passages, or breaking a passage into several smaller ones, the specific rhythm of the original novel is disturbed by *speeding up* or *slowing down* the tempo of narration.

In certain cases, not only are such interventions of the translator uncalled for, but also made at points where either the juxtaposition or the division of the ST was quite illogical. That happened in the following example, which is one of the three cases within the *same passage*, when the translator divided longer sentences into shorter ones: "so I commuted, ⌐ came home every weekend"; or in this one, where two sentences are connected without any need, because they are short: "I mean in correspondence. + Or publications." The following source sentence was cut into three target ones, by which the very fast rhythm of narration, used in order to enliven events and render them more interesting, has been destroyed: "I travelled first class to get extra cabin baggage allowance, ⌐ and there were no luggage searches and X-rays in those days – ⌐ took the bag to the toilet". The same also happens with passages, which is especially confusing in the case of direct speech, when division of the discourse uttered by the same person creates the impression that somebody else is responding.

The worst scenario, nevertheless, is the mixture of destroying both the integrity and the rhythm of the ST, in the form of gisting a whole paragraph by linking several sentences and at the same time deleting certain parts. The most spectacular example for such a procedure was found in a chapter of *White Eagles over Serbia*, in which Durrell purposefully uses shorter sentences in order to step up the rhythm of action. Contrary to that, the translator not only omits several words at a time, but even fuses sentences into a whole, as if he skipped a line or two: "pressed against the side of the cliff, he heard the ragged roar of the supports *coming up*. They surged over him like a wave and burst out of the opening + *towards the crest* where the troops were entrenched. /.../ It was impossible to see, but

Methuen could imagine the line of charging figures *racing down the slope* <u>towards the machine-guns, shouting and firing as they ran. 'What a party to be caught in,' he kept muttering to himself</u> + *as the seconds ticked away*."

3.3 Transferring the Layer of Meaning from the English Language

Careful and detailed contrastive analysis, as "the study of two languages in contrast in an attempt to identify general and specific differences between them" (Munday, 2001: 9), has revealed two basic types of errors as regards meaning: *semantic* (*lexical*) mistakes, that is, failure to understand vocabulary items - either individual words or entire phrases - and their meaning in the given context, and *grammatical* errors that occur due to the violation of language rules - primarily mistakes related to verbs and syntax (sentence structure).

a) Although most of the *lexical mistakes* are the result of carelessness, they cannot be seen as mere typos. The worst such case is the substitution of words which sound similar - either *in English*: the verb *to party* is translated as if it were *to part*; *the only* book = *one*; her *hair* = *hand*; "*at right angles* to the wall" = "*in the right corner*" (where in the SL phrase *at right angles*, which means *orthogonal*, the adjective *right* is translated as if it were the opposite of *left*, while the confusion is further increased by the fact that the nouns *angle* and *corner* can both be translated into Serbian as *ugao*); in "he *stroked* her knee" the verb *to stroke* is misinterpreted as the Past Tense of the verb *to strike* (which means the opposite); "the <u>*m*</u>*ansion* blocks" = "*pansioni*" (French *pension* = boarding house); "a *sane* person" = "*sinful*"; "baby *yawns hugely*" = "*yells horribly*"; "*the latter*" is sometimes simply skipped, and sometimes translated as the adverb *later*; - or *in Serbian*: "*leave*" = *dopust* is translated as "*popust*" which means *discount*; "*refusing*" = *odbija* becomes "*dobija*" = *getting*; "*irresolutely*" = *neodlučno* is misinterpreted as "*nedolično*" = *unbecomingly*; "*restlessly*" = *nemirno* ⇒ "*nemarno*" = *inattentively*; "*strange* light" = *čudna* ⇒ "*čudesna*" = *miraculous*; "*reflected* in water" = *odražava se* ⇒ "*održava*" = *floating*; "*intolerable*" = *nedopustivo* ⇒ "*nezadovoljeno*" = *unsatisfied*; "*he panted*" = *dahtao je* ⇒ "*drhtao je*" = *he trembled*. Certain mistakes can in no way be accounted for: "*north*" = "*south*"; "Why *did* <u>*I*</u> *come*?" = "Why *did he come*?"; "six *weeks*" = "six *months*"; "*your* Soho" = "*our* Soho" (though the speaker is American); "a *low* building" = "*tall*"; "*double*" = "*triple*"; "*seventeenth*" = "*seventh*"; "*chest*" = "*back*"; "the out-of-town visitor to the *Big Apple*" = "*Big Earl*" (instead of *New York*); "*clothing*" = "*dresses*", although they are found in a man's wardrobe!; "*darkened* hall" = "*fitted with glass*"; "book*cases*" = "*boxes* for books"; "*threat*" = "*obstacle*"; "the *ugly*

little book" = "*pocket edition*"; "nearly *an hour*" = "~~half~~ *an hour*"; "*cough*" = "*injuries*"; "said *drily*" = "*readily*"; "a *bodyguard*" = "a *travelling companion*" (although we use the same word in Serbian - *bodigard*); "the sun, as it *set*" = "*shines*"; "the *adjoining* kitchen" = "*pleasantly furnished*"; "he *snarled*" is appeased to "*shouted*"; "*accomplices*" = "*partners*"; "on the *carpet*" = "on the *sheet*"; "*found*" = "*was looking for*"; "a *remarkable* woman" = "*handsome*"; "to *draw* the *blinds*" = "to *protect herself from blinding light*"; "enjoyed *throwing* parties" = "*crashing parties*" (just the opposite); "*lawns*" = "*paths*"; "*neatly*" = "*gently*"; "*thickset* man" = "*shortish*"; "*rhymes* to 'Limerick'" = "*verses about* Limerick"; "*Awed*" = "*Astonished*"; "*boldly*" = "*resolutely*"; "*articulate*" = "*certain*"; "*favoured*" = "*potential*"; "*originally*" = "*primarily*"; "*streetvendors*" = "*passers-by*"; "*cab-drivers*" = "*bus*-drivers"; "*thoughtfully*" = "*carefully*"; "*apparently*" = "*obviously*".

Innumerable smaller mistakes, due to literal or imprecise translation, do not impair understanding, but are nevertheless quite confusing at times: *owlish* smile = *owl's*; a *fortnight's* fishing = *at night*; two years *running* = *continually*; *at dawn = in the morning* (which is an important difference, as the secret agent has to move unseen, before the daylight); the *mean* summer temperature = *severe*; the *stubble* on his chin = *boughs*; "Methuen slept *soundly*" = *made lots of noise*, and "a *sound* basis for a lasting relationship" = "a basis *full of sounds*"; "the *credits* of a television cartoon film" = *influence*; "made a small *fortune*" = *was lucky*; "A bit *thin on the ground*, aren't we?" = *grounded* (instead of *in reduced numbers*); "*through the good offices* of UNESCO" = *thanks to excellent transactions*; "I ought to be *on my way*." = "I'd like to be *alone*." Some well-known idioms and collocations also literally follow the formal pattern of the SL, and consequently their translation equivalents fail to generate the right meaning in Serbian: *at any rate = as any rate; after all / and yet = finally; all the same = it is always the same; suppose / in case = in the case that; perhaps = probably, probably = certainly, more likely = something much more; at first = first of all; for herself*, is translated word-for-word, although here it means *as far as she is concerned*; "She felt *it served him right*" = *he was glad*; *no wonder = no doubt*; "*with hardly a movement* at all on his own part" = *he could hardly make any movement*; *as* instructed = *as if* instructed; *as a matter of fact = which is a fact*; Is that *right*? = Am I *right*?; I'll *bet*. = *I'm convinced*. In some cases, the error is due to the wrongly perceived context, defined as "The multi-layered extra-textual environment which exerts a determining influence on the language used" (Hatim, Munday, 2004: 336). The result is the changed meaning of the entire sentence or even a larger portion of the TT: the noun "a congratulatory *signal*" instead of being transferred literally

into Serbian should have been translated as *an electronic message sent by radio*; in "He seemed full of some important *intelligence*" the noun does not refer to his intellect but the *information* he possessed; *the black racing-car* is correctly translated at first, but when the connotation *the black creature* refers to that same vehicle, it becomes *a limousine*; "The rivers form *great pools* here" = *large* ~~swimming~~ *pools*, so the overall picture is rather funny, as the reader knows that the author writes about very fast mountain streams. At times, the sense of the TT sentence is just the *opposite* of what was said in the ST: "he was *disposed* to complain" = *incapable* of complaining; "never *failed to* bewilder him" = "never *succeeded in* bewildering him"; "critical severity which they both expressed *sufficiently*" = *insufficiently*; *intimidating* = *frightened*; "*condemned* him to abandon himself to the proliferating fantasies" = "*prevented* him from abandoning himself"; "the central heating was *stifling*" = *turned off*; "whenever it *didn't happen to* be raining" = "unless when it *happened to* be raining"; while here the translator has mixed up cause and effect: "*which is why* he is the least resolved character in the novel" = *for the reason that*. Another striking example for the misinterpreted context regards a typically English dwelling, which does not exist in our culture, and shows how important it is for a translator to be well-acquainted with the background of the literary work which is being translated. Although there is no equivalent in TL for the notion of *a terrace*(*d house*), it can nevertheless be translated in a descriptive manner – as "a row of connected houses", but our translators simply use the same word, which in the Serbian language means either *veranda* (*balcony*), or *terracing in steps* (as in *terrace* cultivation). Therefore, the following phrases: "the district of *terraces* and crescents", "those quiet *terraces* of artisans' dwellings", "cramped, grey *terraced* houses" – all sound very funny when translated in such a way, but the worst is the picture imagined by Serbian readers when they learn that "She lived *on a balcony* built out on a cliff over a river" – which is in English simply: "She lived in a *terrace* built out on a cliff over a river".

b) The analysis of my corpus reveals frequent *grammatical errors*, some of which are simply due to negligence, such as inadequate verb forms - when the Past is used instead of the Present Tense: "though *it's* a foregone conclusion"; "although I *doubt*"; "/she/ *has* for some years *been* a social worker"; "/He has/ *Been* beside himself with excitement for weeks"; "You *must be* worked to death"; - or the other way round: "I hope you *didn't mind* my having a go at you just now"; "The cutting *seemed to have* the same effect on Miss Maiden"; while in the translation of the following cases the meaning of the Past Perfect Tense is absent, which affects the sense of the entire sentence: "He was bedded down /.../ after Duncan *had given* him an

amateurish shave"; "By the time Miss Maiden *had recovered*, Angelica *had disappeared*"; "*when* greetings *had been exchanged*". Another widely-spread error is the result of confusing the perfective and the imperfective verb aspect in Serbian, when the former is incorrectly used instead of the latter: "from which the gilding *flaked*"; "how Lee *drove* his first wife mad"; "would now *be edging* nervously *up* to the middle age"; "who *was* just *beginning* to make a name".

The most frequent mistake regards the Sequence of Tenses, which does not exist in Serbian, and thus creates great confusion when simply transferred from SL into TL. In the following sentences, the tense used in Serbian should be the future: "which the bright green desk-lamp *would confirm*"; "Four months later he *was to recall* this conversation"; - or the present: "He *was* in search of congenial company, he told himself"; "Peter did tell me that he *was making* some progress"; "Methuen thought of the long slow train which *dragged* its way across Serbia"; "they thought they *were appointing* you"; - while in the following sentence additional mix-up is due to a double-fault, since the subject in the TT is wrong: "Did *(s)he* say where *she was going*?". A similar mistake occurs with conditional sentences, and so the following two are translated as if they were the first type, instead of - the second: "*if* the opportunity *arose*"; - or the third: "*if successful* it *would have* eventually *put* us all out of business." An interesting error was made while translating the typical English construction *causative have* (confusion is maybe caused by the use of the verb *to get*): "I'll *get you promoted*" as if the speaker himself would do it, though he is just the client and cannot promote the employees. English phrasal verbs are also often misinterpreted, probably because such forms do not exist in TL: "he *drank in* Methuen's *enthusiastic* praise" = he *drank a toast* to; *change back = change into*; "she *went about* her obscene business" = *went on with*; "he *fell back*" and "*washing up* in cafes" are translated word-for-word; "Lee was *taken in hand* by the young woman" = *led by the hand*!; "they were *stuck with each other* for three days" = *all squashed together*; "they *were after* saving train fares" = *after all*, incorrectly translated as *finally*; "you're *landed with me* as your chairman" = "you *have landed here in time* to have me as your chairman"; "Persse looked round the room, *picking out* the faces" = *choosing*, instead of *distinguishing*.

There are also some mistakes regarding the sentence structure, that is, the translation of clauses within a sentence: in "he would *skirt* the subject which preoccupied him *for ages*", the adverbial phrase *for ages* is improperly translated as if related to *preoccupied*; in "no one, indeed, whom it would be worth travelling ten *miles* to meet, let alone *the hundreds* (~~of thousands~~) that many *had covered* /miles/" the second part of the sentence is

misinterpreted as if it regarded *the invested money*; in "The Modern Language Association of America /.../ is as concerned with /.../ English as well as with those Continental European languages *conventionally* designated 'modern'", it is the MLA that has become *conventional*.

Although it is true that English prepositions and conjunctions are a rather difficult matter for foreign learners, because at times their translational equivalents are not clear-cut, in the analysed translations even some quite simple and frequently used so-called *small words* are incorrectly interpreted: *but* = *because, and, while, already*; *across* = *towards*; *above* = *on*; *until* that moment = *as if at* that moment; *while* = *and*. In several cases, a *Reason Clause* introduced by the conjuction *since* (= *because*) is mistaken for the adverbial phrase of time: "She suffered from nightmares too terrible to reveal to him, especially *since* he himself was often the principal actor in them" = "especially *since the time when* he became the principal actor"; "bedstead of dull *since* rarely polished brass" = "dull bedstead made of brass *rarely polished since then*". Another interesting example is a clause in which *alternative* conjunctions: "*either* for dealing *or* for committing grievous bodily harm" become *copulative*: "*not only ... but also*". Quantifier *few* is wrongly translated when not preceded by the indefinite article, as in that case its meaning is not *several*, but *not many*: "*few* birds sang there"; "*the few* remaining bonds". Complex indefinite pronouns are not always translated in their true sense: "Does *everybody* know this young man" = *anybody*; "certainty about *anything*" = *everything*; "this sounds like a game of Animal Snap. Can *anyone* play?" = "Does *anyone* know how to play?" instead of "Can *we all join in*?" since the game is obviously underway.

3.4 Achieving Stylistic Purity of the Serbian Language

Apart from the fact that one of the analysed novels abounds in very strange misprints (Đorić-Francuski, 2007), most of the mistakes in this group are the result of *literal translation*, "A rendering which preserves surface aspects of the message both semantically and syntactically, adhering closely to ST mode of expression" (Hatim, 2004: 344). Stylistic purity is especially impaired if the translator unnecessarily uses an anglicism when a domestic equivalent for that word not only exists, but is also encountered much more often than the corresponding loanword. Such examples are extraordinarily numerous: "*studied* his huge hands" = *studirao, corridor* = *koridor*, radio *section* = *sekcija*, "static in a *receiver*" = *risiver*, "Are you *suggesting*" = *sugerišeš*, "our work is based on" = *bazira se*, "*hazards* of the trip" = *hazardi*, "with a *gesture*" = *gest*, and "in a furious *gesture* of surrender" = "u besnom *gestu* predaje", to form = da *oformi*, "so *alarmed*" = tako *alarmirani*, and "*alarmed* by these signs of *abstraction*" = "*alarmiran*

ovim znacima *apstrakcije*", *protested = protestvovao*, "he helped the *trio*" = *triju*, "He will have to *liberalize*" = *liberalizuje*; *St John the Baptist = Sveti Džon Baptis*; *tranquillizers = trankilizeri*; the *miners'* strike = štrajk *minera*; as well as many words expressing measures unknown to our wider readership: *inch = inč*, *feet = fit*, *miles = milja*, degrees *Fahrenheit = Farenhajt*, that should have been converted to the so-called Imperial system: (kilo)metre or Centigrade, which Serbian readers are more familiar with.

In some cases the equivalent English word is not even used in ST, e.g. when *curious* is translated as *intriguing*. The adjective in *worsted trousers* is translated as *kamgarn* - which is a word that exists in Serbian, but is not known to many, so it would be better to use a domestic word; "heavily-*shaded* table lamp" - is translated as *širm* although we have several words that are used much more often. This group of errors also includes lexemes that cannot be found in a Serbian dictionary, some of which are literally copied from English, such as *parkas = parke*; those used in the wrong register: *chandelier = polijelej* - a word used only for churches; or the words which are not used for the same notion in the two languages: *brother-in-law* is translated as *šurak* = wife's brother, whereas in this case the author speaks about the husband's brother, for whom we have a separate word - *dever*; while *knuckles* and *wrists* are translated by words used for feet and legs (similar to *ankles*).

Other instances of literal translation include breaking some basic grammar rules of the Serbian language, such as agreement in gender and number; use of the Passive Voice – which is much less frequent in Serbian than in English; word-for-word translation of the English construction *accusative + infinitive* with object as complement after the verbs *to take* or *to make*; and the use of an inadequate preposition, mapped from English.

4. Conclusion

The aim of this paper, as part of research in Translation Studies, is to add certain value to the art of translation, by teaching its practitioners something useful and maybe even eventually enhancing the status of Serbian translators in our academic community and the society at large. Having presented innumerable mistakes, critically and systematically, in an attempt to show that these translations are at times far from acceptable, I have classified and clarified the errors in order to show why their translators have, on the whole, done such a poor job. The general conclusion is that the analysed translations have not done the British writers justice at all, being *more than* unsatisfactory, at times even incomprehensible, but also that, unfortunately, the Serbian renderings undermine the reputation of our

professional literary translators, showing them in a very *dim* light. By pointing out an array of errors, I have aimed to prove that much more attention should be paid by our publishers to the final output of the literary translators, before they agree to its being revealed to the public. I have also tried to argue, by analysing these three inadequately translated novels, that sometimes it is even better *not to publish* the translation of a book written by *a major author* – which L. Durrell, A. Carter or D. Lodge certainly *are* - than to present such a poor translation to the readers who thus gain a completely wrong opinion of their oeuvre and would never read them again.

The final aim has been, therefore, to contribute to the purpose of improving the production and reception of literary works translated from English into Serbian, by offering illustrative analysis of translation quality assessment, and by applying definite criteria to the already existing translations. Hopefully, the results of this research will have important implications for Translation Studies in general and lead to a new approach to translating in our academic society.

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THE ENGLISH LANGUAGE COMPONENT OF THE
BACCALAUREATE: BETWEEN LEGACY AND CHANGE

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> To assess learning we use tests with which students struggle in one-on-one combat, where knowledge must be demonstrated out of context, and where collaboration is considered cheating. (Wenger, 1998: 3)

Abstract: *This paper reports on the effects of the English component of the Baccalaureate (school-leaving exam): one of the two major external, high-stakes exams in Romania.*
Key-Words: *baccalaureate, English component, high-stakes exam*

1. Introduction

The paper reports on the pre-1989 to current features of the English component of the *Baccalaureate* (the school-leaving external examination): one of the two major external, high-stakes exams in Romania. (The term 'high-stakes exams' refers to those exams which are perceived by the stake-holders: students, teachers, constructors, administrators, parents, as having a decisive role in the future education and career of the students).

McArthur (2001) begins his review article on World English(es) with the following observation:

The current condition of the English language worldwide is both straightforward and convoluted. It is straightforward in that English is now widely agreed to be *the* global lingua franca ... it is convoluted in that the term *lingua franca* has traditionally referred to low-level makeshift languages, whereas English is a vast complex.

While subscribing to this view, we would add that the status of English is further complicated by another aspect: not only is English a 'vast complex', but its use worldwide is becoming more intricate, and sometimes more controversial, by the hour. For example, McCluskey (2002:41) when discussing the role of English as a lingua franca in the European Union, observes that:

> …there are commentators who have an impressionistic idea that the shift from French to English is subtly changing the in-house culture. They have suggested that holding a discussion in English rather than French conduces to a more pragmatic approach to dealing with the business in hand, since English is a language which works primarily with verbs.

Furthermore, English also appears to have an 'interface' value. To illustrate this, we would like to draw attention to the relationship between two fields related to the 'condition' of English. Bachman and Cohen (1998: xi) formulated an argument which will take us closer to the nature and scope of this paper: for too long there has existed a 'general lack of recognition among colleagues of the interfaces between two areas of applied linguistics research', namely language testing (LT) and second language acquisition (SLA), which includes foreign languages in general, and the English language in particular. They claim that there is:

> …need for a more extensive dialogue between SLA and LT researchers and a deeper understanding and sharing of common research and methodology issues.

Such a dialogue and the deeper understanding of the issues involved could, perhaps, prompt solutions to the many problems raised by English becoming the lingua franca.

For example, language testing, whether some specialists like it or not, can undeniably and strongly influence people's lives, mainly because of the selection and gate-keeping functions it represents. Spolsky (1997: 242) observes that 'since their invention, tests and examinations have been a means of control and power'. Shohamy (1997:343) also observes that:

> research on the uses of language tests reveals that tests are used for different purposes from those they were intended for, and thus can be viewed as unethical and unfair.

Hawthorne (1997) illustrates this observation. She discusses an investigation in which she tries to show how in Australia two fairly recently implemented tests - the 'Acces' (Australian Assessment of Communicative English Skills) and the 'Step' (Special Test of English Proficiency) – though designed to test linguistic competence, are used to regulate the flow of migrants. She concludes her study as follows:

> In cases such as the above, where the measurement of language proficiency is clearly a pretext for achieving some broader political purpose, construct validation procedures, which are concerned only with what a test purports to measure, may be an insufficient means of ensuring a test's ethicality (Hawthorne, 1997:258).

The reason why this study is worth undertaking comes from our belief that the role of English language teaching, testing and use in society cannot be fully explored or understood without resorting to or addressing problems of ethics and politics.

Thus, the present study was triggered first and foremost by an ethical impulse provoked by long pent-up frustration: the frustration of belonging to a context (i.e. Romanian) where the possession of as many diplomas as possible is regarded as an end in itself. In this respect, Broadfoot (1996:203) notes:

> The international scourge of the so-called 'diploma disease' which has transformed so many educational systems into the kind of dispiriting and wasteful rat race, (...) is a malady, which now has infected every country of the world.

This 'diploma-chase' is closely connected to exam taking (and passing, if possible, with the highest grades).

This view was also put forward by Popham (1991:12) who, when trying to account for some teacher practices when preparing students for high-stakes exams, observes:

> Faced with the growing pressure to increase students' scores on achievement tests, some American educators have responded by engaging in test preparation practices ranging from those that may be educationally debatable to those that are downright dishonest.

Romanian society is definitely exam-driven and it definitely shares the symptoms of the diploma-chase 'disease', referred to by Broadfoot. Children as young as seven years of age sometimes sit exams they do not even understand, in order to be admitted to selected schools (for example bilingual schools).

In Romania, the first major high-stakes external examinations that students face was until recently called the *Capacitate* and has been changed into *Teste naţionale*. It is obligatory for all the fourteen year-olds finishing middle school. This is an exam which shapes their future study. The students' careers also depend, to a certain degree, on the kind of secondary school the students are admitted to. Unfortunately, many students at this age do not really understand the importance of these examinations and are not sufficiently driven by the necessary internal motivation to study hard for it.

The second high-stakes external exam is taken by students who finish secondary school and is called in Romanian *Baccalaureate*. This examination determines whether they get a diploma which will enable them to follow tertiary education or to obtain better jobs after secondary school graduation. Additionally, in an overwhelming number of cases, the grades obtained for this examination function as a selection procedure for universities.

Both the examinations mentioned so far have a gate-keeping value, deeply affecting people's lives. Consequently, they also have ethical, political and policy-making dimensions. Under the circumstances, questions concerning the implications (ethical, practical, pedagogic) for those who design, administer, take and use the results of the examination arise. Such questions are practically impossible to answer in a single study.

This led to the focusing our investigation into the status of the English component of the Baccalaureate by partly adopting a historical perspective. For clarity reasons, hereafter we will refer to the whole of the Romanian school-leaving exam as 'the Baccalaureate', while its English component will be referred to as 'the Bac' (mainly because the majority of the Romanian students use this name).

2. The Romanian Context: Focusing in

Post-communist Romania is undergoing many social changes, in politics, the economy and institutions, and is struggling to replace old social values and practices with new ones.

Some of these changes are unpredictable and unintentional but they are sometimes claimed to be innovations if they prove beneficial. In other words, it is claimed that these changes were deliberate, predicted and worked towards.

It has generally been observed in the Romanian media that a fairly large number of innovations are implemented in a rather haphazardous manner without much preparation or planning. As Fullan (1995:4) argues:

> Neglect of the phenomenology of change - that is, how people actually experience change as distinct from how it might have been intended - is at the heart of the spectacular lack of success of most social reforms.

An illustration of Fullan's point is the way in which the Ministry has attempted (and the process is still on-going at this date) to 'reform' the *Baccalaureate* since 1998.

Before discussing the *Baccalaureate* (and the Bac), it might be useful to briefly look at the general features of the system of education in Romania before and after the official end of the communist regime (pre and post 1989).

2.1 The System of Education in Pre-1989 Romania

Before December 1989, the system of education in Romania was shaped by philosophies common to the totalitarian regimes in Central and Eastern Europe: it was highly centralised, totally subordinated to the ideology of the Communist Party, aimed at creating 'a new person' (completely devoted to the Party ideology: ready to renounce family, property, freedom of thought and expression for the country and Party). Bârzea (1998) observes that the ultimate aim of communist education could be represented as follows: one ideal = one nation = one educational system = a new person. Under the circumstances, the teachers were expected to be particularly loyal to this ideology and transmit it to their students.

Beresford-Hill (1994:50) presents the real features of 'Homo Sovieticus', the new species produced by the communist regime, as follows:

> a political passivity, a reluctance to accept or to undertake public obligations, a cynical negativism and an almost childlike expectation of instant gratification.

These features, in many cases, turned out to be on the outside only. Most people seemed to fake them in public while privately they were looking for means of surviving total immersion in the muddy totalitarian waters. Matei (2002:27), when discussing the state of affairs in pre-1989 Romania, observes that only in small trusted circles could you allow your real self to surface, because otherwise there was a great risk of the infamous Securitate (as the Romanian Communist Secret Police is known) agents being present and 'telling on you'. Matei observes:

> In such small family or friendly communities you would feel safe enough to indulge in large, savoury portions of political jokes about Ceauşescu and the 'Commies' – the strongest antidote to your dreary daily existence under the watchful eye of the Big Brother.

To sum up, during the communist regime in Romania, everyone, but most of all teachers, had to display total adherence and fervent support to what was called 'political-ideological education'. That is, all teachers had to find a way of introducing ideological elements in their classes, of brainwashing the students and turn them into the 'new person' the party expected them to become. As far as the English language teaching was concerned, textbooks were written with this objective in mind. For example, in the 80's there were practically no texts about British or American cultures and civilisations in the school textbooks, but there were texts about the Romanian national anthem, the co-operativisation of agriculture and the glorious life of the worker in the Romanian state

factories. Teaching methods were also imposed centrally and they were based on grammar-translation and audio lingual-approaches and required memorising, reproduction of knowledge and drilling.

It is not surprising that foreign languages (both teaching and testing them) were considered unimportant. The *Baccalaureate* (which was in existence at that time, too) was the only high-stakes, nationwide, external exam. It's positive feature however, was the t was highly centralised and standardised in terms of the content and format. These were established by the Ministry of Education. The compulsory papers were Mathematics and Romanian, while the optional ones were Physics, Chemistry or Biology for the Science streams and History of the Romanian Communist Party, Political Economics, or Marxist Philosophy for the Humanities streams. No paper in a foreign language was ever included in the *Baccalaureate* (except for the 1950's, when the Russian language was a compulsory paper for everyone). Only in the post 1989 period a compulsory foreign language component was introduced, English being to date the most popular choice of a foreign language.

Although the structure of each paper was issued centrally, the marking was done locally by the teachers from the same school. The marking was highly subjective: no marking schemes were imposed or even produced locally, no reliability procedures were adopted, and no monitoring procedures were employed. It is no wonder, under the circumstances, that some of the stakeholders involved (mainly the students and their parents) were highly suspicious of the quality of the marking and of the fairness of the teachers. A system of unethical interventions developed: parents frantically sought relatives and 'connections' who would facilitate these interventions, a practice which would eventually ensure high marks for their children. Unfortunately, this practice was so deeply rooted in the stakeholders' minds that it has become one of the most dangerous legacies of the totalitarian system, still affecting the perceptions of Romanians nowadays.

2.2 The System of Education in Post-1989 Romania: Between Tradition and Innovation

Romania was the only country in the region where the communist regime fell as a consequence of a bloody uprising. The transition from one of the most oppressive closed totalitarian regimes in the region to an ideological and economic opposite: pluralism and market economy was more dramatic and controversial. People expected immediate changes with immediate positive results, expectations raised by the bloodshed that had taken place.

This dramatic transition was bound to influence education. Some of the most evident and detested effects of the communist regime were almost immediately eliminated: indoctrination, ideology and excessive manifestation of power and control over persons and institutions.

Nevertheless, this elimination was sometimes done only at the surface level. The educational system today still suffers from its totalitarian legacy.

2.2.1 The Totalitarian Legacy

An interesting book, entitled 'Romanian Education Today: A Diagnostic Study', edited by Miroiu (1998), paints a grim picture of the system of education in Romania in the late 90's, insisting on the need for change and reform.

The following trends inherited from the communist regime were identified. These still continued to pose serious obstacles to reform:

- **Authoritarianism and Hyper-Centralisation**

The relationship established among the main actors is a relationship of subordination and still takes the form of a pyramid:

➤ Ministry of Education

➤ Inspectors
➤ School heads
➤ Teachers
➤ Students
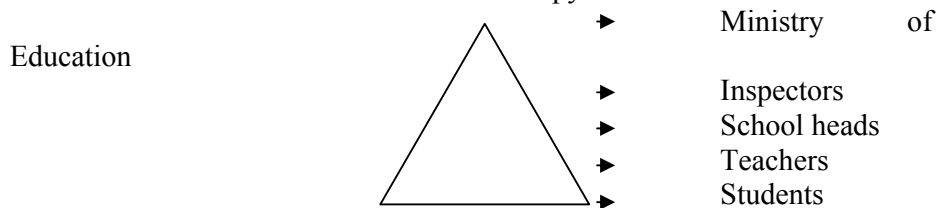
As far as the roles of the teachers were concerned, Miroiu (1998:64-65, our translation) observes:

Instead of acting as team leaders and educational facilitators, exerting authority through competence, knowledge and professionalism, many teachers act like 'bosses' who rely on formal authority obtained through the power conferred by position, laws and regulations. The record of the students' marks is their absolute sceptre.

- **Conservatism**

Teaching methods focus on stability, on reproduction, on the discouragement of change and innovation if it is not imposed from above. Miroiu points out that teaching methods are depersonalised: students are not supposed to 'relate to' or 'like' what is being taught or how it is being taught. They are supposed to swallow it like a bitter medicine.

As far as the evaluation side of the educational system is concerned, Miroiu (1998:55, our translation) observes that the aim of each level of education is to ensure progression to the next level. Nothing else matters - for instance, the skills necessary to ensure the development of each individual, or the kind of values are sought to be promoted and for what kind of future society.

Miroiu argues:

> When finishing the elementary level and taking the Capacitate exam, the students have to know Romanian (and their first language, in the case of an ethnic minority) which is treated from a grammatical perspective and not a functional one; Mathematics, which is much too sophisticated for this level; and History or Geography, which are regarded as memorising impersonal sets of information. Nobody is interested in whether the 14-year olds finishing this level know anything about themselves, about their private and public lives.

When discussing the Baccalaureate, Miroiu (1998:55, our translation) also argues:

> The Baccalaureate the students have to sit when leaving school is 'baroque': extremely homogeneous, with papers focused on memorising and reproduction. The verification of knowledge seen as content represents an end to this examination, the contextual use of this knowledge being completely disregarded (in 1999, this aberration will be reinforced by the publication of the actual tasks together with the key, six months before the Baccalaureate, and in this way any chance to resort to strategies other than rote-learning is entirely ruled out).

What all this leads to is that at the end of these two exams a serious and devoted student is exhausted. According to Miroiu (1998:66) though 'the blessed forgetting of the majority of the information so painstakingly memorised takes place only a few weeks later'.

This requirement of faithfully memorising and reproducing knowledge has encouraged a vast industry of private tutorials which, 'if things do not change (especially the system of evaluation and curricula), will focus on the baccalaureate' (ibid., our translation).

2.2.2 Change and innovation

Starting with the 90's, there have been a number of initiatives which have taken the form of projects targeting various elements of the educational system: curricula, textbooks, teacher training, testing and evaluation reform. English Language Teaching (ELT) could be considered as one of the most fortunate subjects in this respect, mainly due to three factors. The first one, which in a sense determined the second, was the

increasing socio-economic demands for foreign language knowledge, especially English. To meet such demands, the Ministry of Education has increased the number of foreign language classes, has lowered the starting age for learning a foreign language to eight, and has established intensive and bilingual classes in quite a large number of town schools.

Secondly, regional English teachers' associations were established throughout the 90s which united into a national association: The Romanian Association for the Teachers of English (RATE), an IATEFL affiliate. These associations began organising successful annual conferences. This enabled English language teachers to project a collective powerful voice proclaiming the need of reform in ELT in Romania.

Thirdly, a number of foreign agencies, such as British Council, USIS, the Soros Foundation, and the European Union, have initiated and supported projects which have been very successful in promoting the professional mobility of ELT practitioners: travelling to conferences, participating in various development courses and, to some extent, getting involved in classroom research. As Enyedi and Medgyes (1998) point out in their pertinent state-of the-art-article on the picture of ELT in Central and Eastern Europe countries, this is a very encouraging sign of teachers' growing self-confidence and professional competence.

The pioneer role assumed by ELT, at the forefront of educational reform in Romania is put forward by Cuniţă et al. (1997) in a book entitled 'Teaching and Learning Foreign Languages in Romania: a European Perspective'. ELT, they argue, is the only subject in Romania where reform has been initiated at all major levels, almost simultaneously:

- objectives
- curriculum design
- textbook writing
- teacher training
- testing and evaluation

We will concentrate on the testing and evaluation component since it represents the focus of this study.

Cuniţă et al. (1997:63-64) observe that one of the most important innovations is the increased role that foreign languages have not only in teaching but also in testing and evaluation. In their view, the inclusion of a compulsory foreign language paper in the Baccalaureate is very important.

At the crossroads between two very important cycles in a person's life: the end of secondary education and the start of a career, evaluation at the Baccalaureate level influences or should influence the teaching and

learning process through a retroactive effect (*wash-back effect*) and also influence the future development of each individual (*forward impact*).

The authors highlight the importance of the *Baccalaureate* and make the following recommendation:

> …the standardisation of the school-leaving form of evaluation (the Baccalaureate) at a national level, both in terms of content and in terms of the marking, in order to increase its prestige and recognition so as to eventually have it replace the university entrance examinations.

In the following section we will discuss the status of the *Baccalaureate*, with special focus on the Bac (the English component).

3. The *Baccalaureate* and the 'Bac'

As will be shown in the following sections, the Bac has constantly suffered, since 1989 to date, from yo-yo effects.

In pre-1989 Romania, the *Baccalaureate* was a combination of centrally and locally designed papers. The written papers were designed by the Ministry of Education, while the topics for the oral papers were decided locally. The papers were marked by local teachers. There was no training in test design and marking so there were serious threats both to the validity and the reliability of this exam. As concerns the currency, those who passed it had a certain social status, and it was a prerequisite for those who desired to follow tertiary education, but the results (marks) obtained for the Baccalaureate had no other or meaning. The exam was not internationally recognised and it did not certify that the holders had any skills or knowledge in any certain profession.

For a brief period of time, in the early 1990's, a powerful de-centralising force swept over almost all domains of Romanian social life, a tendency springing naturally from a newfound freedom. Additionally, more and more universities started to include Baccalaureate grades in their selection procedures. In mid 90's there were already a number of universities which selected their students solely on their Baccalaureate grades.

Under the circumstances, the future status and currency of the Baccalaureate was unclear. The format continued to be dictated centrally, but the content of each paper was decided by the teachers from each secondary school. The marking continued to be done by the teachers from the school the Baccalaureate takers studied in. Some claimed that each secondary school should have the autonomy to decide the format and content of the *Baccalaureate*. Others said that this would trigger major

problems, such as, for instance, lack of similar standards, and argued that there was need for a unique, highly standardised (both in structure and in marking) Baccalaureate.

Despite of these contradicting views, there was agreement in one respect: the existing *Baccalaureate* was neither relevant nor trustworthy. In other words, worries were expressed about the validity and reliability of this important exam. These worries prompted the Ministry and the Parliament to take action.

In 1995, the new Law of Education (*Legea Învăţământului,* Art. 26) partly legalised the structure of the *Baccalaureate*: what papers were to be sat and whether they would be in an oral or a written form (for example, the Romanian language was the only subject tested both in a written paper and in an oral one, while the other subjects were either taken in writing or orally). As in the case of many 'organic' (very important, core) laws in Romania, the implementation of the Law of education was not possible without an accompanying 'methodology of application'. Article 26 also stipulated that the 'methodology' was to be designed and issued yearly by the Ministry of Education and would refer to the syllabi, administration and the marking for each of the papers. This methodology was to be made public before the beginning of each academic year.

For this reason, each and every year the methodology could, at least in theory, contain 'new things' that the stakeholders should be informed about.

The National Assessment and Evaluation Service (NAES), a specialised institution, funded by the World Bank, was established in 1996. Its main role was to develop reformed standardised *Capacitate* and *Bacalaureat* examinations by July 2000. The Ministry of Education was to be responsible for the construction and administration of these exams prior to the introduction of the new ones (with occasional help from NAES as far as item writing was concerned). In this way, the Romanian officials expressed their expectations that starting with July 2000 at the latest, in Romania the two external high-stakes examinations would be standardised, valid, reliable and EU-compatible.

The NAES and the Ministry announced in 1998 that a new reformed standardised Baccalaureate was to be implemented for the first time in July 2000 (Supervision Mission, October 1999, Annex 1: 6).

Unfortunately, this first implementation was postponed each year until the 2003 session. At the beginning of the 2002/2003 academic year it was announced that the new Baccalaureate would be administered in July 2003. This exam would be almost completely changed, based solely on

multiple-choice items (at least as far as the written papers were concerned). Not many details were, however, were given about the oral papers.

In 2000 British Council Romania proposed a project to help the NAES and the Ministry to design and administer the new Bac (the English component of the Baccalaureate) in a professional way and help them introduce the changes in a smooth way as to not be met by resistance.

Unfortunately, collaboration with and support from the British Council did not prove feasible due to reasons which go beyond the scope of this investigation. However, it is relevant to mention that this was the British Council's second attempt to offer professional support in the form of a project to the NAES and the Ministry. The first project was in 1998, and it too was ended prematurely. In this way, the opportunity to construct an English component which could 'serve as a model for other subjects in the curriculum' (West, 1998: 35) was regrettably wasted.

What is relevant, though, is that the consultant brought by the British Council, when attempting to launch the 2000 project, made the following recommendation:

A limited Baseline Study is needed to guide the planning of the Project and to enable the subsequent evaluation of its impact. The study should concentrate on two areas: attitudes to and currency of the current Bac, and classroom observation, to establish how teachers teach in Year 12, and how they prepare students for the current Bac. (Alderson, 2000: 2)

As far as we know, no baseline-study referring to the status of the Bac has ever been conducted in Romania.

In the 2003 version of the *Baccalaureate* what Miroiu (1998) had called 'the 1999 aberration' (the publication of all the tasks and items of the *Baccalaureate,* for all the written papers) was eventually introduced. A big scandal followed, teachers and students complained that (particularly when it came to the English component) the tasks and their answer keys were full of mistakes and unclear and that the marks obtained were unreliable. Television news reported on students with good results in internationally recognized language tests (such as Cambridge ESOL's Certificate in Advanced English or TOEFL) got very poor grades in the Bac. Consequently, in 2004 this approach was dropped and the old approach was reinstated.

In 2006 the yo-yo effect struck back once again as it was decided that it was better to have all the subjects for all the written papers posted on the internet because in this way fraud (as far as the content of the papers, at least) would be prevented.

In March 2007 the NAES was dissolved and a new body was created: Centrul Naţional pentru Curriculum şi Evaluare în Învăţământul

Preuniversitar (the National Centre for Curriculum and Evaluation in Secondary Education). The aims of this body, as presented on the official site of the Ministry of Education Research and Youth (http://www.edu.ro), are to deal with:

➢ curricular design
➢ coordination and organization of the national examinations
➢ coordination of textbook evaluation
➢ selection, preparation and stimulation of valuable young people.

3.1 The current situation of the Bac

On the same site mentioned previously, one can find information concerning the July 2008 *Baccalaureate*. As far as the Bac is concerned the following are presented:

➢ the syllabus (skills, content, types of source texts, types of target texts, themes and topics, functions and language structures)
➢ the formats (strands, oral and written papers)
➢ methodologies for administration

As far as English is concerned, an oral paper in a foreign language is compulsory and qualifying (failing would automatically trigger disqualification). Statistically, the largest number of *Baccalaureate* candidates in Romania choose English as their compulsory foreign language oral paper. However, a number of candidates, especially those who have studied English intensively, do choose another foreign language for their compulsory foreign language paper, and choose English for the optional written paper.

According to the official site, by March, all the items for the written papers will be posted on the internet and on the day of the examination the computer will select a number of items for the construction of actual paper. The format of the English language oral paper in terms of timing and format is also presented. The task types of the oral paper will also be presented by the end of March.

In brief, one cannot help noticing that the information available (at least on-line) for the *Baccalaureate* has improved both in quantity and in quality, over the years. Besides the specifications for the 2008 version, one can also find reports and statistics on the 2004-2006 versions, as well as past papers and answer keys form the 2006 version. Nevertheless there are still areas in need of development and research. For example, one problem in desperate need of attention is that of the design of the papers, with particular reference to the validity of the content and to the reliability of the marking. It is not clear how the items produced or what quality assurance

strategies are employed. Particular attention should be given to the content validity of the papers since the content of the items still reflects the knowledge-based, memory-oriented nature of the Romanian education system, disregarding basic questions such as: what do educators in Romania expect the *Bacalaureat* degree holders to do with the knowledge (they are expected to have in order to pass the *Bacalaureat* and the Bac) in real life.

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NON-NOMINAL BORROWINGS IN PRESENT-DAY ENGLISH

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Abstract: When investigating borrowings in English according to parts of speech, some researchers emphasise that almost exclusively nouns are borrowed, while others claim that communication also favours the transfer of other types of words. With the help of empirical studies, I wish to analyse new borrowings in English from the point of view of word class, mainly concentrating on non-nominal ones.
Key-words*: borrowing, non-nominal, stability component*

1. On Lexical Borrowing in General

My paper can be placed in the framework of language contact studies, concentrating on an area which has so far not been explored extensively: non-nominal borrowings in present-day English.

It is a generally accepted fact that, out of the various types of language contact-induced transfer, lexical borrowing is the most common kind. The most obvious reason for this is that the lexicon of a language is relatively open to novel elements, which has been recognized as early as the 19th century. Lanstyák (2006: 15) argues that, besides code-switching, lexical borrowings are the most conspicuous type involving contact phenomena. In his fundamental work on language contacts, Weinreich states: "The vocabulary of a language, considerably more loosely structured than its phonemics and its grammar, is beyond question the domain of borrowing par excellence" (Weinreich, 1974: 56). For my present purposes, I intend to exclude all non-lexical borrowings from the scope of my study.

2. The Stability Component

When focusing only on lexical transfer, one may even intuitively predict that the borrowing of nouns is by far easier and much more widespread than that of any other part of speech. A key word to describe the likelihood of different types of words to be transferred is stability, which is one of the central terms in van Coetsem's exhaustive theory of language contacts. This means that certain elements in a language are easier and more common to borrow than others (van Coetsem, 2000: 32). One of the first linguists to set up such a stability scale was William Dwight Whitney in 1881, who argued that the borrowing of nouns was the least problematic, followed next by other parts of speech and finally non-lexical features, which last group I will disregard here (cf. Bieswanger, 2004: 36). Analyzing the stability value of elements was also of interest in later language contact studies. In his 1950 article, Einar Haugen comes forward with a different

scale, concentrating only on parts of speech and not taking syntactic, phonological and morphological features into consideration. Just like Whitney, Haugen also places nouns first on his scale, as they are the least stable components of the lexicon, after which verbs, adjectives, adverbs and prepositions can be found (in this order) and it is interjections in his view which are the most stable part of speech and consequently, whose borrowing faces the most problems (cf. Wilkins, 1996: 114).

In his classic work, Weinreich also deals with the problem of stability in great detail, however, rather from the point of view of morphology, focusing mainly on free and bound morphemes, their form and function. Since he has a different approach, his results are also significantly different. Contrary to previous findings, he claims that unintegrated morphemes like interjections and sentence-words can be transferred most easily, followed normally by full-fledged lexical words, grammatical words (like prepositions or auxiliaries) and finally inflectional endings, which belong to the sphere of morphology. He argues that the stability gradient of interjections is very low, since they are heavily loaded emotionally, are free morphemes (as much as they can constitute a sentence on their own), they don't have allophones and their use is entirely optional – these are the main criteria for easy borrowing in his theory (Weinreich, 1974: 31–37). A recent example of the unproblematic transfer of interjections can be the English *Wow!* It has been borrowed to several languages within a short period of time and its quick integration is also proved by the fact that both its pronunciation and spelling have in many cases been adapted to the rules of the borrowing language. In Hungarian, for instance, it can be spelled as *Váó! / Váu!*, is normally pronounced as [váó] and can be considered today as an integral element of colloquial Hungarian spoken language. Also in Spanish it has been fully integrated, which is also reflected in the Hispanicized spelling *Guau!*

Recent findings roughly agree on the scale of stability, nevertheless, no other study considers interjections to be the most easily and commonly transferable elements as Weinreich does. In Muysken's analysis (1981), nouns are the least stable elements, then adjectives and verbs, all three of which can commonly undergo transfer. Prepositions, conjunctions, quantifiers, determiners and free pronouns are placed to the middle of the scale, while clitic pronouns are very unlikely to be borrowed. Thomason and Kaufman (1989) set up a similar ranking, however, taking into account not so much the degree of integration, but the intensity of contact as a decisive factor in analyzing stability. In their view, content words can be transferred most easily as their transfer is the result of casual contact. Function words are borrowed in a slightly more intense contact, whereas the

transfer of various types of affixes can be attributed to very strong cultural pressure (cf. Wilkins, 1996: 114).

3. Selecting Material for the Study

Having seen that different studies come forward with different findings as regards the stability scale, an empirical analysis seems inevitable. Their only common feature (almost exclusively) is that nouns are the part of speech most likely to be transferred, so to focus on other types of words seems much more interesting a task. Consequently, I have chosen the analysis of non-nominal borrowings as my basic concern.

Selecting the word material can be an intriguing question in every empirical research. As this present study is part of a larger-scale project, the words analyzed are all part of a larger material: 20th-century borrowings into English from other languages. The most objective selection criterion was the use of specific dictionaries already chosen on the basis of large corpora for similar purposes. I have used and further selected vocabulary from five different dictionaries: four containing new words in a given year or period and a fifth one of foreign words in English. These are the following: AYTO, JOHN, *The Longman Register of New Words, Volume 1* and *2* (1989 and 1990); MORT, SIMON (ed.), *Longman Guardian New Words* (1986); BARNHART et al, *A Dictionary of New English, 1963–1972* (1973); ALGEO, JOHN, *Fifty Years Among the New Words. A Dictionary of Neologisms, 1941–1991* (1991), as well as BLISS, ALAN, *A Dictionary of Foreign Words and Phrases in Current English* (1966).

All the elements that I have selected from the above dictionaries for my purposes are 20th-century borrowings from various languages, which are considered to be more or less established in English. Nonce borrowings and technical terms were excluded, just like words which, foreign as they may be, cannot be considered borrowings (for example, monetary units or pseudo-Latin words).

4. Presuppositions of the Study

During my investigation, I prepared a database of all the 1922 lexical items to be analyzed and tagged each of them according to their word class. However, I treated borrowed phrases or expressions separately from single words, for looking at expressions as a separate group may also have interesting findings, in relation to their source language or semantic category. I also established a distinct group of borrowed syntactic units in the sense that I categorized all sentence-like formations as such which have a predicate of their own. These are mainly proverbs or famous sayings by well-known people. Although their number was not particularly high, I

considered it important to distinguish this category from single word borrowings.

Before starting the actual analysis, based on the theoretical background, I expected around 70-80% of the nearly 2000 lexical items to be nouns. Not entirely in line with all stability scales, my presupposition was that the percentage of verbs will be very low, almost negligible, which I support with the argument that in most languages, verbs appear in a conjugated form in a sentence. So the question may arise: if English, for instance, borrows a verb from a Romance language, in which form will it be transferred, as an infinitive or only the root? If it is taken over in the infinitive form, what happens in English with the source-language infinitive affix? From this example we can conclude that the borrowing of verbs raises a number of structural and grammatical questions. As a consequence, I expected adjectives and even adverbs to be represented in a higher number than verbs. As for interjections, I do not agree with Weinreich that this is the easiest category to transfer, but I didn't expect to find them at the bottom of the list either.

A further presupposition of mine was that English will borrow expressions and sentence-like constructions from related Indo-European languages, like French or German. It would not seem logical that an entire syntactic unit be transferred from a typologically very different language, as it would again raise the problem of insertion. As far proverbs and famous sayings, it also seems to be more likely that they will be borrowed from culturally not so remote languages. While a famous sentence by a European may be well-known to a member of the Anglo-Saxon culture (e.g. *l'état, c'est moi*, by Napoleon, or *ich kann nicht anders*, by Martin Luther), it would seem rather pointless to borrow a similar saying into English which is widespread in African or Asian culture, as the average English native speaker would not be able to associate it with his knowledge of the world.

5. The Actual Findings

After analyzing the 1922 items, I realized that the number of nouns was somewhat lower than I had expected: only 56% were simple nouns. However, having a more detailed look at the other categories can explain this.

word class	piece
simple noun	1079
expression	663
adjective + participle	104
sentence-like construction	47

interjection	17
verb	7
numeral	4
article	2
adverb	1
preposition	1
pronoun	1

Uniting certain categories, we will see the same results in percentages:

word class	%
simple noun	56.2
expression	34.4
adjective, participle	5.4
sentence-like construction	2.4
interjection	0.9
other (verb, numeral, article, adverb, preposition, pronoun)	0.9

From the above data, we can see that, besides simple nouns, the number of expressions is surprisingly high. However, it should not be forgotten that these expressions are nominal ones, as most of them are attributive or adverbial constructions so they are with almost no exceptions noun phrases (e.g. *acte gratuit* – French, *dolce vita* – Italian, *rubia de la costa* – Spanish etc.). Accordingly, adding up simple nouns and expressions (even if not every single one is an NP) will result in having around 80-90% nominal types of borrowings.

Altogether, the number of non-nominal borrowings in the material was 137 (that is, adjectives, participles, interjections, verbs, numerals, articles, adverbs, prepositions and pronouns), so these are the elements I intend to analyze in greater depth.

Out of the 7 verbs, only 3 are real verbal borrowings, as in the case of the other 4, their source dictionaries note that they both have nominal and verbal uses. It seems more likely that these words were transferred as nouns and as a result of conversion, came to be used as verbs as well. The real verbal borrowings are: *contratier* (French), *ménager* (French) and *kvell* (Yiddish). As regards the two French borrowings, the already mentioned conjugation problem can be observed, as both were taken over into English with their infinitival affixes (-*er*). The following elements can function both as verbs and nouns: *sabotage* (French – this word was quite clearly adopted as a noun, which can be seen by the absence of its French infinitival ending, so in this way, it can integrate more easily in the English verbal system),

nosh, *kvetch* (both Yiddish and both American English slang words) and *bar mitzvah* (Hebrew). Of this last word, Barnhart et al (1973: 56) mention that it is only in English where it functions as a verb, for in Hebrew it only exists as a NP.

Interjections were borrowed from a wide range of languages and they are mostly greetings: *ciao* (Italian), *hasta luego* (Spanish), *aloha* (Hawaii), *do svidania* (Russian) or wishes: *Gesundheit* (German), *inshallah* (Arabic), *skål* (Norwegian). As for their number, I found only 17 in the analyzed material, which is not even 1% of all borrowings, so my findings definitely do not support Weinreich's statement that interjections are the most common type of words to be borrowed.

Adjectives, which are the largest category in number among non-nominal borrowings, also come from different languages and it may seem important to point out a subgroup of words, which have received adjectival endings typical of English. Such adjectives are: *kitschy* (German), *perestroikan*, *glasnostic ~ glasnostian* (all three Russian). In the latter cases, the Russian nouns *perestroika* and *glasnost* received English adjectival affixes (*-n*, *-ic*, *-ian*), consequently, they cannot even be regarded as real adjectival borrowings. To the noun *glasnost*, two different endings were attached, as we learn from the two volumes of Ayto's dictionary. *Kitschy* also seems to have undergone a similar process: to the German nominal borrowing *Kitsch*, the affix *-y* was added in English. However, as opposed to Russian forms, the emergence of English *kitschy* was supported by the morphologically and phonologically similar German form, *kitschig*. Altogether, the fact that these three words received English adjectival endings suggests that they are well integrated in the recipient language.

The participles are mainly of French origin (although some Spanish and Italian ones are also present) and describe mainly human characteristic features (e.g. *raffiné*, *toqué*, *bafoué*). However, most of these forms are only participles in their donor languages and are admitted as adjectives into English, thus, I will treat them under the umbrella term *adjective*.

Similarly, what I considered as numerals, are in the strict sense only numerals in their source languages, for each of them was taken over into English with a specific, strongly restricted sense. The words *dix-huitième*, *seicento*, *settecento* in English are terms of art history, referring to a certain century, whereas *deuxième* can only be used in the meaning 'second part of a play' but it is not an ordinal number in English as it is in French.

The two definite articles (*la*, *les*) from French and the possessive pronoun (*unser*) from German were also adopted in very specific meanings. *La* can only stand in front of a woman's name, with the connotation 'famous, notorious' and similarly, *unser* can also only be used ironically in

English. *Les* can be used in a prefixed form, attached to name a group of entertainers. All these meanings are of course stylistically marked and very marginal, so under no circumstances can we say that today they form part of the article or pronoun system of English.

The same is true of the only borrowed preposition, *chez* (French), of which Bliss' dictionary notes that it has no English equivalent. Indeed it has not, but there is no real necessity for English to borrow such a preposition, for the same content can be easily expressed with the phrase *at sb's house/place*. *Chez* has not been established as an English preposition; most typically it is used solely as a part of names of bars or pubs.

When looking at the origin of the 137 words in question, we will not find very surprising tendencies. The presupposition that English will borrow almost exclusively nouns from remote donor languages seems to be justified. The major source of non-nominal borrowings is French (just like it is generally the by far most important donor language to English), followed by Italian, Spanish and German. All other languages have contributed to the transfer of non-nominal elements only with one or two words.

6. Attestation on Corpora

Attesting the material is a crucial point and for this purpose I have selected five corpora from the given period. The British LOB and the American BROWN corpora, both from the year 1961, contain 500 samples of about 2,000 words each. They both include similar text types, ranging from fiction to religious or government writings. The other three corpora are more recent: they include the January, February and March 1995 issues of *The Times*. As regards the method of my investigation, I used the Web Concordancer program to browse the material.

After searching the corpora for the 137 analyzed non-nominal borrowings, it was found that only 17 of them (that is, only slightly more than 10%) were present in the texts. This does not mean, however, that these words do not exist in English (as the dictionaries must have included them with reason), only it reinforces the presupposition that most of these words cannot yet be considered as part of the core English word-stock.

7. General Concluding Remarks

Looking at the results of my analysis, we can conclude that most tendencies described in the relevant literature are justified. Thomason and Kaufman's, as well as Weinreich's point (cf. Wilkins, 1996: 114), that elements with a lexical meaning are much more easily transferred than those with a grammatical meaning seems clearly to be true. Muysken's stability

scale (cf. Wilkins, 1996) also proves to be right; according to it nouns take part in transfer processes in the greatest number, followed by adjectives, verbs and finally grammatical words. However, the material I looked at does not support Weinreich's theory which claims that interjections and sentence-like constructions are borrowed even more commonly than lexical words.

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ABSTRACT CATEGORIES *(VIOLENCE, AUTHORITY, LIE, FREEDOM)* THROUGH PROTOTYPICAL SCENARIOS

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Abstract: With abstract entities we can speak of synchronic connections in the semantic knowledge of the user. The central member is that member to which all others can be most plausibly and most economically related, while meaning chains can establish links between very diverse meanings, each node being a meaning itself. I devised several experiments in order to check the nature of the semantic field and the intricate nature of meaning relations characterizing abstract categories.
Key-words: abstract category, central member, meaning chain, synchronic connection

The findings in the analysis of concrete categories made cognitivists start wondering whether a similar survey could be achieved on other categories, such as abstract entities. In a remarkable study, Sweetser (1987), came with a definition of 'lie' on the basis of a reliable demonstration, starting from the cultural-context for 'lying'. Her research continued the discussion of ways in which the 'social' world shapes word meaning. Fillmore (1985) demonstrated that the word 'bachelor' necessarily evokes a prototypical schema of marriage within a cultural model of a life-story. Similarly, Sweetser emphasized the fact that belief is normally taken as having adequate justification, and hence as equivalent to knowledge which would entail truth. Continuing her demonstration, Sweetser uses Kay's folk theories, Grice's maxims and Searle's felicity – conditions – all leading to the conclusion that "in our cultural model of knowledge, the default case is thus for belief to entail justification and hence truth, the hearer, in this cultural model, is persuaded ready to believe the speaker, while the speaker's saying something entails the truth of the thing said" (Sweetser, 1989: 47). The context makes the use of 'lie' more complex than the definition indicates. Definitions of morally, informationally, or otherwise deviant speech acts follow readily from a definition of a simplified 'default' speech world. The cultural models in question underlie a whole sector of our vocabulary, but also motivate our social and moral judgments in the area; they further appear to have strong-shared elements cross-culturally. This kind of explanation cannot be given in a non-cognitive theory – one in which a concept either fits the world as it is or does not. The background conditions of the 'lie' ICM rarely makes a perfect fit with the world as we know it. Still, we can apply the concept with some degree of accuracy to

situations where the background conditions of the ICM (Idealised Cognitive Model) and our knowledge, the less appropriate it is for us to apply the concept; the result is a gradience, as a simple kind of prototype effect. In the same line, Sweetser claimed that categorization by prototype (*the soft theory*) is unsatisfactory, while pleading for the categorization by ICMs (*the hard theory*), which means that a better understanding of cultural models is important to lexical semantics. A similar idea is expressed by Pustejovsky (1995) when referring to the representation of the context of an utterance. He argues that this context "should be viewed as involving many different *generative factors* that account for the way that the language users create and manipulate the context under constraints in order to be understood. Within such a theory, where many separate semantic levels (e.g. lexical semantics, compositional semantics, discourse semantics, temporal structure) have independent interpretations, the global meaning of a 'discourse' is a highly flexible and malleable structure that has no single interpretation" (1995: 7). With abstract entities, we can speak of synchronic connections in the semantic knowledge of the user. The central member is that member from which all others can be most plausibly and most economically related, while meaning chains can establish links between very diverse meanings, each node being a meaning itself. Remarkable studies in the semantic field literature (Johnson-Laird 1983, Lakoff 1987, Johnson 1987, Hughes 1994, Nerlich and Clarke 2000) argue that abstract categories can most clearly be understood through semantic fields containing those words or meanings which cohere around a particular concept, topic, or thing. As Leland Tracy pointed out (1997: 66) "il y a deux points qui concernent la polysémie en général: premièrement, la polysémie n'est pas un phénomène marginal ou exceptionnel, au contraire, elle occupe une place *centrale* et *fonctionelle* dans les langues naturelles. On voit que ce sont les mots les plus communs qui s'impliquent dans les structures polysémiques, tandis que les mots les plus rares et pour lequels on s'attendrait à voir les phénomènes marginaux, sont le plus tendanciellement monosémiques. Le deuxième point, qui suit logiquement le premier : la polysémie concerne toutes catégories grammaticales d'une langue donnée."

In my previous study on LIE and FREEDOM (Ioniţă, 2000), I observed that the least important feature became the definitional one. My informants did not appear to have all the features in mind in order to define 'freedom'. When they were asked to define the term, they almost always had in mind either feature "b", non-interference, or feature "c", non-imposition, though the *non-oppression* feature was considered, according to the dictionary definition, the most important element. Following Sweetser's analysis (1987: 52), I also suggested that the theory of ICMs was the only

appropriate way out of this anomaly. In our cultural model, the default case is that 'freedom' is normally taken as *non-imposition* (c), which would entail *non-interference* (b) and *no-oppression* (a). Non prototypical cases could be accounted for by imperfect fits of the 'freedom' ICM to knowledge about specific situations. The sub-models of 'freedom' are represented by ICMs that overlap in some respects with the ICM of 'freedom', being different in an important way. Any general account of a new sub-model cancels one condition, retaining another one and adding further conceptual projections. It seems to me that special cases take precedence over the generic case of 'freedom'; the element *'c'* becomes extremely important in the analysis of the ICM for 'freedom': on the one hand, it contains / entails the element *'a'*, as a *primary nucleus sense*, and on the other hand it accounts for systematic deviations from the ICM of 'freedom', including metaphorical and metonymical extensions.

Thus, the cultural - model context plays a major role for the definition of 'freedom'. Certainly, cultural models need not be, and often "are not, in line with the objectively verifiable knowledge available to experts. If we consider that cultural models are based on the collective experience of a society or social group, this does not come as a surprise. To get through everyday life, lay people do not need scientifically correct models, but effective ones. This means that as long as a model is in line with what we perceive and enables us to make functionally correct predictions, it can have widespread currency, although it may be technically inaccurate". (Sweetser, 1987: 54). I concluded that abstract nouns, such as 'lie' or 'freedom', can be understood only within a cultural model.

Following these contributions, I have devised several experiments in order to check the complexity of the abstract entities, the nature of their semantic field and the intricate nature of meaning relations characterizing abstract categories.

Experiment 1

Hypothesis: starting from the analyses of **lie** and **freedom** which clearly demonstrated that categorization by prototype was no longer sufficient, I suggest that **lie** and **freedom** should be included into three prototypical scenarios corresponding to the three conceptual elements included in their dictionary definitions, each of them subcategorizing three different semantic fields, which intersect each other via their peripheral members.

Predictions: We expect that the three semantic fields should display degrees of category membership and that the 'marginal' members play a major part in the case of abstract concepts, since this is the point at which

the semantic fields intersect each other, underlying a family resemblance structure.

Subjects: 80 students of the English Language Department and The Faculty of Geography, Bucharest University, aged 19-24.

Procedure: Subjects were asked to rate the members of each investigated category on a 7-point scale (1=most typical / 7 = least typical).The members of each category were selected by using the following dictionaries: *The New Merriam Webster Dictionary* (1974), *The Penguin Paperback English Dictionary* (1976), *Cambridge International Dictionary of English* (1995), *Roget's Thesaurus* (1968).

Results and discussion

Tables I and **II** clearly confirm our predictions: LIE 1, LIE 2 and LIE 3 as well as FREEDOM 1, 2, and 3, corresponding to the three definitional elements, define their own semantic field: each semantic field displays degrees of category membership, while the 'marginal' members are important members of the category, since they represent the level at which the semantic fields intersect each other. In each category, the central prototypical member is emphasized by the way LIE 2 and LIE 3 cohere around LIE 1, each of them containing elements of LIE 1 (e.g. LIE 2 – 'deception', LIE 3 – 'falseness')

LIE 1   LIE 2   LIE 3
          PERJURY   FABRICATION
Bad Faith   Deception   Falseness
          FABRICATION   FALSE EVIDENCE

Similarly, FREEDOM 2 and FREEDOM 3 cohere around FREEDOM 1 , displaying an overlapping nature of meaning relations and fuzziness of meaning:

FREEDOM 1   FREEDOM 2   FREEDOM 3
Liberty   ----self-support---------Liberalism-----indiscipline-------Laissez-Faire

Experiment 2

Hypothesis: given the results on the semantic structure of LIE and FREEDOM, we assume that similar findings can be obtained in the analysis of other abstract concepts.

Predictions: we expect categories like AUTHORITY, VIOLENCE and CRIME to display the same features as in the case of Experiment I, namely: the existence of several meanings that cohere around a prototypical concept, the existence of more than one 'prototypical' member for each category, degree of category membership for each member of the category,

the family resemblance relation between members displaying a many-layered structure.

Subjects: 80 students of The English Language Department and The Faculty of Geography, Bucharest University, aged 19-24.

Procedure: as in Experiment 1, the subjects were asked to rate the members of each investigated category on a 7-point scale (1=most typical / 7 = least typical). The members of each category were selected from Roget's *Thesaurus* (1968).

Results and discussion

In **TABLE III, TABLE IV** and **TABLE V,** the hierarchies point to the degree of category membership manifested by LIE and FREEDOM: the semantic fields of each category intersect each other at the level of 'peripheral' members. Thus, Authority 1 (INFLUENCE) intersects with Authority 2 (CREDENTIAL) by the marginal member GREY EMINENCE as well as with Authority 4 (POWER) by the marginal member POWER BEHIND THE THRONE, while Authority2, in its turn, intersects with Authority 3 (INFORMANT) by its marginal member SIGNATURE.

Similarly, Violence 1 (MISUSE) intersects Violence 2 (TURBULENCE) by the marginal members FORCE and INHUMANITY (see Table IV). At this point, we think it useful to emphasize the special status of the so-called 'marginal' members which, in spite of their low rank within the category, perform a crucial part in the cohesion of the overall semantic configurations of the abstract categories, and, as we shall demonstrate in the next section, they are the level at which metonymical/ metaphorical extensions occur. It becomes clear that the attributes confer the prototypical structure of the abstract attributes, with peripheral members playing a major part in their polysemous configuration.

Pustejovsky (1995: 2) argues that natural languages fall within the 'weakly polymorphic' languages. His generative theory of the lexicon includes multiple levels of representation for different types of lexical information needed: the level of Argument Structure, that of Event structure, of Qualia Structure, and the level of Inheritance Structure. According to Pustejovsky (1995: 3), "there is no single form of polymorphism; rather, polysemy and type ambiguity are a result of several semantic phenomena in specific interaction."

Pustejovsky (1995: 34) also argues that the most direct way to account for polysemies is to allow the lexicon to have multiple listings of words, annotated with a separate meaning or lexical sense. He argues "languages can capture the means by which words can assume a potentially infinite number of senses in context, while limiting the number of senses

actually stored in the lexicon" (1995: 105). Thus, the different senses of the abstract words analysed in the previous section could be listed as in (1), (2), (3), (4), (5), (6), (7), (8), using a fairly standard lexical data structure of category type (CAT) and a basic specification of the genus term (GENUS) which locates the concept within the taxonomic structure of a dictionary (Poustejovsky, 1995: 34):

```
          authority              authority          authority              authority
(1) CAT= count_noun (2) CAT= count_noun (3) CAT=count_noun (4) CAT=count_noun
GENUS= influence   GENUS= credential    GENUS= informant GENUS=power
        violence                    violence
  (5)    CAT = count_noun      (6) CAT = count_noun
         GENUS=misuse              GENUS = turbulence
```

All these examples clearly demonstrate partial overlaps of core and peripheral components of different word meanings making the traditional notion of word sense as presented in current dictionaries, inadequate. The proper approach, as stipulated by Pustejovsky (1995: 52), would be to have one definition for each of these concepts which could, by suitable composition with the different complement types, generate all allowable readings shown above.

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APPENDIX

TABLE 1
L I E

LIE 1		LIE 2		LIE 3	
BAD FAITH	1.10	DECPETION	1.01	FALSENESS	1.05
PERFIDY	1.33	EQUIVOCATION	1.32	UNTRUTH	1.37
UNTRUTHFULNESS	1.35	DISTORTION	1.37	UNDERSTATEMENT	1.46
MENDACITY	1.46	EXAGGERATION	1.51	TARADDIDLE	2.10
DECEITFULNESS	2.57	DISTORTON	2.05	FIB	2.37
MISENTERPRETATION	2.86	TERMINOLOGICAL INEXITUDE	2.28	LIE FACTORY	3.35
BROKEN WORD	3.05	INVENTION	3.05	PROPAGANDA MACHINE	3.57
BREACH OF PROMISE	3.10	MISSTATEMENT	3.10	PACK-OF-LIES	4.98
FRAME-UP	3.41	NUMBUG	3.82	PERJURY	5.05
FABRICATION	4.86	EMPTY TALK	3.97	FALSE EVIDENCE	5.82
DUPLICITY	4.98	SOCIAL LIE	3.98		
PERJURY	5.37	PATHOLOGICAL LIE	4.37		
		MYTHOMANIA	4.51		
		FABRICATION	6.82		

LIE 1	LIE 2	LIE 3
	PERJURY FABRICATION	
Bad Faith	Deception	Falseness
	FABRICATION FALSE EVIDENCE	

TABLE II

FREEDOM

FREEDOM 1		FREEDOM 2		FREEDOM 3	
LIBERTY	1.05	LIBERALISM	1.01	LAISSER FAIRE	1.01
RIGHTS	1.10	LIBERTANISM	2.82	NON INTERFERENCE	1.10
PRIVILEGE	2.05	LICENCE	5.22	FREEDOM OF ACTION	1.28
PREROGATIVE	2.37	INDISCIPLINE	6.35	FREEDOM OF CHOICE	2.41
EXEMPTION	2.82			EMANCIPATION	2.41
IMMUNITY	3.01			UNCOMFORMITY	3.33
AUTONOMY	3.31			INDIVIDUALITY	3.37
SELF-RULE	3.37			SELF-EXPRESSION	3.64

FREEDOM 1   FREEDOM 2   FREEDOM 3
Liberty ----self-support---------Liberalism-----indiscipline-------Laissez-Faire

TABLE III
AUTHORITY

AUTHORITY 1	AUTHORITY 2	AUTHORITY 3	AUTHORITY 4	
INFLUENCE 1.05	CREDENTIAL 1.10	INFORMANT 1.05	POWER	1.05
PREDOMINANCE 1.10	SCRIPTURE 2.82	WITNESS 1.41	AUTHORITIES	1.22
LEADING PART 1.22	SEAL 3.98	SOURCE 1.86	'THEM'	1.46
VITAL ROLE 1.33	SIGNATURE 5.05	CHANNEL 2.86	THE ESTABLISHMENT	1.57
WEIGHT 1.37		GO-BETWEEN 3.67	MASTER	1.58
PRESSURE 1.86		CONTACT 3.86	RIGHT	1.98
PRESTIGE 2.01		INFORMED CIRCLES 4.57	DIVINE RIGHT	2.05
HEGEMONY 2.35		COMMUNICATOR 5.22	DYNASTICISM	2.10
ASCENDANCY 2.64		CORRESPONDENT 5.28	LEGITIMACY	2.98
PATRONAGE 3.22		SPECIAL CORRESPONDENT 5.46	LAW	3.10
WIRE-PULLING 3.28		REPORTER 6.86	LAWFUL AUTHORITY	3.28
STRINGS 3.41			POWER BEHIND THE THRONE	3.33
HIDDEN HAND 4.86			PATRONAGE	3.37
POWER BEHIND THE THRONE 5.35			PRESTIGE	4.22
GREY EMMINENCE 6.37			CREDIT	4.28
			LEADERSHIP	4.41
			HEGEMONY	4.51
			SUPREMACY	4.57
			LORDNESS	5.05
			MAJESTY	5.22
			ROYALTY	5.33
			KINGLINESS	5.86
			CROWN	6.57
			SEIZURE OF POWER	6.86
			USURPATION	6.98

AUTHORITY 1　　　　　**AUTHORITY 2**　　　　　**AUTHORITY 3**
INFLUENCE→GREY EMMINENCE→CREDENTIAL→SIGNATURE→INFORMANT
　　　　→POWER BEHIND THE THRONE
　　　↓
AUTHORITY 4　POWER

TABLE IV

VIOLENCE

VIOLENCE 1	VIOLENCE 2
MISUSE 1.05	TURBULENCE 1.01
ABUSE 1.10	STORMINESS 1.10
MISAPLICATION 2.51	OUTBURST 1.22
MISMANAGEMENT 2.57	UPROAR 1.33
VIOLATION 3.57	TURMOIL 1.41
PROFANATION 4.41	VEHEMENCE 1.46
DESECRATION 4.46	IMPETUOSITY 1.86
ILL-USAGE 5.35	VIGUROUSNESSS 2.57
FORCE 5.86	DISTRUCTIVENESS 2.64
	BOISTEROUSNESS 3.05
	TERRORISM 4.35
	BARBARITY 5.31
	1INHUMANITY 5.37

VIOLENCE 1	VIOLENCE 2
FORCE	
MISUSE	TURBULENCE
INHUMANITY	

LATIN ELEMENTS IN THE ACADEMIC DISCOURSE: LEXICAL STRUCTURE

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Abstract: The present paper presents the analysis of some academic discourse samples with a focus to the Latin elements present at lexical level.
Key words: academic discourse, loanwords, Latinisms

This paper will focus on the English vocabulary with respect to the occurrence of words of Latin origin. I shall choose two English texts, one belonging to the legal field, the other to the biology, and I shall analyse them from the point of view of the vocabulary.

The English lexicon contains many non-English elements. Thus, if we deal with a word from a foreign language which we, the speakers, try to adapt, at least in sound or grammar, to its native speech-ways, the process is known as *borrowing,* and the word thus borrowed is a *loanword.*

Long before the English language began its separate existence, while it was only a type of Germanic, the people who spoke it acquired a great number of Latin words - *loanwords.* Unlike many later borrowings, they are mainly concerned with military affairs, commerce, and agriculture. There are approximately early loanwords from Latin. Many of these words survived into Modern English. Among the most important ones there are: *ceap* 'marketplace, wares, price' (Lat. *caupo* 'tradesman', 'wineseller'), *mynet* 'coin', coinage, Modern English *mint* (Lat. *moneta).* Many Latin loanwords were never widely used, or even known. Some occur only one time, or in only one manuscript (Pyles, Algeo, 1980).

The same authors (1980) state that there are many borrowings from Latin occurred during the Middle English period. There are quite many legal terms: *client, conviction, subpoena.* The great period of borrowings from Latin is the Modern English period. The international vocabulary of science draws heavily on such *Neo-Latin* forms. Among the recent Latin contribution to the English lexikon there are: *Homo habilis* 'extinct species of man believed to have been the earliest toolmaker', *Pax Americana* 'peace enforced by American power' (modeled on *Pax Romana), militaria* 'collection of objects having to do with the military, such as firearms, decorations, uniforms'.

There are very many Latin affixes or roots freely used for English terms. So there are quite many prefixes or roots of Latin origin:

a-, ab-, abs- (Latin: from, away, away from; used as a prefix): *abnormal, abase, absolution;*

marito-, marit- (Latin: pertaining to a husband or marriage): *marital, maritime;*

multi-, mult- (Latin: many, much; used as a prefix): *multinational, multilingual, multilateral, multicoloured;*

acerbo-, acerb- (Latin: bitter, sharp, sour, stinging): *acerbic;*

aeolo-, aeol- (Latin: air, wind; quick, rapid): *aeolian;*

diverticul- (Latin: from *di-* 'apart' and *vertere,* 'to turn'; by-road, digression, deviation);

veloci-, veloc-, velo- (Latin: fast, speed, swift, and rapid): *velocity (http://www. wordphiles. com/refs-a-ux. html).*

Borrowed suffixes that have been added to English words include, among others, the following:

-ese: Latin *-ensis* by way of Old French, as in *federalese, journalese, educationese;*

-(i)an: Latin *-(i)anus,* used to form adjectives from nouns, as in *Nebraskan, Miltonian;*

-(i)ana: from the neuter plural of the same ending, as in *Americana, Menckeniana;*

-ician: Latin *-ic-* plus *-iamis,* as in *beautician, mortician,* which, although linguistic pomposities, at least indicate the viability of the suffix;

-or. Latin, as in *chiropractor* and *realtor,* words never known to the ancients

-orium: Latin, as in *pastorium* 'Baptist parsonage', *crematorium* 'place used for cremation', *croytorium* 'place where frozen dead are' stored until science can reanimate them' (Pyles, Algeo, 1980: 266-267).

In synthesis, specialized literature speaks about *the fourteen words that make all the difference.* These fourteen words make all the difference because they are supposed to contain the most useful *prefixes* and the fourteen most important *roots,* and are to be found in over 14.000 words in a collegiate dictionary size or close to an estimate 100.000 words in an unabridged dictionary size. They are as follow:

precept: pre and *capere;* although *cep, cipp, ceiv, ceipt, ceit* are possible valiant forms of *capere,* the most common form to note is *cap;*

detain: de and *tenere;* the various forms of *tenere* are *ten, tain,* and *tin;*

intermittent: inter and *mittere;* other forms include : *mitt, mit, mis, miss* and *mise;*

offer: oh mdferre; forms include *fer* and *lat;*

insist: in and *stare;* forms include *sta, stat, sti* and *sist;*

monograph: mono and *grapheim;* common forms include *graph* and *gram.*

epilogue: epi and *legein;* forms include *log, logy, logo;*

aspect: ad and *specere;* forms include *spec* and *spic;*

uncomplicated: un, con and *plicare:* forms include *pli,* p*licat, plicit, pli, ply, plex, ple, pleat, play, plicity;*

nonextended: non, ex and *tendere;* variant forms include *tend, tent, tens;*

reproduction: re, pro and *ducere;* although *dixit, duke, duct, dutch* and *duce* are possible derivatives *of ducere,* the most common form is *duc;*

indisposed: in, dis and *ponere;* forms include *pon* and *pos;*

oversufficient over, sub and *facere;* variant forms include *fact, fac, feat, feas, featur, fair;*

mistranscribe: mis, trans and *scribere;* forms include *scrib, scrip,* and the less common *scrio.*

I shall mainly focus upon legal and biology types of academic *discourse.*

In the *legal academic discourse* we can find many Latin words or phrases. Like in all domains, there are a lot of debates regarding the use of Latin terms in legal texts and also relating to their influence or impact upon ordinary people.

Legal or legislative *discourse* has to be clear and unambiguous. So, in the last years a new set of rules has been brought in and, one of the most significant changes is that of language. Many common but obscure legal terms have been discarded, to be replaced by plain English, or at least English that is as simple to understand in such a complex field.

According to Michael Quinion (*http://www.quinion.com/words/articles/ probono.htm*), The Master of the Rolls, Lord Wolf claimed that:

> The system of civil justice and the rules which govern it must be broadly comprehensible not only to an inner circle of initiate but to non-professional advisers and, so far as possible, to ordinary people of average ability who are unlikely to have more than a single encounter with the system.

There are certain historic words that vanish from the legal lexicon. For example, *plaintiff* is replaced by *claimant.* Plaintiff was at one time the same word as *plaintive* and it is closely related to *complaint.* Defendants in legal actions may not be surprised to hear that it has close links to *plague* as well. All these words come from Latin *plaga* 'stroke, blow' and came into English through French. A *plaintiff* therefore, was originally just a person who made a complaint, but the word became a fossil of *legal terminology* many centuries ago. Another word is *writ,* which is replaced by *claim form. A writ* is in origin just something written down, the word that turns up in *Holy Writ* for Christian sacred texts. The area of language in which most changes are to be made is that of legal Latin, which is being swept away in favour of words in plain English. So, no longer can the parties to a court case ask for it to be *in camera,* they will have to ask to be heard *in private,* instead. Hearings will no longer be *inter parte* or *ex parte,* they will be *with notice* or *without notice. A guardian ad litem* becomes a *litigation friend, sub judice* becomes *pending litigation,* and so on. But as the new rules apply only to civil law, we still have *habeas corpus,* probably a good thing, as finding a good English equivalent might not be easy.

Some English commentators state that changes like this will reduce the majesty of the law. A leader in *Guardian* said: 'The lingua franca of the

law may be baffling to the lay person but that, surely, was part of its charm, all of its function *(http. www. quinion. com/words/articles/probono/htm).*

I think that the English legal language still contains many words of Latin origin and I will support my statement by giving a short analysis of one fragment of legal *discourse* in the line suggested by Bhatia (1993. My analysis was made on a one hundred and thirty word text, with a special attention to nouns, verbs and adjectives of Latin origin present in the legal text.

TEXT 1 - English legal text

Mode of arrest

When a person is arrested, this should be made as quietly as possible and the person arrested must be treated with all possible consideration. When an arresting officer is in plain clothes, he should inform the prisoner that he is police officer and produce his warrant to confirm this.

Use of reasonable force is lawful in preventing crime.

When a person is arrested, he has to be informed that he is under arrest and the arrest is unlawful unless the person is not informed of the ground for the arrest at the time of or as soon as practicable after the arrest.

A person must be cautioned upon arrest. You do not have to say anything unless you wish to do so, but what you say may be given in evidence (Molnar *et al.*, 2000: 150).

Legal *discourse* is *nominal* in character. Therefore, I shall focus first on the nouns, see if there are any nouns of Latin origin.

Among the English nouns present in the text, there are quite many of Latin origin:

mode < Latin: *modus, -i* (noun), 'measure', 'value', 'mode', 'rhythm', 'manner', 'way';

arrest < Late Latin: *adresto, -are* (verb), 'to stop';

persona < Latin: *persona, -ae,* first used in theatre, meaning 'mask', then 'person'; we also notice the phrase: *res et personae,* 'persons and things';

consideration < Latin: *considero, -are* (verb), 'to examine', 'to inspect', 'to think'; the Latin noun is *consideratio, -onis,* meaning 'investigation';

officer < Latin: *officio, -ere* (verb), 'to hinder', 'to opose', 'to harm'; the Latin noun is *officium, -ii,* meaning 'duty', 'work','position';

police < Medieval Latin: *politia, -ae* (noun), 'policy';

force < Latin: *fortis, -is* (adj.), 'strong', 'curageous', 'robust'; the Latin noun is *fortitudo, -Ms,* meaning 'courage';

crime < Latin: *crimen, -inis* (noun), 'accusation', 'crime', 'guilt';

evidence < Latin: *evidens, -ntis* (adjective), 'obvious', 'visible', 'evident';

time <Latin : *tempus, -oris* (noun), 'time';

prisoner < Latin: *prehendo, -ere* (verb), 'to cease'; the noun to be mentioned is *prensio, -onis;*

What should be mentioned regarding this text is the fact that there are quite many nouns of Latin origin: Two of them occur at the very

beginning of the excerpt, mainly in the title: *Mode of arrest.* Also, two nouns of Latin origin: *arrest* and *person* are repeated several times, seven times the first, six times the latter, thus stressing their importance. Important is also the fact that they are the key- words of the fragment and they are of Latin origin.

My next concern is the occurrence of verbs of Latin origin.

There are verbs like:

to *arrest* < Late Latin: *adresto, -are* (verb), 'to stop';

to *inform*<Latin: *informo, -are* (verb), 'to form', 'to invent', 'to represent';

to *produce* < Latin: *produco, -ere* (verb), 'to present', 'to produce', 'to enlighten', 'to raise';

to *confirm* < Latin: *confirmo, -are* (verb), 'to strengthen', 'to encourage', 'to state';

to *prevent* < Latin: *praevenio, -ire* (verb), 'to prevent';

to *caution* < Latin: *caveo, -ere* (verb), 'to pay attention to'; the noun is *cautio, -onis,* 'attention', 'care';

to *treat* < Latin: *tracto, -are* (verb), 'to handle'; its frequentative is *iraho, -ere* (verb), 'to draw'.

Though the text is obviously nominal in character as all legal texts, there are also several verbs that should be taken into consideration. There is one English verb of Latin origin, *to inform,* which is four time repeated in order to draw our attention upon its semantic value and its importance in the text.

The role of adjectives is not so important in our text. There *are* not so many, still, five of them are of Latin origin:

The adjective *possible* is formed with the help of suffix of Latin origin: *-ble;*

possible < Latin : possibilis, -e (adjective) < possum, posse, potui (verb), 'to be able to';

arresting (officer) < Late Latin: adresto, -are (verb), 'to stop'; plain < Latin: plenus, -a, -urn (adjective), 'full', 'total';

resonable < Latin: *ratio, -onis* (noun) 'drinking', 'mind'; this adjective is also formed with the help of suffix *-able;*

practicable < Latin: *practice-, -are* (verb), 'to practice' < *practicus, -a, -um* (adjective), 'practicable'; the suffix *-able* also appears.

To conclude with, our legal English text is in a large percent made up of words of Latin origin. We have already noticed that there is one Latin verb: *adresto, adrestare,* from which we have an English noun: *arrest,* an English verb: *arrested,* and an English adjective: *arresting.* Nouns occur on a greater scale than verbs or adjectives.

Therefore, the text contains twelve (12) nouns, from which eleven (11) are of Latin origin, six (6) adjectives of which five (5) are of the same origin as the nouns, and twelve (12) verbs of which seven (7) are of Latin origin. If we intend to make simple statistics, we immediately notice that

more than half of nouns, verbs and adjectives are of Latin origin. The length of the text is of 130 words.

Although people tend to replace legal terms of Latin origin with legal ones in plain English, we can easily realize the fact that words of Latin origin often occur. In my opinion, this is one of the most important features that differentiates academic legal type of *discourse* from other types of *discourse.*

The next type of academic *discourse* that I focus on is *biology.* It is known that many Latin terms or English words of Latin origin occur here. The difference between the legal text and the biology text is not so obvious except that in the biology English text there are more Latin words preserved in their initial form.

TEXT 2 - English biology text

Phylum gymnomycota, class myxomycetes
So long as the food supply is adequate and other conditions, such as moisture and pH, are optimal, an acellular slime mold can grow almost indefinitely in its plasmodial stage. However, if conditions become harsher, one of two things can happen. The plasmodiom can form a resistant structure, a rather irregular mass of hardened cell-like components called a sclerotium, which rapidly becomes a Plasmodium again upon restoration of favorable conditions; or the plasmodim can transform itself into spore-bearing fruiting structures. Rising from heaped masses of Plasmodium, these stalked or branched fruiting structures - sporangiophores-derive their rigidity from the deposition of cellullose or chitin at the surfaces of their component cells (Purves, Orians, 1987: 923).

In analysing this text from the point of view of the occurrence of words of Latin origin, I follow the same pattern as previously. Attention is paid to nouns, verbs and adjectives as well.

The nouns of Latin origin are quite numerous in the text. Even in the title we notice four, one of them suffering changes regarding its original form:

class < Latin: *classis, -is* (noun), 'fleet', 'navy', 'class';
supply < Latin: *suppleo, ere* (verb), 'to fill', 'to supplement', 'to complete', 'to fix'; the noun is *supplementum,* which means 'completion';
condition < Latin: *condicio, -onis* (noun), 'state', 'situation';
structure < Latin: *struo, -ere* (verb), 'to dispose', 'to arrange', 'to order'; the noun is *structura, -ae,* whose meaning is 'construction', 'arrangement';
mass < Latin: *massa, -ae* (noun), 'pile', 'ball';
cell < Ltin: *cella, -ae* (noun), 'cabin', 'corpuscle';
component < Latin: *compono, -ere* (verb), 'to unite','to compose', 'to makeup';
restoration < Latin: *restauro, -are* (verb), 'to remake', 'to rewrite', 'to rbuilt';
rigidity < Latin: *rigeo, -ere* (verb), 'to stay still';

deposition < Latin: *depono, -ere* (verb), 'to put down', 'to leave something out of', 'to put something in a safe place'; the noun is *depositum, -i,* its meaning is 'deposition';

cellulose < Latin: *cella, ae* (noun), 'cabin', 'corpuscle';

mold < Latin: *modulus, -i* (noun), 'mucegai';

slime < Latin: *limus, -i* (noun), 'mud';

branch < Late Latin: *branca, -ae* (noun), 'foot of an animal'.

Besides the above mentioned words there are several others which have not undergone major changes, so they have preserved the initial Latin form:

Plasmodium, sclerotium, sporangiophores and the rest of them which occur in the title: *phylum, gymnomycota, myxomycetes.*

These terms are considered to be part of the specialised vocabulary, precisely, the *terminology of biology.* Some of the English nouns of Latin origin are several times repeated: *condition, Plasmodium, cell.* The biology type of *discourse* is also nominal in character, many nouns are to be mentioned.

Among the verbs that are present in this text, there are some of Latin origin:

to form < Latin: *formo, -are* (verb), 'to model', 'to shape';

to transform < Latin: *transformo, -are* (verb), 'to change', 'to metamorphose';

to derive < Latin: *derivo, -are* (verb), 'to divert', 'to draw off water'.

Unlike the nouns, the verbs of Latin origin are limited in number, as well as the rest of verbs, thus illustrating an important characteristic of the biology type of *discourse.*

In comparison with the English legal text we may notice that the role of adjectives has changed as their number has grown. They are more stressed, in the sense that description prevails over the action. This denotes the fact that the text is unambiguous as an academic type of *discourse* should be.

Here are the adjectives of Latin origin:

adequate < Latin: *adaequo, -are* (verb), 'to make equal';

optimal < Latin: *optimas, -a, -urn* (adjective), 'very good'; It is in fact the superlative form of the adjective *bonus, -a, -urn,* 'good';

acellular < Latin: *cella* (noun), 'cabin', 'corpuscle'; *plasmodial* < Latin: *plasmodium* (mentioned above);

resistant < Latin: *resisto, -ere* (verb), 'to resist', 'to withstand';

irregular < Latin: *regula, -ae* (noun), 'rule', 'norm';

favorable < Latin: *faveo, ere* (verb), 'to encourage', 'to sustain';

fruiting < Latin: *fructus, -us* (noun), 'fruit', 'crop';

component < Latin: *compono, -ere* (verb), 'to unite', 'to compose', 'to make up'.

Finishing the biology text analysis, I may specify that of twenty two (22) nouns, there are twenty (20) nouns of Latin origin, among which six (6) are preserved in their initial form. This result is different in the case of the

verbs. There are eight (8) verbs among which only three (3) are of Latin origin. The adjectives are also numerous. There are fifteen (15) adjectives, of which ten (9) are of Latin origin. The repetition is very important. The number of words of Latin origin has increased. In the legal text we have had twenty three words, here we have 32, and this text is shorter that than the other one.

Once again we have demonstrated that biology *discourse* is highly nominal in character. Repetitions of the same noun occur with the intent to stress their importance and also to point out the fact that technical words have no synonyms. The biology academic *discourse* represents a perfect illustration of how important Latin is, taking into consideration the great percentage of words of Latin origin.

To conclude with, *legal* and *biology academic* types of *discourse* represent a means of preserving Latin in nowadays languages and, at the same time the use of Latin words is a safe way to grant the elevated nature of a text.

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UNRAVELLING THE RELATION OF ENGLISH MULTI-WORD VERBS AND THEIR SINGLE-WORD EQUIVALENTS

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Abstract: *Due to their semantic, syntactic and stylistic properties, phrasal verbs represent a notoriously difficult aspect of the English language. No wonder learners of English tend to avoid them and replace them by their single-word equivalents, which often have different ranges of use, meaning, or collocation. The primary aim of my paper is to analyse the relation of phrasal verbs and their single-word synonyms.*
Key-words*: multi-word verb, phrasal verbs, single-word equivalent*

1. Introduction

English multi-word verbs, i.e. the combination of a lexical verb and one or two particles, have the following three major types: phrasal verbs (*take off*), prepositional verbs (*look after*) and phrasal-prepositional verbs (*keep up with*) (cf. e.g. Quirk et al., 1985 and Biber et al., 1999). They are also often called phrasal verbs or verb-particle combinations, and due to their syntactic, semantic and stylistic properties they are generally regarded to be a notoriously difficult aspect of the English language. No wonder learners often tend to avoid them, and replace them with their single-word equivalents.

In my paper I argue that it might be the case that sometimes this replacement works, but their single-word substitute is very often out of place. By unravelling the intricate relation between multi-word verbs and their single-word equivalents, I intend to show that these single-word equivalents often tend to have different ranges of use, meaning and collocation.

The points that have been made about the intricate relation between verb-particle combinations and their single-word equivalents by some linguists, such as Live (1965), Bolinger (1971), Rot (1988) and Palmer (1988), etc. can be summarised as follows:

Multi-word verbs are often informal, emotive and slangy, and much more natural in certain contexts, while their single word-equivalents are more formal, and often belong to literary style or academic writing and tend to often sound pompous or just unnatural.

No doubt multi-word verbs are often informal. Let us consider the following new multi-word verbs, which are not to be found in the most up-to-date dictionaries of phrasal verbs. (cf. Maxwell, 2005):

gronk out ~ go to sleep (person), stop working (a machine or electrical device)
google out ~ use the popular Internet search engine to obtain information on people or things
phish for, phish sth out ~ obtain information via some kind of Internet or e-mail related deception
bin sth /sb off ~ discard sth/sb, used especially in context of removing sb from a job/position, or terminating a relationship
page out ~ daydream

It is also true that quite a great number of multi-word verbs are slangy. To illustrate this, let us look at some slang multi-word verbs meaning *kill*: *do in, do away with, cool out, cool off, wipe off the map, wipe out, X out, take out, knock out, blot out, stamp out, lay out, rob out, iron out, lay one out, wash out, whack out, pop one off, pay off, bump off, blip off, kiss off, knock off, finish off, polish off, push off, push across, push away, put on ice, blow one's brain out, blow away, gun down, mow down, shoot down, take one out* and *set over* (cf. Lewin & Lewin, 1988). Out of the 100 synonyms given in the dictionary 36 are multi-word verbs.

However, it is a misconception that multi-word verbs are usually colloquial and slangy. When analysing the register distribution of multi-word lexical verbs, Biber et al. (1999: 403-428) in *The Longman Grammar of Spoken and Written English* demonstrate that all three types occur in different types of registers, i.e. conversation, fiction, news and academic writing:

Overall frequency of phrasal verbs; per million words

each ● represents 100

CONV	●●●●●●●●●●●●●●●●●●
FICT	●●●●●●●●●●●●●●●●●●
NEWS	●●●●●●●●●●●●
ACAD	●●●●●●●

Overall frequency of prepositional verbs across registers; per million words

each ● represents 200

CONV	●●●●●●●●●●●●●●●●●●●●●●●●●●
FICT	●●●●●●●●●●●●●●●●●●●●●●●●●●●●●●
NEWS	●●●●●●●●●●●●●●●●●●●●●●
ACAD	●●●●●●●●●●●●●●●●●●●●●

Overall frequency of phrasal-prepositional verbs across registers; occurrences per million words

each ● represents 50

CONV	●●●●●●●
FICT	●●●●●●●●
NEWS	●●●●
ACAD	●

Overall corpus frequency of multi-word verb types; occurrences per
million words

each ● represents 100

phrasal verbs

prepositional verbs

phrasal-prepositional verbs

From their findings the following conclusions can be drawn:

- phrasal verbs are used most commonly in fiction and conversation
- prepositional verbs are relatively common in all four registers and they occur most frequently in fiction and they are also relatively common in academic style as well
- in comparison with phrasal verbs and prepositional verbs, phrasal prepositional verbs are generally very rare, particularly in academic writing.

The above findings show that multi-word verbs also occur in news and academic writing, which definitely represent formal style. Next let us examine how multi-word verbs and their single-word equivalents differ in terms of meaning, register and collocation.

2. Semantic, Register and Collocation Relations between Multi-Word Verbs and Their Single Word Equivalents

Besides the above-mentioned stylistic difference between multi-word verbs and their single-word counterparts, Jonathan Marks (2005) makes two further important observations about their relation. First, he argues that the majority of multi-word verbs are neutral, with no particular stylistic marking. "What time shall we *set off*?" is neutral in conversation, while "What time shall we *depart*?" is unusually formal. Secondly, he notes that phrasal verbs are not the product of laziness or lack of education. In many cases they're simply the most common way of expressing a certain meaning, and when people choose non-phrasal alternatives, they do so:

- to create a deliberate stylistic incongruity for humorous effect. For example, "What time did you *rise* this morning?" rather than "What time did you *get up* this morning?"
- to specify a meaning more precisely. For example, *dress up* and *disguise* are approximate synonyms, but "I *disguised* myself as a monk" suggests an intention to deceive; this isn't necessarily implied in "I *dressed* myself *up* as a monk", which could refer to a fancy-dress party. The phrasal verb *sail through something* means, more or less, to succeed easily, so "You'll *sail through* your exams"

seems to have a nuance of effortlessness that "You'll *pass* your exams easily" lacks.

Recognising the importance of the semantic relations between phrasal verbs and their single-word equivalents, up-to-date dictionaries, such as *Macmillan Phrasal Verbs Plus* (2005) and *Oxford Phrasal Verbs Dictionary for Learners of English* (2006) provide learners with some useful information about it. *Macmillan Phrasal Verbs Plus* (2005:515-522) has an index of single-word equivalents, which lists over 1,000 English verbs and – for each one – gives one or more phrasal verbs that express the same meaning. It is, however, pointed out that it is rare for two words to be exact equivalents, as the meaning of one word may be more limited than the meaning of the other (e.g. *resemble – take after,* with the latter being used only to talk about people in the same family who resemble each other) or there is often a difference in register (e.g. *discharge – carry out*, with the former being a rather formal word meaning 'to do something that you have a responsibility to do').

A unique feature of the *Oxford Phrasal Verbs Dictionary for Learners of English* (2006) is that it does not just provide learners with a list of verbs with related meanings as *Macmillan Phrasal Verbs Plus* does, but in many cases it also gives a detailed analysis of the difference between them, in terms of meaning, register and collocation. Consider the following example:

> *blow (sth) up* − to be destroyed by an explosion
> *burst sth* – to break open or apart, especially because of pressure from inside
> *explode sth* – to burst loudly and violently, causing damage, to make something burst in this way
> *go off* (of a bomb) − to explode; (of a gun) to be fired

As far as their meaning and register are concerned, it is pointed out that *blow up* has a similar meaning to *explode*, but *explode* is more formal. It is possible to say that *a bomb blows up* but it is more common to say that *it explodes or goes off*. Besides, these verbs with related meanings also have typical patterns and collocations:

- *a bomb* explodes/goes off/bursts
- *a car/plane/vehicle* explodes/blows up
- *a fireworks/rocket* explodes/goes off
- *a shell* explodes/bursts

On the other hand, *wipe sb/sth out* is synonymous with *annihilate sb, destroy sb/sth, devastate, exterminate sb/sth*, meaning to damage, remove or kill sb/sth, so that they no longer exist. *Devastate* is stronger than *destroy,* but it is only used about places or buildings. When used about people, it has a different meaning: e.g. I *was devastated (≈ very upset)* to hear I'd failed

my exams. If people *exterminate* animals or people, they deliberately kill all of them. With the other expressions, the cause can be natural, although *annihilate* is usually used to talk about the effects of war. As for their collocations, the following information is given in the *Oxford Phrasal Verbs Dictionary For Learners of English* (2006: 372):

- to destroy/wipe out/devastate *a village/town/city*
- *a bomb/blast* destroys/devastates buildings
- to destroy/wipe out/annihilate/exterminate *the enemy*
- *an earthquake/a flood/a fire* destroys/devastates sth.

As the examples above show, there is a difference in their meaning and collocations. It is, however, not indicated where there is a stylistic difference between the phrasal verb *wipe out* and its single-word equivalents. Interestingly enough, in both the *Collins Cobuild Dictionary of Phrasal Verb* (2004) and *the Macmillan Phrasal Verbs Plus* (2005) *eradicate* is given as a verb with a similar meaning *to wipe out* and it is noted that it is more formal.

It is true that there are a lot of cases where there is a stylistic difference between the words, with the multi-word verb being more informal, as illustrated by the following examples:

do away with ~ abolish Lat., terminate Lat.
come down ~ decrease Fr.
drive out ~ expel Lat.
give up ~ relinquish Lat.
keep up ~ maintain Fr.
leave out ~ omit Lat.
own up ~ confess Fr.
send out ~ emit Lat.
put up with ~ tolerate Lat., endure Fr.
think up ~ devise Fr.
tell off ~ reprimand Fr.
throw up ~ vomit Fr.

However, not all phrasal verbs and their single-word equivalents are so different stylistically. Consider the following examples:

bring about ~ cause Fr.
bring up ~ mention Fr.
call for ~ demand Fr., require Fr.
give away ~ reveal Fr.
set up ~ establish Fr.
stand for ~ represent Fr.
keep off ~ avoid Fr.

As is evident even from this handful of examples above, the single word equivalents of multi-word verbs are mainly of Latin or French origin. It seems to be worthwhile having a closer look at the origin and nature of these foreign borrowings.

3. On the Nature of French, Latin and Greek Borrowings in English

The difference in register between multi-word verbs and their single-word equivalents might be attributed to the historical development of the English language whereby a great many words were borrowed from other languages, mainly from French, Latin and Greek.

As pointed out by Olga Fisher in *The Cambridge History of the English Language* (1992: 386) phrasal verbs emerge mainly at the beginning of the Middle English period (1150). They almost completely replace the Old English prefixed verbs (e.g. *besprecan* 'to speak about', *oferseglian* 'cross by sailing', *forwisnian* 'wither away', *ofgifan* 'give up'), which were of Saxon origin. These combinations are generally expressions in which the meaning is the fairly literal sense of the verb and the adverb in the combination, often a mere intensification of the idea expressed by the simple verb. The idiomatic meanings also start to appear in this period.

While the phrasal verb was evolving naturally in the English language undergoing this structural shift, an event happened that caused English to evolve along two parallel paths. This event was the Norman French occupation of England in 1066, which had a significant influence on the development of the English language as well. As a result, as pointed out by Baugh & Cable (1978: 113), French became the official language, which came to dominate the court and the upper classes of English society while the language of the masses, i.e. the socially inferior class remained English.

While the native phrasal verb continued to evolve naturally to express ordinary needs and topics, foreign words of Latin, French or Greek origin provided people with a scholarly and scientific vocabulary. These were mainly terms relating to law, medicine, theology, science and literature, words often justified in the beginning by technical or professional use and later acquiring a wider application (e.g. *frustrate, interrupt, prevent, reject, substitute* and *suppress,* etc.) (cf. Baugh & Cable, 1978: 184-185). This accounts for the fact that these borrowings are of a more learned and formal character, while phrasal verbs are more or less colloquial.

Analysing synonyms in general in English, Ullmann (1982: 145) notes that there are in English countless pairs of synonyms where a native term is opposed to one borrowed from French, Latin or Greek. In most cases the native word is more spontaneous, more informal and unpretentious, whereas the foreign one often has a learned, abstract or even abstruse air. There may also be emotive differences: the "Saxon" term is apt to be warmer and homelier than its foreign counterpart. Phonetically too, the latter will sometimes have an alien, unassimilated appearance, it will also

tend to be longer than the native word, which has been subjected to the erosive effect of sound-change. Compare the following pairs: *answer - reply, buy – purchase* or *read - peruse.*

Besides, as pointed out by Ullmann, side by side with this main pattern, there exists in English a subsidiary one based on a triple scale of synonyms: native, French or Latin. Consider the following:

begin	*commence*	*initiate*	(Lat.)
end	*finish*	*conclude*	(Lat.)
rise	*mount*	*ascend*	(Lat.)

In most of these combinations, the native synonym is the simplest and most ordinary of the three terms, the Latin or Greek one is learned, abstract, with an air of cold and impersonal precision, whereas the French one stands between the two extremes.

In the light of this observation it is easy to understand why multi-word verbs, which are mainly a combination of a verb and a particle of Saxon origin, often tend to be more informal and colloquial. This might account for the fact that the neutral single-word equivalents of phrasal verbs are mainly of French origin, while the majority of the formal single-word equivalents tend to be of Latin origin. The difference in tone between the multi-word verbs, the majority of which are of Saxon origin and the single word French equivalents is often slight, while the single-word counterparts of Latin origin are generally more formal and are usually regarded as more learned and bookish.

Although the majority of verb-particle combinations are of Saxon origin, there are also quite a lot of combinations in which a verb of French or Latin origin is combined with an English particle. It is noteworthy that they are mainly prepositional verbs and most of them are rather formal. Consider the following examples (cf. Onions, 1966):

combine with Fr.	figure out Fr.
compare to Fr.	insist on Lat.
commune with Fr.	interfere with Fr.
complain of Fr.	occur to Lat.
confine to Fr.	object to Fr.
conjure up Fr.	provide for Lat.
contribute to Lat.	reflect on Fr.
correspond to F.	rely on Fr.
culminate in Lat.	
decide on Fr.	
defer to Fr.	
depend on Fr.	
deprive of Fr.	
differ from Fr.	
engage in Fr.	
extricate from Lat.	

Interestingly enough, in some of these multi-word verbs of Latin origin, there is a notable tendency to redundancy, in that the associated particle reiterates or approximates the original connotation of the prefix (cf. Onions, 1966):

de- 'from'	co(n)/syn - 'with'	in - 'in'/'on'	a(d)- 'to'
derive from	coalesce with	im/embed in	allude to
desist from	condole with	involve in	adhere to
deter from	comply with	indulge in	admit to
detract from	synchronize with	infringe on	attribute to
deflect from	sympathize with	intrude on	aspire to

Let us examine some examples in detail:
abstain from ~ withhold oneself from
　　　Lat. *abstinere* formed of AB(S) (away/off) + tenere (hold, keep)
adhere to ~ stick to, cleave to
　　　Lat. *adhærere* formed of AD (to) + hærere (stick)
deter from ~ frighten away from
　　　Lat. *dēterrēre* formed of DE- (away from) + terrēre (frighten)
co-operate with ~ work together
　　　Lat. *cooperari* formed of CO (together) + operari (work)
inject into ~ drive or force in
　　　Lat. *inicire* formed of IN(in) + jacere (throw)

Finally, in some multi-word verbs, it is possible to match the elements of the multi-word verbs and Latinate verbs with more or less the same meaning (cf. Onions, 1966):
descend from ~ climb down
　　　Lat. *descendere* formed of DE (off, from) + scandere (climb)
insert ~ put in
　　　Lat. *inserere* formed of IN- (in) + *serere* (plant, put into)
interrupt ~ break in upon
　　　Lat. *interrumpere* formed of INTER- (between) + *rumpre* (break)
investigate ~ search into
　　　Lat. *investigare* formed of IN- (in) + *vestigare* (track, trace)
repel ~ drive, force back
　　　Lat. *repellere* formed of RE- (back) + *pellere* (drive)
subtract ~ take away
　　　Lat*. subtrahere* formed of SUB- (from/away) + *trahere* (draw)
supervise ~ oversee
　　　Lat. *supervidere* formed of SUPER (above, over) + viddere (see)

4. Conclusion

As is evident from the above discussion, compared to their single-word equivalents, multi-word verbs are usually regarded as rather colloquial, which is partly due to their historical development. It may be true that many

of them are informal, even emotive and slangy, but some of them can be formal as well. Most of them, however, are neutral, and in this respect, they are not different from other categories of vocabulary. A multi-word verb is often the neutral choice, and when people avoid using it in such situations, they often do so with a humorous intention.

Furthermore, multi-word verbs are widespread in the written language as well as in the spoken language. In many cases their single-word equivalents are mainly of Latin/French origin, which tend to occur mostly in formal written style. As pointed out, this has to do with their historical development. It may indeed be the case that there are more formal alternatives to many multi-word verbs, which are mainly of Saxon origin, but this does not mean that those multi-word verbs are all informal and that they can replace each other in all contexts. In fact, there are many situations – even in quite formal texts – when a multi-word verb is the most natural sounding way of expressing a particular idea. Multi-word verbs are relatively uncommon in academic writing or legal texts. However, they are by no means entirely absent in these genres, where as especially prepositional verbs occur.

Besides the difference in register mentioned, there is often a difference in their meaning as well. For example, *die, pass away* and *perish* have similar meanings, with *die* being the most neutral term. However, people often use *pass away* to avoid saying 'die', while the formal or literary word *perish* of French origin means 'to die especially in a sudden violent way' and so it is usually employed in texts describing the results of war and accidents.

Sometimes the single-word equivalents have different collocations from multi-word verbs even when they have a similar meaning, e.g. you can *bring up/raise/rear/educate* a child, you can *bring up/raise/rear* a family, but you can only *raise, rear* animals, sheep and chicken.

Finally, it is noteworthy that an average dictionary of phrasal verbs (e.g. *Oxford Phrasal Verbs Dictionary for Learners of English,* 2006) contains about 7000 verb-particle combinations. However, if we compare this number with that of the single-word equivalents (e.g.. *Index of single-word equivalents in Macmillan Phrasal Verbs Plus,* 2005), we can see that the number of the latter is relatively small (about 1000). It shows that verb-adverb combinations often convey a force or shade of meaning that could not be otherwise expressed.

All in all, the difference in the behaviour of multi-word verbs and that of their single-verb equivalents may be attributed to one particular feature of multi-word verbs, namely that they are more sensitive and more adaptable to context.

I hope my analysis has contributed to a better understanding and a more effective mastering of English multi-word verb, which is no doubt a difficult and challenging aspect of the English language.

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PROGRESSIVE FORMS IN ENGLISH AND THEIR EQUIVALENTS IN ROMANIAN

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Abstract: *This work represents a contrastive analysis of the Progressive forms in English and their equivalents in Romanian. The aim of the research is to determine how the Progressive forms are expressed in the two languages and to identify the similarities and differences in their meaning and use.*
Key-words: *equivalent, progressive aspect, verb*

1. Introduction

The paper is a contrastive analysis of the progressive forms in English and their equivalents in Romanian. Progressive forms in both languages are analysed with respect to their form and meaning.

In English the progressive is one of the aspectual oppositions (perfective / imperfective). In Romanian the difference between forms such as *am scris* and *scriam* is one of aspect, despite the traditional terminology which defines them as perfect and imperfect tenses. Tense relates the time of the situation to some other time, usually the moment of speaking. Therefore, tense is a deictic category since it links the time of the situation to the time of the utterance or to another time-point (Comrie, 1976: 2).

Aspect is also connected with time, but in a quite different way. Aspect is a grammatical category that reflects the way in which the meaning of a verb is viewed with respect to time (Quirk, Greenbaum, 1990: 51). Aspect is not concerned with relating the time of the situation to any other time-point, but rather with the internal temporal structure of the situation. It indicates how the speaker sees the situation denoted by the verb. Comrie (1976: 3-5) defines aspect as different ways of viewing the internal temporal constituency of a situation. This category is subjective; it depends on the speaker's choice. Aspect deals with internal time, it can be momentary or durative; perfect or non-perfect, while the external time locates the events in time, thus it deals with tense.

In Romanian, aspect is a verb category which deals with the temporal structure of the action. It interferes with tense, but it is not a deictic category (Gramatica Academiei, 2005: 449).

In English, there are two parts of aspectual oppositions: progressive and non-progressive (perfective / imperfective) and perfect and non-perfect. Perfectivity indicates the view of the situation as a single whole, without distinction of various separate phases that make up that situation. The

imperfective pays essential attention to the internal structure of the situation (Comrie, 1976: 16). For example:

> *(1). a. John <u>was writing</u> when I <u>entered</u>.*
>   *b. John <u>scria</u> când <u>am intrat</u>.*

In these examples, all the verbs are in the past tense; therefore the difference between them cannot be explained only in terms of tense, but in terms of aspect as well. The first verbs (*was writing* and *scria*) represent the background to the events expressed by the second verbs (*entered* and *am intrat)*. The verbs *entered* and *am intrat* represent the totality of a situation, so the situation is viewed as a whole with the beginning, middle, and end rolled into one. Such verbs have perfective meaning; while the verbs *was writing* and *scria* have imperfective meaning and denote duration and incompletion. Such verbs represent a structure which has a specified beginning, middle, and end. Therefore, the perfective looks at the situation from the outside, without distinguishing the internal structure of the situation, whereas the imperfective looks at the situation from the inside, and as such it is concerned with the internal structure of the situation (Comrie, 1976: 3-4).

2. Forms and Meanings of the Progressive in English

The progressive is a complex verb form consisting of the verb TO BE and the Present participle (Ving). There are different types of Progressive in English:

2.1. The Present Progressive

It is formed with the Present Simple form of the verb TO BE and the Present Participle (Ving). For example:

> *(2). I <u>am playing</u> tennis now.*

The Present Progressive indicates an action which is in progress at the moment of speaking and it has limited duration. It can also be used with future time adverbials to denote a fixed arrangement, plan, or programme:

> *(3). The plane <u>is taking off</u> at 5:20 tomorrow.* (Quirk and Greenbaum, 1993: 48)

Without the adverbial the sentence would be interpreted as happening at the moment of speaking. For this reason, it has been suggested that the future is not a part of the meaning of the progressive, but that it is fully indicated by adverbials. This is called adverbial specification. Sentence 3 simply refers to a future event; it does not indicate duration or activity in progress (Palmer, 1988: 57).

2.2. The Past Progressive
      The Past Progressive is formed with the Past Simple form of the verb TO BE and the Present Participle (Ving). For example:
      (4). I <u>was reading</u> a book at three o'clock yesterday.
      The Past Progressive also specifies a limited duration of an action in the past and implies incompletion.

2.3. The Future Progressive
      It is formed with the modals *will* or *shall* followed by the infinitive of the verb TO BE and the Present Participle (Ving). Such constructions are used to denote "future as a matter of course" (Quirk and Greenbaum, 1993: 49). For example:
      (5). I <u>will be playing</u> tennis tomorrow.

2.4. The Present Perfect Progressive
      It is formed with the Present Simple form of the auxiliary verb TO HAVE followed by the Past Participle of the verb TO BE and the Present Participle (Ving). It can be used to indicate incompletion with current relevance (Palmer, 1988: 68). For example:
      (6). Someone <u>has been moving</u> my books.
      The implication here is that the books were not completely moved, but that it is obvious that something has been done to the position of the books.

2.5. The Past Perfect Progressive
      It is formed with the Past Simple form of the auxiliary verb TO HAVE followed by the Past Participle of the verb TO BE and the Present Participle (Ving). Past Perfect Progressive indicates a past action which extends until some other moment in the past. For example:
      (7). I <u>had been playing</u> tennis before she arrived.

3. Forms and Meanings of the Progressive in Romanian
      The progressive is morphologically expressed in the past tense (imperfect) and in the future tense. With other tenses the progressive meaning is indicated by adverbials or it is integrated in the meanings of the verbs. All the examples in this chapter are taken from *Gramatica Acdemiei* (1966).

3.1. The Imperfect (Imperfectul)
      The imperfect is formed by adding suffixes onto the infinitive base. The verbs whose infinitive ends in –*a* or –*î* acquire suffixes: *-am, -ai, -a, -m,*

-aţi, -au; the verbs whose infinitive endings are *–ea, -e, -i* acquire suffixes: *-eam, -eai, -ea, -eam, -eaţi, -eau* (Popescu, 1983: 238).

Infinitive	Imperfect
a cânta (sing)	cântam, cântai, cânta, cântam, cântaţi, cântau
a coborî (lower)	coboram, coborai, cobora, coboram, coboraţi, coborau
a vedea (see)	vedeam, vedeai, vedea, vedeam, vedeaţi, vedeau
a face (make)	făceam, făceai, făcea, făceam, făceaţi, făceau
a citi (read)	citeam, citeai, citea, citeam, citeaţi, citeau

The imperfect in Romanian denotes a past action which indicates duration and incompletion.

(8). a. <u>Sta</u> cu ochii mari aţintiţi, cu gândul la ea.
  b. He <u>was standing</u> with his eyes wide open, thinking about her.

It can also denote an action which was repeated in the past (iterative):

(9). a. De la o vreme nu-şi mai <u>lepăda</u> portul ţărănesc la petrecerile lui.
  b. For some time now, he <u>wouldn't take off</u> his peasant costume during feasts.

In Romanian, the imperfect can indicate a completed action in the past. With this meaning, it is frequently used in lyric and epic poetry.

(10). a. Ea pe deal mi se <u>oprea</u> şi cu drag, de sus, <u>privea</u>.
  b. She <u>stopped</u> on the hill top and <u>looked</u> down at me lovingly.

It can denote an action which was simultaneous with another action in the past, (sentence 11), or it can denote an action which followed another action in the past (sentence 12).

(11). a. Pe când gazda <u>căuta</u> în prăvălie,... auzi pe musafiri vorbind aşa de încet, că nu putu înţelege un cuvânt.
  b. While the host <u>was searching</u> in the shop…he could hear the guests talking in such a low voice that he couldn't understand a single word.
(12). a. Am prins trenul care <u>pleca</u> peste 5 minute.
  b. I caught the train which <u>was leaving</u> in 5 minutes.

When used with adverbials of time, the imperfect can denote an action which follows the moment of speaking.

(13). a. Se <u>împlinea</u> acum, peste un minut. (Gramatica Acdemiei, 1966: 236-237)
  b. It <u>would come</u> true in a minute.

4. Aspectual Oppositions in English

Many linguists, like Quirk (1985), Palmer (1988), Comrie (1976), Novakov (2005), agree that the progressive indicates duration and incompletion, i.e. an action in progress, or an ongoing activity; it can also

provide a temporal frame for another action. In addition to these meanings Quirk et. al. (1985: 93) offer a number of other related meanings and overtones that go with the progressive aspect, like limited duration, incompletion, simultaneity, emotional colouring. Quirk et al. mention the following aspectual oppositions:

4.1. Indefinite Time/ Temporariness

The first aspectual opposition can explain the contrast between the following sentences:

(14). a. John plays the piano.
    b. John cântă la pian.
(15). a. John is playing the piano.
    b. John cântă la pian în momentul acesta.

Sentences 14a and b indicate indefinite time. They point out John's ability or profession, i.e. a general characteristic. While sentence 15a indicates a temporary situation: John's activity at this moment. With the Romanian equivalent in 15b, the present tense is used because the imperfective form (*cînta*) only exists in the past. The adverbial *în momentul acesta* is used to achieve the progressive meaning, i.e. to denote an action that happens at the moment of speaking.

4.2. Habitual Activity/ Limited Duration

This meaning is illustrated in the following examples:

(16). a. The professor types his own letters.
    b. Profesorul îşi scrie singur scrisorile.
(17). a. The professor is typing his own letters these days.
    b. Profesorul îşi scrie singur scrisorile acum.

Sentences 16a and b represent regular repetition, which is the professor's habitual activity, while the progressive in sentence 17a indicates that the professor's activity is of limited duration. In the Romanian sentence limited duration is indicated by the adverbial *în zilele acestea*, not by the verb form which is in the present simple tense.

4.3. Objective Tone/ Emotionally Coloured Tone

This aspectual opposition is illustrated in the following examples:

(18). a. Mary always comes late.
    b. Mary întotdeuna întârzie.
(19). a. Mary is always coming late.
    b. Mary întotdeuna întârzie.

Sentences 18a and b are examples of sporadic repetition, a repetition in intervals that are not regular. The sentences just state the fact, have an objective tone, and indicate Mary's characteristic activity. On the other hand, sentence 19a has an emotionally coloured tone indicating irritation,

disapproval, or annoyance. Such sentences occur with adverbials of frequency like *always* or *constantly* and have a progressive form. The sentence 19b does not indicate emotionally coloured tone.

4.4. Completion/ Incompletion

This aspectual opposition can explain the contrast between the following sentences:

(20). a. He read a book that evening.
     b. El a citit o carte în seara aceea.
(21). a. He was reading a book that evening.
     b. El citea o carte în seara aceea.

The non-progressive aspect in sentences 20 indicates completion, which means that he read the whole book that evening, whereas the progressive aspect in the sentences 21 indicates incompletion, the sentences state that the reading of the book was in progress without the implication that the final goal was reached.

Although these aspectual oppositions can explain most cases regarding the use of progressive and non-progressive forms, a question arises whether there can be one general opposition which can explain the difference in use of the progressive and the non-progressive forms. According to Dahl (1987: 91) such opposition could not be duration, because the progressive is often used to denote situations which happen at a precise time, including the moment of speaking:

(22). a. Helen is writing a letter right now.
     b. Helen scrie o scrisoare chiar acum.

On the other hand, non-progressive forms can also denote duration:

(23). a. Paul read all evening.
     b. Paul a citit întreaga seară.

Novakov (2005: 35) argues that the opposition completion / incompletion cannot be used as a general opposition in English as well, since the meaning of completion often depends on the context, and not merely on the verb form. For example:

(24). a. Pamela read yesterday evening.
     b. Pamela a citit aseară.
(25). a. Pamela read Peter's letter yesterday evening.
     b. Pamela a citit scrisoarea lui Peter aseară.

In the sentences 24 there is no object, and therefore there is no implication of completion. In the sentences 25, on the other hand, there is an object and thus the implication of completion. These examples show that the presence of the object is important for the meaning of completion. However, the next examples show that the adverbials of time also play a very important role in determining whether the sentence denotes completion or incompletion:

(26). a. She read from 10 to 11.
　　b. (Ea) a citit de la (orele) 10 la 11.
(27). a. She was reading from 10 to 11.
　　b. (Ea) citea de la (orele) 10 la 11.

In these examples the adverbial determines duration and incompletion, since there is no goal. The verb form used depends solely on the speaker's choice and his interpretation of the situations as a structure or as a whole.

Attention is often drawn to the paradox that in some cases the progressive indicates limited duration, whereas in other cases it conveys extended duration. This is because neither limited duration nor extended duration is a feature of the meaning of the progressive. Both of them are implicatures which derive from the interaction of the progressive and other factors, which are different in the two cases. For example, limited duration often arises when dynamicity is imposed on a situation which is basically a state (sentences 28), and extended duration often arises when the feature of duration is imposed on a situation which is basically punctual (sentence 29) (Hunddleston, Pullum, 2002: 168).

(28). a. You were being silly.
　　b. (Tu) te prosteai.
(29). a. The train was arriving.
　　b. Trenul tocmai sosea.

Dahl (1987: 91) concludes that the general characteristic of the progressive is that it denotes an on-going activity, which can be stated for Romanian as well. English progressive has secondary meanings like temporariness, emotionally coloured tone, and limited duration. Consequently, English progressive has a wide range of meanings compared to other languages.

5. Aspectual Oppositions in Romanian

In Romanian, the only aspectual opposition which is realized grammatically, i.e. via suffixes is perfective / non-perfective (imperfective), but only in the past and future tense. Other aspectual oppositions are realized lexically, i.e. via adverbials or they are included in the meaning of verbs (Gramatica Academiei, 2005: 449-456).

5.1. Perfective/ Non-Perfective (Perfectiv/ Non-perfectiv)

The perfective indicates completion, while the non-perfective indicates incompletion. This opposition is similar to perfective/ imperfective opposition is English, with the difference that in Romanian this opposition is grammatically realized only in the past and future tense, while in the present the progressive is realized via adverbials of time.

(30). a. (El) a strigat.
    b. He yelled.
(31). a. (El) striga.
    b. He was yelling.
(32). a. (El) va striga.
    b. He will be yelling.

5.2. Durative/ Momentary (Durativ/ Momentan)

One of the most important semantic features for aspectual distinctions is durativity. According to this opposition, an action can be momentary (*compact*) – it can happen in a very short time interval (sentence 33), or it can be durative (*difuz*) – it can last for an indefinite time period (sentence 34).

(33). a. El a ieşit.
    b. He is leaving.
(34). a. El aleargă.
    b. He is running.

In the examples 33a and 34a the aspectual information is enclosed in the meaning of the verbs in question, thus it is not expressed morphologically. However, if momentary verbs are associated with adverbials denoting periods of time, they can denote duration:

(35). a. A ieşit pentru cinci minute. (Lipseşte cinci minute)
    b. He left (and will be absent) for five minutes.

The distinction between durative and momentary verbs also exists in English. The simplest and the clearest use of the progressive is to denote real present (a situation happening at the moment of speaking) and duration (an action in progress, an activity continuing through a period of time). For the situation to be in progress it must have duration, there can be no duration within a punctual situation. The effect of the progressive is precisely to change the punctual situation into a durative one, thus giving it a sense of achievement like in the sentence 29 (Hunddleston, Pullum, 2002: 166).

5.3. Individual/ Generic (Individual (determinat)/ Generic)

This aspectual opposition makes a difference between the actions which have individual occurrence (sentence 36) and actions which are generic, i.e. denote normal or typical situations (sentence 37). Non-generic, individual situations can be placed on the time line, while generic cannot, they are timeless.

(36). a. În acestă perioadă ea scrie romane poliţiste.
    b. In this period, she is writing detective novels.
(37). a. De obicei ea scrie romane poliţiste.
    b. She usually writes detective novels.

This is similar to the opposition habitual activity/ limited duration (Quirk et. al., 1985: 93). Sentences 37 indicate her habitual activity or her profession, while sentences 36 indicate an action of limited duration, i.e. an action which is happening during a specific period of time.

The future in Romanian can also have a generic reference:

(38). a. Mereu va plânge apa, noi vom dormi mereu. (Gramatica Academiei, 2005: 443)

b. The water will always be crying, we will always be sleeping.

5.4. Unique/ Iterative (Unic/ Iterativ)

This aspectual opposition can explain the contrast between the following sentences:

(39). a. Iarna trecută a plecat la Paris.

b. He went to Paris last winter.

(40). a. Iarna trecută a plecat de două ori la Paris.

b. He went to Paris twice last winter.

(41). a. A plecat la Paris de două ori pe an.

b. He went to Paris twice a year.

Sentence 39 refers to a unique event, while in the sentences 40 and 41 the action is iterative, i.e. the sentence 40 indicates repetition (*repetativ*) while the sentence 41 denotes frequency (*frecventativ*).

Future can also have an iterative meaning:

(42). a. Voi veni la Paris anual. (Gramatica Academiei, 2005: 444)

b. I will come to Paris every year.

5.5. Linear/ Progressive (Linear/ Progresiv)

Verbs denoting development and verbs denoting actions can imply a change. If this change is gradual then the verb is considered to be progressive:

(43). a. El aleargă tot mai repede.

b. He is running faster and faster.

If the change has a constant rhythm, it is linear:

(44). a. El aleargă.

b. He is running.

5.6. Inceptive/ Continuative/ Terminal (Incoativ/ Continuativ/ Terminativ)

This aspectual opposition is dependent on the semantic feature *divisible* which means: division of the process into stages. This is expressed by the aspect verbs in Romanian: *începe (start), continuă (continue), termină (finish)* which are called phase verbs in English. For example:

(45). a. El începe să vorbească. (inceptive)

b. He starts talking.

(46). a. El continuă să vorbească. (continuative)

    b. He continues talking.
(47). a. El termină de vorbit. (terminal)
    b. He finishes talking.

6. Conclusion

The aim of this paper is to analyze the similarities and differences in the forms and meanings of the progressive in English and their equivalents in Romanian. Although English and Romanian belong to different language families, they show many similarities where the progressive aspect is concerned.

Both in English and in Romanian, the progressive is a part of the aspectual opposition perfective/ imperfective. Aspect provides the possibility to present a situation in two different ways: as a structure (imperfective) or as a whole (perfective). In both languages, the progressive indicates an on-going activity and denotes duration and incompletion. In addition to these general meanings, the progressive can have additional or secondary meanings which can differ in the two languages. The progressive in English has secondary meanings like: temporariness, emotionally coloured tone and limited duration. In Romanian, the progressive can have secondary meanings like: individual reference, repetition, gradual change, and division of an action into phases. In addition to the verb form itself, the progressive meaning in both languages can be indicated by the adverbial specification and semantic features of verbs.

However, English and Romanian differ with respect to the way in which they express the progressive aspect. The English progressive is a complex verb form in the past, present and future tense consisting of the verb TO BE and present participle of the lexical verb (Ving). In Romanian, on the other hand, the progressive is morphologically expressed only in the past (imperfect) and future tense. In present imperfectivity is obtained by time adverbials or context. The aspectual distinctions in Romanian can also be connected with semantic features of verbs.

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ENGLISH-BASED VERSUS NATIVE-BASED SYNONYMS IN SERBIAN

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Abstract: The paper deals with the effects of English loans on synonymic relations in Serbian. The presentation is divided into three sections. The first defines the concept of synonymy. The second proposes a typology of English-based synonyms in Serbian. Eventually the concluding section deals with the trends of further development of English-based and native-based synonyms in Serbian.
Key-words: Anglicism, loans, synonymy

1. Introduction

Most researchers dealing with English and Serbian as languages in contact have found a strong impact of English on the whole language system of Serbian. This paper is a further research into the matter from the point of view of the synonymic relations developed between English loans and Serbian words. The research has been carried out on most 2006 issues of four local daily papers ("Dnevnik", "Građanski list", "Kurir", and "Politika") and two weekly magazines ("NIN" and "Vreme").

2. Definition of the concept of synonymy

The concept of synonymy is defined either in terms of similarity or contrast. According to Cruse "X is a cognitive synonym of Y if (i) X and Y are syntactically identical, and (ii) any grammatical declarative sentence S containing X has equivalent truth-conditions to another sentence S', which is identical to S except that X is replaced by Y" (1986: 88). Even though referred to as a relation of contrast, Murphy's definition is similar: "A synonym set includes only word-concepts that have all the same contextually relevant properties, but differ in form." (2003: 134). Thus contextual relevance is tied to denotative sameness/similarity. However, denotative sameness (absolute synonymy) is rarely found in natural languages, and it is more likely to expect denotative similarity (near or graded synonymy) instead. Although such synonyms contribute different information, they are similar enough to be synonyms on the grounds of sense similarity. Different information is explained by the difference in expressive elements of meaning (connotation, affect, aspects of social meaning including register, dialect, jargon), as well as differences in collocational restrictions, selectional differences and frequency. Although the above analysis refers to lexical synonymy which is relevant to most examples listed in this paper, it must be noted here that examples of syntactic synonymy have also been found at the level of the active-passive

relationship and parallel idiomatic expressions. Treatment of actives and passives as synonyms is based on the conclusion of Katz and Martin that "sentences with the same underlying phrase marker are paraphrases of one another" and that "transformations make no contribution to the semantic interpretation of a sentence." (1967: 491).

As this research deals with Anglicisms which develop synonymic relations with Serbian words, there is a need to define the concept of Anglicism as well. Firstly, the term Anglicism includes transshaped lexical units (words and affixes) borrowed from English (*head hunter* > HEDHANTER, *promoter* > PROMOTER), or naturalized (mostly Latin) lexical units in Serbian with higher frequency of usage and/or semantic modification under the influence of English (*certification* > SERTIFIKACIJA, *frustration* > FRUSTRACIJA). Secondly, the term Anglicism includes translated lexical and syntactic units (words, syntagmas and sentences) in Serbian which comply with the lexical standard of English (… *come from* > DOLAZI IZ ZADRA, *I'm afraid not* >BOJIM SE DA NE, *make an effort* > UČINITI NAPOR). The former are referred to as **obvious** Anglicisms while the latter are **hidden** Anglicisms (Prćić, 2005: 145). In addition, it must be pointed out that the Anglicisms are quoted in the same form as they are used in the local papers and magazines, even though the adaptation by trasshaping is not always in accordance with the standard of Serbian.

3. Typology of English-based synonyms in Serbian

Whenever an Anglicism becomes part of the Serbian lexicon, it is most probably marked terminologically, which means that it is adapted with a specific meaning. Other polysemous nuances are usually neglected. Secondly, the process of borrowing is not governed by the fact that the Serbian lexicon might already have a general lexeme to which a terminological meaning could be added. Thirdly, as the process of borrowing entails not only lexical items, but even more so syntagmatic units or sentences, synonymy can also be viewed in terms of features such as collocational, functional, etc.

The first is the only case which does not favour development of synonymic relations with Serbian words, since Anglicisms normally fill lexical gaps in Serbian with the meaning of a specific term (*flier* > FLAJER, *leasing* > LIZING). The second case is a potential source of synonymy as an Anglicism co-occurs with a native or naturalized word in Serbian with the same meaning (*education* > EDUKACIJA, OBRAZOVANJE, *tribunal* > TRIBUNAL, SUD, *stage* > STEJDŽ, BINA). The third case includes translated syntagmatic and syntactic units which comply with collocational and functional standard of English (*full cooperation* > PUNA SARADNJA,

POTPUNA SARADNJA, *make effor*t > UČINITI NAPOR, POTRUDITI SE, *it's no use crying over the spilt milk* > ZA PROSUTIM MLEKOM NE VREDI PLAKATI, DOCKAN KUME PO PODNE U CRKVU). As such it is also a potential source of synonymy in terms of parallel collocations, idioms, and the like.

4. Definition of synonymic relations affected by Anglicisms

The process of borrowing from English is rather chaotic, which means that a number of Anglicisms in Serbian are not justified due to the following reasons: the non-existence of a lexical gap and shifted semantic, collocational or functional features in Serbian. Such a situation results in the coexistence of Anglicisms with native or naturalized forms in Serbian, i.e. the development of specific synonymic relations between the borrowed and the native elements. The typology of these relations is discussed in the following text. According to Prćić (2005: 147-148), there are three types of Anglicisms which develop synonymic relations in Serbian. They are: inertial synonyms, translated synonyms and hyposynonyms, all of which are defined and exemplified, following certain typographic conventions:

- English lexemes are given in italics
- Anglicisms and translation equivalents are written in small capitals
- The first element of a synonymic pair is an Anglicism

4.1.) The inertial synonym occurs in a synonymic pair, one of which is an Anglicism and the other is a local or naturalized lexeme in Serbian. These synonyms do not improve expressiveness in Serbian, since they generally form doublet forms (absolute synonyms) for already existing local words or expressions. Apart from being superfluous, they affect the language system of Serbian in a number of ways, such as: (a) verbalizations, (b) non-standard word formations, (c) nominal modification, (d) lexical/terminological doublets, (e) false pairs and semantic shifts, (f) syntactic shifts, (g) collocational shifts, (h) idiomatic shifts.
Examples:

(a) *certifying* > SERTIFIKOVANJE, DOBIJANJE SERTIFIKATA
(b) *Castro-light regime* > "KASTRO-LAJT"-REŽIM, LABAVIJI KASTROV REŽIM
   promoter > PROMOTER, PROMOTOR
(c) *baby soap* > BEJBI-SAPUN, SAPUN ZA BEBE
(d) *apply for* > APLICIRATI, PRIJAVITI SE
   by the way > BY THE WAY, UZGRED BUDI REČENO
   interview (in recruitment) > INTERVJU, RAZGOVOR
   OK > OK, U REDU
   score > SKOR, REZULTAT
(e) *frustrated* (in negotiations) > FRUSTRIRAN, RAZOČARAN
(f) *air is polluted by cars* > VAZDUH JE ZAGAĐEN OD STRANE AUTOMOBILA, AUTOMOBILI ZAGAĐUJU VAZDUH

(g) *air raid* > VAZDUŠNI NAPAD, NAPAD IZ VAZDUHA
  come from (Belgrade) > DOLAZITI IZ (BEOGRADA), BITI IZ (BEOGRADA)
  full cooperation > PUNA SARADNJA, POTPUNA SARADNJA
  make an effort > UČINITI NAPOR, POTRUDITI SE
(h) *it's no use crying over spilt milk* > ZA PROSUTIM MLEKOM NE VREDI PLAKATI, DOCKAN KUME PO PODNE U CRKVU, POSLE BOJA KOPLJEM U TRNJE (Kovačević, 1997: 779)

According to the effects of the above on the language system of Serbian, it appears that only verbalisations (a) might be justified, as they exploit derivation potential of a native or naturalized element in Serbian. Noun modifiers (c) are partly acceptable if they are hyphenated in a lexical link of a compound noun designating a new concept, i.e. if such compound is terminologically marked. Imitations of an English word formation pattern such as (b) are unacceptable, if overlapping with an acceptable Serbian equivalent. Similarly, lexical doublets (d), irrespective of the fact that they might be just idiolects (BY THE WAY), are unacceptable, as they threaten to push the Serbian counterpart to obsolescence, especially if overexploited by mass media, whereas terminological doublets might be accepted, provided one is marked terminologically (usually an anglicism) and the other is a general lexeme. False pairs and semantic shifts (e) are not justified, as they cause misunderstanding, such as FRUSTRIRAN < *clinically depressed* instead of RAZOČARAN < *disappointed*. Collocational shifts (g) are dangerous, as they import non-standard collocations in Serbian, such as PUNA SARADNJA (PUNA which means *filled*, instead of POTPUNA with the meaning of *complete*). Even though treated as synonyms, English passives (f) are more commonly matched with active translation equivalents in Serbian. Finally, translated idiomatic expressions (i) threaten to replace the Serbian counterparts.

4.2.) A translated anglicism occurs in a synonymic pair, one of which is a transshaped Anglicism and the other is its translation equivalent, created later. Anglicisms are unmarked, while the translation equivalents have additional diagnostic features and limited semantic content.
Examples:

(a) *grace period* > GREJS PERIOD, MIROVANJE OTPLATE
(b) *head hunter* > HEDHANTER, LOVAC NA TALENTE
(c) *LCD(liquid crystal display)* > LCD DISPLEJ, EKRAN OD TEČNIH KRISTALA
(d) *low-cost air transporter* > LOU-KOST AVIOKOMPANIJA, NISKOBUDŽETNA AVIOKOMPANIJA
(e) *penalty throw = seven-meter shot* > PENAL = SEDMERAC (Milić, 2006: 138)
(f) *PR* > PR, ODNOSI SA JAVNOSCU, OSOBA/SLUZBA ZADUZENA ZA ODNOSE SA JAVNOCU
(g) *sex trafficking* > SEKS-TRAFIKING, TRGOVINA ROBLJEM
(h) *SMS (short message service)* > SMS PORUKA, SMS

(i) *treadmill* > TREDMIL, POKRETNI TEPIH/TRAKA

The fact that two lexical items are interchangeable makes it highly likely that one of the items would fall into obsolescence, and that the "survivors" would be Anglicisms due to the fact that they are shorter. Although this holds true of the general lexicon, it is not fully applicable to terminology. According to the research of the terminology of ball games (Milić: 2004), a number of terms have doublet (i.e. interchangeable) forms in English and Serbian alike, as exemplified by (e). Even though both terms designate the same concept in handball, doublet forms survive, as each focuses on one or the other principal diagnostic feature, i.e. *penalty kick* > PENAL emphasizes the fact of penalisation by the referee, while *7m shot* > SEDMERAC focuses on the distance from the goal from which a penalty shot is to be carried out.

4.3.) Anglicisms as **hyposynonyms** co-occur in synonymic pairs/sets with a native or naturalized word in Serbian sharing the same descriptive meaning, provided that Anglicisms have additional diagnostic features which widen their semantic contents. Owing to the above, the native or naturalized word has the function of a hypersynonym (shaded), as exemplified below.

Examples:
(a) *computer: laptop, palmtop, notebook* > KOMPJUTER/RAČUNAR: LAPTOP, PALMTOP, NOTEBOOK
(b) *list* > SPISAK: (*list of students* > SPISAK STUDENATA: LISTA (*waiting list* > LISTA ČEKANJA)
(c) *scouting* > IZVIĐANJE: SKAUTING (sports – searching for talented players)

As one can see, example (a) has four hyposynonyms (anglicisms) for RAČUNAR each with its inherent semantic nuance, example (c) illustrates metaphorically derived meaning in another thematic register, whereas example (b) illustrates collocational restrictions of the hyposynonym LIST. The last example proves Gotštajn's conclusion that "Synonymy and collocability never seem to stop fighting: sometimes it is the former that wins – permitting numerous synonymous collocations to occur, sometimes it is the latter that prevails – permitting only one word combination (e.g. idioms), but usually the two are in a kind of equilibrium." (1986: 111).

5. Further development of English-based and native-based synonyms in Serbian

As stated already, owing to language economy, it is quite likely that one of the doublet forms will be preferred by users and that the other will become obsolete. In view of the conclusion reached by Prćić (2005: 150), it seems that because of their wish to leave an impression of prestige and importance users in this region will be in favour of Anglicisms. This is not

only due to the fact that Anglicisms are marks of a status symbol, but also due to the fact that they are shorter. Accordingly, most Serbian forms will be pushed aside, while a sub-standard i.e. English-based standard is imported in Serbian. This is to be expected from synonymic relations of type (i) and type (ii). On the other hand, synonymic relations of the third type, i.e. Anglicisms as hyposynonyms, tend to survive along with their Serbian counterparts with additional semantic features, as language users invent differences among the words and thereby add more descriptive synonyms and near-synonyms to the range. Having an insight into the negative consequences of overexploiting English-based synonyms especially by the mass media, it is high time to tackle the problem with more care.

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ANGLICISMS IN THE ROMANIAN BUSINESS VOCABULARY

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*Abstract: The influence of English on all languages is a fact. English is present in our everyday vocabulary but the areas where its influence is more obvious are: business, science of computers, and journalism. Undoubtedly, English as a second language has won the "language war"; it is spoken everywhere and used as an instrument of communication. Our aim is to identify the causes of the invasion of English terms, if we could do without them and, last but not least, give some examples of **use** and **abuse** of Anglicisms especially in the language of business.*
Key-words: *Anglicism, business English, lingua franca*

Language is the most important means of communication, enabling people to understand each other. Nevertheless, it can also be a barrier to understanding, as it may be the main factor whereby people fail to communicate. The lack of communication can be examined from both **international and intranational** points of view.

In the former case, which is our main concern in this paper, we are dealing with difficulties posed by the existence of so many languages in the world; several solutions have been suggested to soften them, so as to reduce or to eliminate the problem known as "the barrier to international communication".

One possible solution lies in translating and interpreting. The term *translation* is used for all the tasks where the means of expression in one language is turned into another. In a specific professional context, a distinction is drawn between people who work with a spoken language (interpreters) and those who work with the written language (translators).

Translation is a very important task, as translators need not only to know their source language well; they must also have thorough knowledge of the field covered by the source text, and of any cultural or emotional connotations that need to be specific in the target language, if the intended effect is to be conveyed. In other words, they must try to provide semantic equivalence between source and target languages. As exact equivalence is of course impossible, there is always some loss of information; therefore in many cases when there is no equivalent, **the foreign term has been preserved**. This tendency of preserving the English term is, as we have already mentioned, present in the language of business, journalism, the science of computers and so on, and, "words of English origin kept trickling into Romanian, particularly in the language of technology and science; in

these fields, the various achievements and new concepts required the adoption of new terms to denote them" (Pârlog, 1995: 106).

Research has established that 85% of international business associations make official use of English 70% of the linguistic journals in the world are published exclusively in English; 85% of the film market is in English, 85% of the scientific articles of the world are written in English and, 80% of the world's electronically stored information is currently in English. (Crystal, 1997). If we consider the role of English, which is more **business English**, in the world of business, we see that it is growing and English tends to be more **a professional code** than a language. This expansion of English, especially in scientific, technical and economic activity on an international scale, has influenced all languages, not only Romanian. Therefore business English, which may be regarded as a dialect of English (Pickett, 1989), is defined by peoples' activity, occupation, subject matter or situation.

The leadership of English in the modern world and its linguistic influence can be explained by numerous factors: over 380 million of people who live in Great Britain, Australia, New Zeeland, Africa and the United States speak English as their native tongue. English is the official language of many countries (the Irish Republic, Canada, the South African Republic). It is also the second official language used in the former British colonies. English is one of the official languages of the United Nations and other political organizations; it is the language of business, especial banking, literature, education, modern music, international world wide tourism.

The dominance of English is also explained by the appearance of many people who want to learn it, not for pleasure or prestige but, because English has become a **key** to the international scientific, technological and commercial innovations of today. English is seen more and more widely as the language of world trade, of economic progress, of science and technology, the main window to the world and not just because of the internet, which of course it dominates.

French was, until a century ago in a similar position to that of English. Nobody could pass for educated without the ability to speak French. However, French dominance was never so complete as its rival's is now for the simple reason that 100 years ago large parts of the world were not yet connected to the rest as they are all today. In Bulgaria it was sufficient to speak Bulgarian, in Albania Albanian, in former Yugoslavia Serbian could take you anywhere. Globalization was not heard of then.

French suffered a decline in its world-wide influence, when measured against English. It has more or less held its position against other major languages, but not against English. French still has a base in many

parts of Africa, although the position is changing. It also still enjoys considerable sympathy in Latin America where common Latin roots and a certain distaste for English speaking newcomers can still be found. International English is advancing there, but it is still seen more as the language of the USA, rather than a neutral means of international communication. In Asia, French has virtually lost all its ground to English, even in Vietnam where it is the "nostalgic language" of an older generation. The strengths of French in international fields, especially diplomacy is also slowly eroding away. Anybody who watches TV can see these erosions take place before one's eyes: more and more international conferences replace French with English country tags on the delegates' tables; in many countries where there are political manifestations, demonstrators can be seen waving posters in English. They know what language to use to catch the attention of the international news media. Even in the case of the Eurovision music contest, 99% of the songs are sung in English, even the French sang in English at the latest competition.

Four factors should be considered when trying to explain the influence of English on other languages in general and especially on the language of business:

- The number of users of the language;
- The extent of its use as an international language;
- The economic power of the language;
- The volume of information disseminated in English.

Today, English reigns supreme in all four respects. People who consider English as their mother tongue make up less then 10% of the world's population, but possess over 30% of the world's economical power. In terms of sheer quantity of transmitted information, English is the leader by far. The post war expansion of international trade (particularly by the US) fostered and indeed insisted on English being used by anyone who wanted to do business with the English speaking nations. Consequently, today, most of the documents, contracts, negotiations are awarded in English.

Due to the above mentioned facts, English has consequently enriched the vocabulary of all languages. This phenomenon should not be regarded as a "fashion" or a "threat" for the 'lesser' languages. Fields such as business, science, medicine, law, mass communication have words belonging to the so-called "international vocabulary", consisting mainly in words of English origin. These words are not translated in most cases, sometimes they are "adopted" as such, and their translation is redundant, as *these words are mainly used by the specialists working in a particular field*. Professionals in such specialized areas have defended their use of Anglicism

as being the most precise means of expressing technical and complex ideas. Business people, scientists, doctors and others need their own **jargon** in order to communicate with each other succinctly and unambiguously. If the equivalent concepts do not exist in a certain language it is useless to invent them on grounds of linguistic "purity". We have the example of France, where most of the vocabulary of computers was translated in French and the consequence is that in this industry the French leg behind the rest of the world. A rough estimation says they need at least 10 years to catch up with the Americans, as most of the new programs devised especially by Microsoft are especially in English.

When it comes to addressing a non-specialist, the vocabulary is different, the register is changed and translation is a must. When a word makes a career as a "catch word", it is no longer translated, and such words can be identified especially in the vocabulary mass media and business. Our language is no exception to this influx of Anglicisms: "Romanian has been literally flouted with English words, most of them unassimilated to the borrowing language" (Pârlog, 1995: 106). The English element shows a strong influence in various areas such as:

- arts and culture (*audience, band, break dance, cameraman, producer, remake, spotlight, blues, song)* ,
- sports and leisure (*bodybuilding, fair play, fitness, team, time out, paintball)*,
- medicine (*bypass, clearance, family planning, lifting, peeling)* ,
- social sciences:
- economics (*board, cash flow, card, cash, cash and carry, discount, duty free, fixing, franchising, front desk, know how, leasing, mall, management, marketing, banking, second hand, shop, show-room, stand by, supermarket, trend,*
- tourism (*barbecue, catering, customs, driving, globe trotter, room-service, self-service, snack-bar, take away, ticketing, time sharing, tour operator, travel agency, voucher)*,
- advertising (*agenda, banner, bonus, brand, creative director, poster, promotion, show-room, spot (advertising spot).*

All these terms have been identified in various Romanian newspapers and journals, such as *Revista Capital, Adevărul, Bursa.*

Of course, English has also influenced other fields, such as: science (constructions, electronics, computers, transports); consumer goods (beverages, food, fashion, cosmetics), social life, mass media, new professions, and so on (Pârlog, 1995) Here are some examples we have identified in the above-mentioned newspapers.

> Compania va opera un număr de sase zboruri **charter**, pe destinaţiile Spania, Rhodos şi Turcia (*Ziarul Financiar*, 2007: 16)

Charter is used in Romanian without a translation and according to Webster's Encyclopedic Dictionary of the English Language it is "of or pertaining to a method of travel in which the transportation is special released or hired for the members of a group or association".

> Produsul este destinat atât segmentului **leisure**, cât şi evenimentelor corporative, declară Cristina Irimia, directorul de **marketing** al J'Info Tours (*Ziarul Financiar*, 2007: 16).

Leisure is often used in the business vocabulary, especially in tourism, meaning "time free from the demands of work or duty, when one can rest, enjoy hobbies or sports" (*Cambridge Advanced Learner's Dictionary*, 2003).

The Romanian translation of this word may be "răgaz, timp liber, tihnă" and still, the English term is more often used.

Marketing is one of the most commonly used words in the Romanian business vocabulary, as well as "management". The original meaning is "a job that involves encouraging people to buy a product or service", while the Romanian translation is strictly related to the action of buying and selling goods on the market (cumpărare sau vânzare de mărfuri pe piaţa, according to DEX, ediţia 2000).

> În 2003, **turoperatorul** român s-a extins pe piaţa hotelieră, deschizând un **aparthhotel** (apartamente închiriate în regim hotelier) în Bucureşti (*Ziarul Financiar*, 2007: 16).

Turoperatorul is the Romanian adaptation of the "tour operator" which is "the company that typically combines components to create a holiday, the most common example of a tour operator's product would be a flight on a charter airline" (*Cambridge Advanced Learner's Dictionary, 2003*). A possible translation may be "agenţie de turism cu pachete turistice complete".

Aparthotel ("apart hotel" in English) is a type of accommodation described as "a serviced apartment complex that uses a hotel style booking system" and is explained in brackets by the writer of the article as "apartamente de închiriat în regim hotelier" not mentioned in any dictionary.

În categoria depozitelor **overnight** BNR include depozitele care pot fi imediat convertite în numerar sau utilizate pentru plăţi prin transfer bancar. (*Ziarul Financiar*, 2007: 7).

Overnight deposit is used mainly in the banking system to designate a "non capitalized and non-revolving deposit. The customer is obliged to depose a certain amount at the bank's disposal for a fixed term (one working day) in exchange for interest on deposed services"(*Cambridge Advanced Learner's Dictionary*, 2003). There is no Romanian translation or explanation for this term.

BT Leasing, compania de **leasing** a grupului financiar Banca Transilvania, a finanţat anul trecut bunuri în valoare de 42, 53 milioane de euro (*Ziarul Financiar*, 2007: 6).

Leasing stands for "a lease or tenancy which is the right to use or occupy personal property or real property given by a lessor (a person, group who grants a lease) or lessee to another person for a fixed or indefinite period of time" (*Cambridge Advanced Learner's Dictionary, 2003*). A Romanian equivalent exists; it could be translated by "concesionare, închiriere, arendare".

Volksbank are, în momentul de faţă, cea mai bună ofertă de împrumuturi de **retail** (*Capital*, 2007: 1).

Retail is understood both in English and Romanian as "the sale of goods to ultimate consumers, usually in small quantities" (*Cambridge Advanced Learner's Dictionary, 2003*), the Romanian translation could be "vânzare cu amănuntul", but in business newspapers the English term is preferred.

Hipermarketurile rămân cele mai mari generatoare de locuri de muncă (*Capital*, 2007 :1).

Hypermarket does not have a Romanian translation, it is used with its original meaning of "a very large supermarket"; the word has been, to some extent, adapted to the morpho-syntactic norms of Romanian.

Deschiderea de centre de **outsourcing** în sectorul IT sau investiţii masive sunt motive pentru care, în 2007 doar cine nu vrea nu-şi va găsi de muncă (*Capital*, 2007: 1).

Outsourcing cannot be translated into Romanian, being only explained as: "it is said about a company or organization to purchase (goods) or subcontract (services) from an outside supplier or source" (*Cambridge Advanced Learner's Dictionary*, 2003).

> La un **call center** HP sau Oracle, salariul pentru un post **new-entry** este între 350-500 euro (*Capital*, 2007: 1).

In Romanian, **call center** is used as such with two meanings: "a central office place where agents or operators man banks of telephones to either make outgoing, or field incoming, telephone calls for a large company or organization" (*Cambridge Advanced Learner's Dictionary*, 2003); and "a center equipped to handle a large volume of telephone calls (especially for taking orders or serving customers)" (Cambridge Advanced Learner's Dictionary, 2003).

> Satisfacția generală față de bănci este mai scăzută față de cea manifestată de alte piețe, afirmă Anca Amariei, **researcher client service** (*Capital*, 2007: 13).

Researcher client service is one of the terms that Romanian has borrowed with its original meaning and it is used in the business vocabulary mainly when referred to the job researcher. (Internet: www.dictionary.com)

In some cases although the Romanian equivalent could be used, still the author of the article preferred the English one. In this case there is no justification for the use of the English term, maybe the writer wants to impress the readers or to make the article more appealing.

Many of these English words, which we currently meet in speeches, newspapers, and the literature of business are sometimes only used to impress the reader or the audience, especially by the mass media - which are supposed to contribute to the linguistic education of the people. But the English element is not always redundant or "trendy" – *it has also field gaps where the word was needed*. As human civilization develops new facets, language must be devised to express them; whole new areas of language have emerged in relation to such domains as computing, banking, and commercial advertising. A detailed linguistic account of any of those areas is difficult to make, as the analysis the language used would require an interpretation and explanation of the conceptual system that gave rise to it.

Our intention was not to offer an inventory of all English words used nowadays (especially in business), justified in most cases for the reasons we have mentioned, but to point out that the influence of English has grown stronger and stronger. This is due to the acceptance of English as the world

language since it has become the **key** to international scientific, technological and, above all, commercial innovations of today. If English were not available as a *lingua franca*, the Internet would never have grown into the global medium it has become today and would not have influenced our language and other languages to the extent it did.

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METAPHORS IN ORTHODOX PRAYERS

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Abstract: *Communication with God is essential for the human spirit and so prayers, which are the oldest and most popular form of communication with God, occupy an important place in the religious discourse. My paper focuses on the analysis of the most frequently met metaphors in Orthodox prayers.*
Key-words: *figurative language, metaphors, prayer*

Prayers exhibit features characteristic of literary and expressive discourse (Kinneavy, 1971), in which the message and the encoder are the centers on which communication is focused. The writer is assumed "to tell the truth", to express his/ her real feelings and emotions. The communicative purpose of prayers is to adore God, to confess sins, to thank God for His care and protection and to ask for mercy and favors of Him. Prayers are a means of worship and they are an important part of the devotional liturgical service, as well as of the daily routine of the Christians.

The texts analyzed represent Orthodox prayers uttered in the public religious service or for private use. Although currently used nowadays in the Orthodox Church, they are traditional prayers, carefully preserved along the centuries.

As a genre of religious discourse, the prayer is rich in figurative language, bearing the evident influence of the Bible, which is full of metaphors that came to be traditionally associated with the Christian discourse. The metaphors are structured along the two poles of antinomy, which constitute the backbone of religious discourse. Considering that this kind of discourse relies heavily on the opposition good – evil, the metaphors follow this antithesis and try to render these conflicting concepts in impressive, vivid images. Many of them are concretive metaphors, as they are used to translate the religious abstractions into concrete terms, thus making them reachable and bringing them closer to the every day man.

My analysis will focus on the main and most frequently met **metaphors**, ordered according to the pairs of opposite concepts on which they are based. As the prayer is a confession of sins in admittance of the humble and wretched state of the addresser and at the same time a form of worship and adoration of God, there is an entire range of metaphors dealing with sin and God's grace.

The metaphors of sin are quite varied; many of them have been taken over from the Biblical discourse or present obvious Biblical influences and they explore the negative effects and connotations of sinning

from various angles. Sin is dirty and therefore it needs cleaning: "Lord, Creator of light, purify my soul from all stain and save me." (Triodion, Lenten Matins Trinity Hymns, www.ocf.org/OrthodoxPage/prayers/triodion); "Every evil is cleansed by humility" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "the Publican was abased, defiled by many sins" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*). Sin is a burden that weighs down on man's shoulders: "we stoop beneath the burden of our sins" (Triodion, Lenten Matins Trinity Hymns, *ibidem*); "The weight of my transgressions burdens my eyes" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*), "lighten the great burden of my sins" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*). Sin is associated with a burden that cripples the human being and prevents him/ her from functioning normally, as the effect of sinning is a guilty conscience, which torments the sinner and brings him down. Human beings carry their sins with them in their memory and they cannot get rid of them unless they confess their sins and repent. Jesus Christ is often portrayed as the One who has lifted mankind's burden of sins onto His shoulders, taking them upon Himself.

Another metaphor dwelling on the crippling effects of sin is that of sin as a disease that needs healing: "Hateful thoughts have covered my soul with leprosy" (Triodion, First Week of Lent, Friday Matins, *ibidem*), "the healing of soul and body" (Prayers of Thanksgiving after Holy Communion, www.ocf.org/OrthodoxPage/prayers). Sin is portrayed thus as a fatal disease that estranges man from the community and torments him; on the other hand God is the healer who cures man's sin. Sin is also associated to sleep and death: "the heavy sleep of sin" (Triodion, First Week of Lent, Friday Matins, www.ocf.org/OrthodoxPage/prayers/triodion), "I have wasted my life in carelessness, / And my soul is heavy with the drowsiness of sin. / I fly to your unsleeping intercession, all-pure Virgin: / Do not let me slumber in the sleep of death!" (Triodion, First Week of Lent, Friday Matins, www.ocf.org/OrthodoxPage/prayers/triodion). Sin is a state of sleeping, since in it the human being is numb; s/he is reduced to a state of inactivity which may seem pleasant, but which in fact turns him/ her into a vegetable. Notice that the sleep of sin is heavy, it is not a sleep that comes to give the human being rest and refresh his/ her powers, but one in which s/he becomes vulnerable and passive. In the second example, the metaphor is extended even further, as the drowsiness of sin is in fact a preamble to the sleep of death, since sleep is a state of unconsciousness. Sin is death in its manifestations, as in it man is lost, and in its effects, as the payment of sin is death. The divine intervention is again presented in opposite terms as one's

unsleeping intercession; since the human being can no longer act for himself/herself, God is invoked as his/ her only hope.

Another metaphor of sin, in which the human being is seen as a passive participant, is that of sin as a trap ("the Pharisee was deeply entangled in the nets of pride" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*)): once caught in it, s/he is subdued and cannot escape unless helped by God. The metaphor of sin as a constraint on the human being focuses on the bond that restricts freedom ("Tear asunder also the bond of our iniquities, and save us!" (Triodion, Lenten Troparia at the Hours, *ibidem*)). Sin as a restriction of freedom is also emphasized in the slavery metaphor, which underlines the devilish influence on mankind: "I have miserably bowed down to the pleasures of the body / Becoming wholly enslaved to the demons that provoke the passions." (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "I have departed far from Your commandments, / And am enslaved to the deceiver in utter wretchedness" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*). The human being is no longer seen here as a mere patient that suffers the effects of an adverse event, but rather as responsible for his/ her submission to sin. His/ Her weaknesses, that s/he now admits, resulted in his/ her miserable state of slavery that s/he has to endure. The responsibility for one's sins is even more emphasized in the legal metaphors, that present sin as an offence or transgression of law or as a debt: "overlook the great number of my offenses" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "we ask forgiveness of our transgressions, Christ our God" (Triodion, Lenten Troparia at the Hours, *ibidem*); "You have sent Your only son, our Lord, Jesus Christ, for the salvation of all, and by Your Holy Cross, have cancelled the debt of our sins" (Daily Meditation, www.ocf.org/OrthodoxPage/prayers). People infringed God's law by their sins and now ask for His mercy.

Humans are also depicted as active participants in the battle metaphors that present their struggle against the evil forces. This is a common Biblical metaphor, which is often employed in prayers: "Overcome those who fight against us" (Triodion, Lenten Troparia at the Hours, www.ocf.org/OrthodoxPage/prayers/triodion); "Prevent our captivity by the enemy" (Triodion, Lenten Troparia at the Hours, www.ocf.org/OrthodoxPage/prayers/triodion); "Deliver those who run to you from tribulation, crushing the assaults of the ungodly/ Casting down the impudence of those who attack your servants!" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "And grant, O Lord that I be victorious over all the physical and spiritual enemies battling against me." (Evening Prayers, www.ocf.org/OrthodoxPage/prayers). The devil and the

passions by which he allures the human being are portrayed as fearful enemies against which s/he strives to fight, asking of course for God's help and protection as s/he admits s/he cannot overcome his opponents by himself/ herself.

The opposition between good and evil, God and the devil is also manifest in the light-darkness symbolistics. God is the giver of light, Christ is the light of the world, "the sun of righteousness" (Triodion, Sunday of the Publican and Pharisee, Vespers, www.ocf.org/OrthodoxPage/prayers/triodion), "the Light unapproachable" (Triodion, Sunday of the Publican and Pharisee, Vespers, www.ocf.org/OrthodoxPage/prayers/triodion), while Satan is the master of darkness. Goodness and purity are associated with light, while sin and the devil are assimilated to darkness: "enlighten the eyes of my heart, darkened by evil" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "the Illuminator of your servants, purify my darkened soul" (Triodion, Lenten Matins Trinity Hymns, *ibidem*); "disperse the darkness of my soul with Your light-giving radiance" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "shine on us with your light" (Triodion, Cheesfare Week, Saturday Matins, *ibidem*).

The light-darkness antinomy is used in parallel to the up and down opposition. Up means rising, spiritual purity, while down means falling, decadence, sin: "Christ raises up the Publican from his abasement" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "the grievous fall that comes through pride" Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "Let us flee the vainglory of the Pharisee, (…) learning instead the true humility of the publican, so that we may ascend to God" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "I am fallen into a depth of sin and a pit of inequity" (Triodion, First Week of Lent, Friday Matins, *ibidem*). God is up, so to get closer to Him, humans have to rise from their mundane passions; by the same line of thought, sinning is equated to falling. Heaven is up, while hell is down: "The Publican used humility as a ladder / and was raised to the height of heaven" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "For while the one was led down to hell by the burden of his blaspheming, the other (…)" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*).

As doing God's will is equated to being closer to Him and sinning to departing from God, there are a lot of spatial metaphors that explore this closeness – remoteness antinomy. Thus the Christian is perceived on a continuous journey of improvement; by following the commandments, s/he follows the path to heaven and on this path s/he needs guidance from God:

"Take me by the hand and guide me to the paths of salvation!" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "Let us eagerly follow the ways of Jesus the Savior" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "I return from a far country of sin and passions" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "I have departed far from Your commandments" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "Lead me into the paths of repentance" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*). The metaphor of racing is another spatial metaphor, in which spiritual progress is equaled to the progress made by a runner, with heaven as the finishing line: "In virtue and holiness they ran the straight course leading to the eternal blessings of the world to come" (Triodion, Cheesefare Week, Saturday Matins, *ibidem*). Running in a race implies commitment and discipline as well as finality and the overcoming of obstacles.

Another concretive metaphor translating an abstract concept into a concrete one is that of richness as opposed to poverty. Spiritual virtue is presented as a treasure, while sinning and transgression of God's will as poverty and lack of riches: "I have squandered the riches that were given me; / I have transgressed the commandments!" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "I have sinfully wasted the divine wealth" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "My sins have brought me to poverty (…) enrich me" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "Do not reject my heart in its poverty" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "Make me rich with the abundance of Your blessings" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*). Good deeds and God's grace are presented as things of great value, a treasure for every Christian; without them s/he is poor and needy. The metaphor of clothes wearing as opposed to nakedness comes from the same field of precious possessions and things that are needed. One needs clothes to cover one's body and grace to cover one's soul: "Let us in all wisdom/ Cast far away from ourselves / the wicked arrogance and boasting of the Pharisee, / that we may not be stripped of divine grace!" (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*); "Restore to me my baptismal robe of purity" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "The most evil enemy has stolen my fortune and left me naked" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "Clothe me, corrupted by my grievous sins in a garment of incorruption!" (Triodion, First Week of Lent, Friday Matins, *ibidem*). The same semantic field of precious possession is exploited in the grace as a prize metaphor, which focuses on the efforts a Christian has to make in order to gain God's blessings: "Let us follow his example and reject disdainful pride, / and gain

God's mercy through our humility." (Triodion, Sunday of the Publican and Pharisee, Vespers, *ibidem*).

On the other hand, the gift metaphor emphasizes a different aspect of salvation, namely that no matter what we do, our merits alone cannot bring us God's grace, which remains a gift. This is in keeping with the humble attitude characteristic of Orthodox Christianity, according to which one is always unworthy of God's mercy: "I thank thee that thou hast accounted me, the unworthy, worthy to partake of Thine immaculate and heavenly gifts." (Prayers of Thanksgiving after Holy Communion, www.ocf.org/OrthodoxPage/prayers). God's infinite blessings and mercy are also illustrated by the feast metaphor, again of Biblical origins. Those who act according to God's commands are invited to the feast and they enjoy the wealth of God's infinite love and mercy: "the holy feast of the Mother of God" (Triodion, Sunday of the Publican and Pharisee, Vespers, www.ocf.org/OrthodoxPage/prayers/triodion); "the voice of those who feast is unceasing" (Morning Prayers, www.ocf.org/OrthodoxPage/prayers); "I will come rejoicing in the feast." (Triodion, Sunday of the Publican and Pharisee, Vespers, www.ocf.org/OrthodoxPage/prayers/triodion). The feasting metaphor brings in the connotations of wealth, abundance, joy, which are all associated with heaven and the reward God is preparing for the just.

The Biblical metaphor of the kingdom of God is another commonplace in the Orthodox prayer: "Do not cast me out of the kingdom" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "Deprive us not of Your heavenly Kingdom." (Various Prayers after Meals, www.ocf.org/OrthodoxPage/prayers); "Count us worthy to receive your kingdom" (Triodion, Cheesefare Week, Saturday Matins, www.ocf.org/OrthodoxPage/prayers/triodion). The kingdom of God is heaven, the final destination that all Christians strive to reach. Christ is often portrayed as a king, while Virgin Mary is the Queen.

Christ is also pictured as the lamb, as He sacrificed himself for the human race, and the shepherd, as He takes care of His flock of believers. There are many cases when the addresser uses series of metaphors to characterize divinity in an attempt to render cataphatically the complex nature of God or the many virtues of Virgin Mary: "Sovereign Lady, you are the hope and refuge of Christians,/ The unassailable wall, and the haven untouched by storms." (Triodion, Lenten Troparia at the Hours, *ibidem*); "Rejoice, o Lady!/ The protection, intercession and salvation of our souls!" (Triodion, Sunday of the Prodigal Son, Matins, *ibidem*); "Rejoice, Theotokos, Maiden of many names:/ tabernacle, vessel of manna and table,/ candlestick that bears the Light;/ the burning bush, and the mountain

overshadowed by God!" (Triodion, First Week of Lent, Friday Matins, *ibidem*). The metaphors make reference to the symbolistics of the Holy Virgin for the Christians as a loving mother who prays for them and offers protection, as a receptacle of holiness (tabernacle, vessel of manna and table) as well as to the fact that she gave birth to God (candlestick that bears the Light, the burning bush, and the mountain overshadowed by God).

The analysis of the figurative language used in prayers has revealed a highly metaphorical discourse that tries to render abstract concepts by means of concrete terms. The metaphors are structured on the opposition good-evil, sins – virtues, heaven – hell, and they are quite varied, since they are used in order to dwell on the multiple facets and angles of complex notions and realities. Many of them are based on the Biblical discourse or have Biblical influences.

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ON TRANSLATION ERRORS

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Abstract: The paper focuses on some of the errors that second and third year students made while translating individual sentences, parts of articles or literary fragments in their semestrial exam paper and attempts at classifying them according to a series of criteria.
Key-words: false friends, translation error, word-for-word translation

The purpose of translating is to make a text available to a wider range of people regardless of the language they speak. However, working on a translation and perfecting its final version requires more elaborate knowledge about the process of rendering various constructions into another language, finding equivalents, if there are any, and interpreting unusual phrases, which sometimes are not to be found in dictionaries.

The quality of translations seems to be deficient, especially if in the subtitles of recent movies, shows, etc. On the one hand, there is a tendency of transferring individual words or constructions mainly from English into Romanian, leading to the emergence of obscure neologisms, whose meaning cannot be grasped by most people and sometimes, even by those mastering the common bulk of English lexemes. On the other hand, translators do not pay sufficient attention to either meaning or register. Examples can be provided by movies like *Pink Panther* (2006), directed by Shawn Levy, where the sentence 'Clouseau *generated* many stories…' is translated as 'Clouseau *a generat* multe poveşti…', instead of 'Clouseau *a fost subiectul* multor poveşti…' or '*S-au spus* multe poveşti despre Clouseau…'. In this case the translator disregards the context imposed by the word 'a genera' in Romanian and produces a sentence which sounds unnatural in Romanian.

In the film *The Departed* (2006), directed by Martin Scorsese, the adverb '*allegedly*' is translated as '*legal*', '*legitim*' (i.e. 'legal', 'legitimate') instead of '*se presupune*' (i.e. 'supposedly') or '*play* me now!' translated as '*sună*-mă acum!' (i.e. 'call me now!') instead of '*ascultă*-mă acum!', since it was referring to a cassette. In the MTV show *Why Can't I Be Like You?* (10th of April 2007), the interrogation 'Can I *swing* like you?' is translated as 'Pot *să dansez* ca tine?' (i.e. 'Can I dance like you?') making a wrong connection to the dance called 'swing' and ignoring the baseball context. The sentence should have been translated with 'Pot să joc baseball ca tine?', as the word 'swing' refers to the swing of the bat.

These are translations made by professional translators who should have known more about the array of factors which have to be taken into

account when working on a translation. However, this paper does not focus on errors made in translations done by professional translators, but on those done by several groups of second year students in Applied Modern Languages and fourth year students of English. The second year students had to work on fifteen individual sentences, while the fourth year students translated an English literary text and a fragment taken from a Romanian magazine. The mistakes they made fall into seven categories:

1. word-for-word translation errors
2. lexical errors
3. grammatical errors
4. contextual errors
5. style errors

According to Mona Baker (1992: 13), 'The propositional meaning of a word or an utterance, arises from the relation between it and what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs'. Thus, there is a strong connection in our minds between the signifier and the signified, although Ferdinand de Saussure pointed out that this is arbitrary. A problem ensues when this relation is violated across languages because of lack of attention, skill or proper knowledge needed in order to do a good translation.

1. Word-for-Word Translation Errors

'Word-for-word translation transfers SL grammar and word order, as well as the primary meanings of all the SL words, into the translation and it is normally effective only for brief simple neutral sentences' (Newmark, 1995: 69). Students seem to have made many such errors, which could have been avoided if a final check of the Romanian version had been made.

For example:

- 'to brag *about* everything' = 'să se laude *despre* tot', instead of 'să se laude *cu* tot'
- '… his father rested quietly *in the country* with Evie' = 'tatăl său se odihnea liniştit *în ţară* cu Evie', instead of '*la ţară*'
- '*the news item* announcing the verdict' = '*noutăţile* care anunţau verdictul' instead of '*ştirea* care anunţa verdictul'
- '*the word spread*' = '*cuvântul se împrăştia*', instead of '*s-a dus vestea, vorba*'
- '*to turn his loan to good account*' = '*cu scopul de a-i transforma împrumutul într-un cont bun*', instead of '*de a-i fructifica împrumutul*'.

In the translation from Romanian into English, the case of misused word-for-word translation is not that frequent. It usually appears when the

equivalent of expressions commonly used in Romanian are not known in the English language.

For example:

- 'Pleacă *în zori'* = 'He leaves *in* dawn', instead of '*at* dawn'
- 'Mi-a trântit uşa *în nas'* = 'He slammed the door *in my nose'*, instead of '*in my face'*.

2. Lexical Errors

Students prove to have poor knowledge of both English and Romanian when they do translations. They tend to misinterpret the text and disregard the search for synonyms in the original language (SL) so that they are unable to simply it for translation purposes and end up with unfortunate solutions. As Newmark (1988: 31) very well points out, one may wish to choose a form of componential analysis instead of synonymy as 'a provisional translation procedure, particularly if the lexical unit is a key-word or is important in the context.' He further suggests that synonymy should be used in the case of 'peripheral' lexemes which are not directly related to the main argument of the text.

As students generally ignore both componential analysis and synonymy related to the SL, surprisingly bad translations are given to some simple sentences. This proves the gradual, paradoxical loss of interest in the mastering of an important foreign language, despite the fact that we have recently joined the European Union.

For example:

- 'Bill was still *shaken* to talk…' = 'Bill era încă *prea ameţit* ca să vorbească' (i.e. 'too dizzy'), 'Bill *tremura prea tare* ca să poată vorbi' (i.e. 'was trembling too much'), 'Bill a fost *prea stresat* ca să poată vorbi' (i.e. 'under too much pressure'), instead of 'Bill era încă *prea zguduit* ca să poată vorbi'
- 'there were tears in his own eyes, as he *hung up* the phone' = 'şi el însuşi avea lacrimi în ochi când *a ridicat* receptorul' (i.e. 'picked up') instead of 'şi el avea lacrimi în ochi când *a pus* receptorul în furcă'
- 'he wasn't *bitter* about it' = '*nu se dădea în vânt* după ea' (i.e. 'he wasn't crazy about it') instead of 'nu era *amărât* din această cauză'
- 'he was *relieved'* = 'a fost *eliberat'* (i.e. 'released'), 'era *zăpăcit'* (i.e. 'scattered-brained'), instead of '*s-a simţit uşurat'*
- 'They called Mell from *downstairs'* = 'L-au chemat pe Mell de la *etajul de jos'* (i.e. 'the floor downstairs'), instead of '*parter'*
- 'He was *outraged* that…' = 'Era *controversat* de faptul că…' (i.e. 'controversial'), instead of '*revoltat'*
- '*the furnished flat'* = '*un bloc renovat'* (i.e. 'a renovated block'), 'apartamentul *aranjat'* (i.e. 'the tidied-up apartment'), instead of '*apartamentul mobilat'*, etc.

The translation from Romanian into English proves the 'creative' ability that students possess in constructing new expressions in English based on the patterns furnished by other English words, expressions or collocations that they already know. Sometimes they show their poor knowledge of Romanian as well.

For example:

- '*în mod miraculos*' = '*by miracle*', instead of '*miraculously*'
- '*se înscriu în acest tipar*' = '*fulfil this typology*', instead of '*fit this pattern*'
- '*ne încărcăm bateriile*' = '*we try to achieve new energies*', '*we load ourselves*', instead of '*we recharge our batteries*'
- '*puţină blazare*' = 'little *disposition*', 'little *offence*', instead of 'little *indifference*'
- '*merg până la a-l transforma în realitate*' = '*end up making it sound real*', instead of '*go as far as turning it into reality*'
- '*brazi*' = '*pine* trees', instead of '*fir* trees'
- '*căşti*' = '*phoneheads*', instead of '*headphones*'
- '*turmă* de oi' = '*herd* of sheeps', '*crowd* of sheeps', instead of '*flock* of sheep'
- '*i-a închis* uşa în nas' = '*snapped* the door in his face', instead of '*shut* the door in his face'
- '*farmacist*' = '*drugman*', '*drugger*', '*farm boy*', instead of '*pharmacist*', '*chemist*', '*druggist*'

The failure to recognise false friends in both Romanian and English is a common mistake students make, especially if not accustomed to verifying their translations or trying to get the core of the matter in the original language first. False friends are terms which they usually render correctly if they have learnt about them previously. If not, they run the risk of inventing new words in English.

For example:

- translations from English into Romanian:

- 'he could not have *observed* the rules' = 'ar fi putut să nu *observe* regulile' (i.e. 'notice'), instead of 'nu putea *să respecte* regulile'
- '*motor*' = '*motor*' (i.e. 'motorbike'), instead of '*maşină*'

- translations from Romanian into English:

- 'a-ţi exprima *sensibilitatea*' = 'to express your *sensibility*', instead of '*sensitivity*'
- 'oricând ne-am feri *să o recunoaştem*' = 'as much as we pretend *not to recognise it*', instead of 'as much as we fail *to admit it*'
- '*traducere* modernă' = 'modern *traduction*', instead of 'modern *translation*'
- 'difficultatea stabilirii *diagnosticului*' = 'the difficulty of establishing *the diagnostic*', instead of 'the difficulty of setting *the diagnosis*', etc.

3. Grammatical Errors

Although most mistakes are lexical and not grammatical as Newmark (1995: 32) points out, most grammar mistakes concern the wrong translation of the verb, as no attention is paid to the original sentence or to the grammatical rules of English or Romanian. There are also cases when the adjective-noun agreement is ignored or when the wrong part of speech is used in order to render a particular meaning.

For example:

- translations from English into Romanian:
- 'He *had* never *been* certain…' = 'Nu *a fost* niciodată sigur' (i.e. 'was'), instead of 'Nu *fusese* niciodată sigur'
- 'He *had told* Gaby *to have* Bill *call* him' = '*I-a zis* lui Gaby *să-l sune* pe Bill', instead of '*Îi spusese* lui Gaby *să-i transmită* lui Bill *să-l sune*'

- translations from Romanian into English:
- '*lentoare generală*' = '*quietly period*', '*general slowlyness*' instead of '*quiet period*', '*general slowness*'
- '*în vremurile noastre*' = '*this days*', instead of '*these days*'

4. Contextual Errors

In many cases, students get so caught up in the attempt of giving an exquisite variant of a sentence or text into another language, that they no longer pay attention to the linguistic, referential, cultural and personal context which condition the words (cf. Newmark 1995: 193). If context is disregarded, then the translation is faulty most of the times. Words are misinterpreted and meaning is distorted.

For example:

- 'They *called* Mell from downstairs' = 'L-*au chemat* pe Mell de jos' (i.e. 'They *shouted* at Mell *to attract his attention*'), instead of 'L-*au sunat* pe Mell de jos' (failure to make a connection between the verb and 'he hung up the *phone*', which appears earlier in the text)
- 'He came down in his *motor*' = 'Venea cu *motorul, motocicleta, motoreta*' (i.e. '*motorbike*', instead of '*maşina*' (failure to make the connection with 'his father would purchase such an expensive make of *car*')

5. Style Errors

The use of the wrong register in translation proves the insensitivity of the translator to the manner in which the text was formulated. Most of the times there is a tendency to use informal, everyday words instead of formal or neutral ones. Most mistakes were made when translating from English into Romanian and not the other way around. For example: '*motor*' = '*motor*', instead of '*motocicletă*'.

There are other types of style mistakes, such as cacophony which students ignore and consequently fail to correct. For example: 'Bill was too shaken to talk to anyone' = 'Bill era prea zguduit să vorbeas*că cu* cineva', instead of 'Bill era prea zguduit ca să poată vorbi cu cineva'.

Conclusions

Most translation errors were made because of insufficient practice, lack of access to dictionaries in order to look for common words or expressions, which emphasises their poor vocabulary, and little interest in the manner in which the process of translation must develop. Students proved to have selected their equivalents randomly or ignored to reread what they had translated, thus avoiding to refine their translations.

Even though when doing a translation, as Newmark (1988: 31) stated, paraphrasing is even worse than synonymy, as it is the ruin of accurate translation, as far as the translation techniques are concerned, the use of paraphrasing is generally successful as there are no cases where errors occur in paraphrasing. This proves that it is a method used by students that have good knowledge of English and that wish to show their creativity.

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EXPRESSING EMOTIONS IN ELECTRONIC CHATTING

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Abstract: *The paper investigates how electronic environment influences communication and nonverbal behaviour of chatters in the domain of emotions, as well as what topics trigger positive or negative behaviour emotion-wise. The analysis conducted on a corpus of 100 printed pages of English and Serbian chatting reveals what topics are cross-cultural and also what topics are culture-specific and why.*
Key-words*: chat, emoticon, emotion*

Internet Relay Chatting is a relatively new form of communication, lying between spoken and written language, which means that communication takes place in a conversation-like written environment. Since participants use only the keyboard and the computer screen to communicate, it can be said that they have restricted communication resources at their disposal. In addition to this absence of face-to-face contact, another important feature is that this is synchronous communication in real time. All these factors affect the ways and manner of expressing emotions, so the participants feel limited and they use what is at their disposal (keyboard and screen) to convey more than the medium technically allows. The keyboard is exploited to the maximum, which results in a very innovative and creative language variety. Some of its main features are creative ways of writing words, the use of punctuation marks with a lot of contextual meaning and simple and complex pictures made of only ASCII code signs used to schematically depict facial expressions, i.e. emoticons.

The data used in research for this paper consists of 6000 utterances in English and 6000 utterances in Serbian collected from 4 chatrooms in English and 5 in Serbian during the summer of 2002. The analysis focuses on several points important for the stance taken in this paper: the use of emoticons, punctuation marks and the contexts in which they are used, as well as the range of utterances which are emotionally charged, all aiming at showing the range of verbal and non-verbal devices used here. The contrastive aspect of the analysis attempts to determine if the linguistic devices used in the two languages are the same, similar or different, and to what extent.

The paper answers several questions important for the study of emotions in language: what are emotionally charged topics, are they language specific, i.e. culturally conditioned, how are positive and negative emotions expressed, how seriously are they taken in electronic chatting, is

there a connection between emotions in language and the use of emoticons and does the chatters' linguistic behaviour have any consequences?

Oatley and Jenkins (2003: 96) claim that emotions are caused by a conscious or unconscious evaluation of an event as significant for achieving an important goal, where positive emotions arise out of achieving the set goal, while negative ones are induced when achieving the set goal is hindered. The essence lies in a person's readiness to act and to make plans, which means that emotions are a special state of mind, sometimes accompanied or followed by physical changes or actions. All this leads to the conclusion that emotions link linguistic and non-linguistic content and context, so, consequently, non-verbal elements in any kind of linguistic analysis must be considered.

Emotions in Internet Relay Chat, as in any other communication situation, usually stem either from the current topic of conversation or from the relationship between the participants. The topic can cause a heated and passionate discussion during which participants take sides, defend their positions, support others or attack the opposing parties, but chatting can also bring a lot of humour, laughter and positive emotions, so it is not unusual that many friendships develop in this environment, as well as some cyber-romances.

The most general and frequent positive emotions can be grouped as affection, cooperation and acceptance, manifested through several quite general topics, which are in turn the sources of positive emotions. This is usually evidenced in the participants' good mood or in the humorous tone of the conversation. Example (1) brings one of the most common and recurrent situations in chatting – flirting. It seems that there are no age, gender or occupation boundaries which put limit on man's endless pursuit of love and acceptance, especially in an environment such as electronic chatting, where age, gender and occupation are neither important nor easily determinable.

(1)   * RowanDreams gropes all da manly type bunns
       <Canorous_Thaumaturgy> heheeh rowan
       <Canorous_Thaumaturgy> *is offended*
       * WolfShaman is evidently groped. hehehe
       <SultryDesire3> lol right pan
       <Canorous_Thaumaturgy> would rather you have groped the other side *G*
       * RowanDreams gropes Pan 2 more times
       <Canorous_Thaumaturgy> why thankey *G*
       <ResurrectedMage> lol
       <RowanDreams> thats not gropin territory Pan[iii]

A step beyond flirting is easily taken despite the fact that chatters do not know one another and after a short time they often engage in conversations laden with sexual insinuations (see 2).

(2) <N_a_T_a_S_A> mislim xxx sta ima u ovim bananicama
 <xxx_____nl> belo nesta
 <xxx_____nl> belo ble
 <N_a_T_a_S_A> fujjjjjjjjjjjjjjjjjjjj
 <xxx_____nl> hehhehee
 <TANGO-A> kako da zamislis zivot bez 'banana'
 <N_a_T_a_S_A> vise nikad banane necu jedsti
 <TANGO-A> dobro onda moze frape od banane...mozes da pijes
 <MAJA1> xxx sta si to pravio?
 <N_a_T_a_S_A> pitaj xxx on je napravio te krem bananice
 <N_a_T_a_S_A> ehhehe
 <xxx_____nl> staaaaaaaaa
 <xxx_____nl> heheheehe
 <N_a_T_a_S_A> ma bananice MAJO
 <xxx_____nl> banana krem
 <xxx_____nl> hehheehe
 <N_a_T_a_S_A> hehehehhe
 <MAJA1> natasa¸jesu dobre?

This absolute social equality and lack of apparent social markers which disclose true information about communicators result in other types of verbal behaviour, such as benevolent teasing (example 3) or outwitting others (example 4).

(3) <IDIJOT> imal koja glupa cura za chat?
(4) * Invader_Mirk pokes Maz in the eye
 * Maz_the_spaz accepts poke
 * Maz_the_spaz returns poke
 * Invader_Mirk runs in circles screaming
 * Maz_the_spaz laughs at Mirk

Like in real life, participants' age seems to be a source for teasing others and making puns, where older communicators want to show that age equals experience and wisdom, while younger ones try to play a joke on that (example 5). Other topics which cause positive emotions and atmosphere are puns regarding sexuality, bodily functions and chatters' looks.

(5) <Tom> Michelle how old are you ? :p
 <HotStuff> LOL
 <HotStuff> she's old Tom :P
 <Michelle1> old enough
 * Tom smacks himself
 <Michelle1> thnks sis
 <Tom> damn
 <rage> another geriatric in the room, tom
 <HotStuff> pleasure sis
 <Tom> everyone is old around here
 <Michelle1> lol

<Tom> rage how old are you?
<rage> oh <censored>
<Spectre> We not old Tom, your just young

It seems that the range of negative emotions is much wider and that they are more elaborately expressed. They extend from boredom and frustration, usually caused by some online circumstances (example 6) to sadness, which can have its origin both online and offline (example 7) and jealousy, normally based on relationships with other chatters (example 8), but the most frequent ones are anger and aggression, based on the stimuli in chatroom conversations (example 9).

(6)   <Romster> I hate it here moving as soon as I can aford too
        <Romster> fucked up australia rueral areas get shit internet service
        <Shania> yeh
        <Shania> im over whelmed with my conenction
        <Shania> its fuckn AWESOME
        <Siren> grr
        <Siren> i WANT cable!!
        <Siren> :(
        <Romster> grrr I wan t cable too
        <Romster> fucked up fucking rueral australia
        <Romster> I'm pissed
        <Romster> off
        <Romster> geez I'm ferious have to move just to get decent internet connection

(7)   * Tallest_Cat is sad
        * Fryloc hugs Cat
        <Fryloc> What's wrong?
        * Tallest_Cat hugs back
        <Tallest_Cat> just thinknig about stuff
        * Fryloc hugs Mali
        <Tallest_Cat> *thinking
        <Fryloc> What stuff?
        * Fryloc tries to comfort cat
        <Tallest_Cat> stuff stuff
        <Tallest_Cat> stuff about... stuff
        <Fryloc> ^_^
        <Fryloc> What kind of stuff?
        <Tallest_Cat> stuff dealing with boys

(8)   <PopeyTheUndead> Since you all love the tallest so much, here's a pic i drew.

(9)   <Michelle1> well you carry on with that attitude rage and ho's will be all u can get
        <Michelle1> well if the price is right yer
        <Michelle1> but at 20 i cant see u having much dosh
        * rage offers no reply.
        <Spectre> What do you call a real man other then the inflateable doll you keep in your closet dear Michelle1?
        <Mer|in> *Laughs* Ray
        <Michelle1> well ray if i had an inflatable doll i wouldnt be here now would i
        <rage> hmm
        <rage> we don't sell those here, michelle

<Spectre> Might Have worn it out dear
<Spectre> :D
<Michelle1> sure ray
<Michelle1> fine i can take a joke but thats pushed it to far
<Michelle1> im gone
<Michelle1> tell claire to remove me
<Spectre> Might need a replacement, I can offer you rage?
* Michelle1 has quit IRC

There are many causes of negative emotions, which are most frequently instigated by insults to intelligence, family members, gender (male/female bashing), region of the country (based on prejudice) or sexuality, or attacks on one's religion, nationality or language. In addition, the causes of negative emotions may be some minor things like rivalry among sports clubs, causing conflicts among fans or advertising in chatrooms which can be quite frustrating. While affection is about the cooperation and acceptance by other people, power and aggression are about controlling others, whether they want to be controlled or not (Oatley, Jenkins, 2003: 292-3). This causes emotions which change a person's position in the interpersonal geography and chatters act accordingly.

Although electronic messages must be interpreted without the aid of non-verbal cues (expressive vocal phenomena such as pitch, intensity, stress, tempo and volume, as well as body language), participants have found ways to transfer the non-verbal part of messages by using emoticons, repeating letters or punctuation marks, capitalizing words or even whole utterances (example 10).

(10)   <^Jordan^> deki nadji drugu :))
         <JANJA_beba> YETZOOOOOOOOOOOOOOOOOOOO
         <NaDrNdaNa> auuuu shta bilo na pikniku ??????

Positive emotions are generally manifested in the solidarity and equality among participants, in the use of such language which promotes fellowship and team spirit in chatrooms, with an extensive use of emoticons and other linguistic means used to transfer the non-verbal portion of language (laughter, giggling, facial expressions, movements of body) (example 11).

(11)   <^Jordan^> deki nadji drugu :))
         <^Jordan^> ova je moja
         <^Jordan^> si cuo :P
         <^Jordan^> hehehehe
         <NaDrNdaNa> ko bre Jordan?
         <NaDrNdaNa> hehehee
         <DekiPariz> klinjo cuti tu tvoja !:)
         <^Jordan^> ti ti tiii
         <^Jordan^> :)))
         <^Jordan^> moja moja

<DekiPariz> NaD,daj ohladi klinca,reci mu da ne masta :)
<NaDrNdaNa> hehehee jao
<NaDrNdaNa> eh pa mene mama uchila da budem fina
<DekiPariz> opa opa
<^Jordan^> hehehehehe

Interestingly, the situations which are marked by negative emotions are almost devoid of emoticons, but have a portion of capitalized utterances (the equivalent of loud speech or even yelling) and an extensive use of repeated punctuation marks, which contributes to the intensity of message and conveyed emotions (example 12).

(12)   <Job_Vukovar> VUKOVAR IS CROATIAN!!!!
          <Job_Vukovar> SRBIJA = Gay land

Negative emotions have two degrees of intensity: lower, caused by boredom, sadness, jealousy or irritation, and higher, grounded on anger or aggression. The lower degree emotions are usually caused by fairly insignificant factors and participants exaggerate in expressing them, whereas the higher degree emotions are usually taken more seriously and are expressed through the discourse more widely known as hate speech.

The seriousness of emotions is greatly connected with the degree of intensity of emotions. This research has shown that positive emotions and lower degree negative emotions are usually exaggerated and perceived as such, i.e. they are given little weight by other people. The reasons behind this are that the exaggeration is mainly directed at attracting the attention of other participants, this also being a motivation for other types of linguistic behaviour, such as shouting, sudden changes of topic, etc. On the other hand, higher degree negative emotions (anger, aggression) are perceived with more seriousness since they immediately trigger the division US/THEM, which seems to be part of the human biological heritage (example 13).

(13)   <Job_Vukovar> lets go to kill chetniks
          <Job_Vukovar> Graet Serbia ha ha ha ha ha ha... Never..... Vukovar!!!!!!
          <Job_Vukovar> Vukovar!!!!   serbians lost
          <Croat> Otisla "Velika Srbija" u proslost, otisla u Haag s Milosevicem!!!
          <HaryPoter> CROATIA SA FRANJOM POD ZEMLJU !!!!!

  <Job_Vukovar> Mladic and Karadzic are gays!!!! they love croatian and muslim soldiers... ha ha   gays as all serbians!!!
          <CrAzY_SeRb> alo vi sto imate op koji ku,rac ove ustase rade ovdje izbacuj gamad to nisu ljudi kevu im je,bem to su go,vna
          <MINISTAR> Job_Vukovar sta ti imas protiv Karadzica i Mladica
          <L-E-L-A_18> toooooooooo crazy serb
          <MINISTAR> Job_Vukovar sta ti trazis na srpskom catu

Hate speech, defined by Bugarski (2000: 131) as a particularly violent form of invective, a verbal expression of hatred, chauvinism, xenophobia, racism and other negative collective feelings, implies that there

are always two well-defined and sharply delimited groups: US (good, progressive, peace-loving, endangered, etc.) and THEM (evil, backward, aggressive, menacing, etc.). The emotions of anger and aggression are caused by an interpersonal conflict, which means that people are programmed to be aggressive when defending their territory. In the electronic environment these violent exchanges are called FLAMING or FLAME WARS (Dery, 1994: 2). The authors of messages are sometimes anonymous and often complete strangers, a situation which allows people to be much more direct, intense and aggressive in what they say, knowing there can be no real consequence or punishment for their behaviour (example 14, but also see example 13).

(14)   <Jesus_Loves_you> Guest doing other languages, figures. Most of them don't even have the intelligence too make their own nick.
<God> Jesus_Loves_you, lots of them are probably smarter than you are.
<Jesus_Loves_you> Yeah, right. If you can't even change ya nick, shows limited intelligence.
<Guest83203> Jesus loves you needs his shit pushed in
<God> Jesus_Loves_you, some Guests have master degrees.
<God> Jesus_Loves_you, some Guests graduated from high scool, college
<Jesus_Loves_you> Master Degrees in stupidy... most likely.
<Si|ent-P|_aY> ALL U FOOLS ARE GAY SHUTT UP NOW
<God> Jesus_Loves_you, small minded brat :P
<Jesus_Loves_you> Hey, I've done 9 years of college.

<Jesus_Loves_you> Hey, know enough too use the more common langage on a internet channel.

<God> Jesus_Loves_you, you are a Guest. you have the identd and real name "Guest". are you not smart enough to change THAT or just like to criticize others ur not the sharpest knife in the drawer urself.

<Guest83203> Jesus loves you, dude, you need to stop imposing your self onto others and read the bible
<Jesus_Loves_you> Do I impose myself... Or do you others impose your different languages on me?

Research has proven that culturally conditioned and language specific topics are usually much more elaborate in the realm of negative emotions. Chatting texts in English show that there are two main sources of aggressive behaviour and verbal expression, those being nationality (Americans – Hispano-Americans) and sexuality (attacking homosexuals). In Serbian the main sources seems to be nationality (Serbs – Croats – Muslims), language (Eastern and Western variants of the language spoken in the areas of ex-Yugoslavia), advertising and sports clubs. Both languages extensively use emoticons in conversations ample with positive emotions, while negative and violent exchanges are marked by the absence of emoticons and by using capitalization and repeated punctuation marks. In

order to achieve the effect of irritating others, some chatters deliberately repeat insulting and aggressive messages many times, even after the effect has been achieved, thus wanting to show that they are in control of the situation and of other people's feelings.

Concluding remarks will offer the answer to the last question posed in this paper regarding the consequences of chatters' linguistic behaviour. As for negative behaviour, it is not generally sanctioned in chat rooms, because the operators (people in charge of maintaining chat rooms) believe in the right of all to speak their mind and state their point of view. The only instances when abusive chatters are kicked out of chat rooms are when they explicitly use swearwords, but this happens more often because of the automatic scripts attached to the chat room in question, than because of the operators' interventions. As for positive behaviour, it has its rewards. Certain chat rooms can form virtual communities, which later play the role of support and help for members of the community, where relationships among people can grow into something more than just an online friendship, with many cases of real-life romances and maybe even marriages. All in all, it seems that even in a medium devoid of any true face-to-face contact human nature manages to find ways to establish an emotional connection, whether good or bad.

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DOES ENGLISH ALSO BORROW OR ONLY LEND?

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Abstract: *It is well-known that English has been a dominant language, a source for borrowing for other languages. However, it is also at the receiving end: the Oxford English Dictionary lists more than 600 words of French origin used by English speakers in the 20th century. A questionnaire based on a representative sample reveals how these items are adapted to English.*
Key-words*: borrowing, Mann-Whitney test, phonetics, T-test*

1. Introduction

The contact between different languages, and the changes thus coming about are an outstandingly stimulating field of linguistic research. The aim of my paper is to analyse how French lexical elements are adapted in English. The discussion is restricted to 20th-century examples only, as this seems to be a relatively unexplored area of research.

After a brief introduction on the present-day influence of English, an overview of the history of French lexical elements in English and the data gathered from the 20th century are presented. The main hypothesis proposed is that about 60-70% of the words examined have not assimilated in the English language (MacArthur, 1992: 409). A questionnaire was compiled to justify the above hypothesis. The evaluation of the data is carried out with the help of diagrams and appropriate statistical tests. As a next step, the degree of linguistic assimilation is taken into consideration by examining the changes taking place at the levels of spelling, phonetics, morphology, syntax and semantics. The analysis raises further questions to be answered with the help of the empirical data gathered.

2. The influence of English in the 20th century

There is no denying the fact that English has achieved the status of a world language by today. It has become a generally accepted means of communication in many fields, predominantly in information technology, business, the internet, sciences, as well as diplomacy. Crystal argues that "the British Empire may be in full retreat with the handover of Hong Kong. But form Bengal to Belize and Las Vegas to Lahore, the language of the sceptred isle is rapidly becoming the first global lingua franca." (Crystal, 1997: 1). Apart from the fact that English is estimated to be spoken by approximately one billion people around the world, it is worth noting that elements of its vocabulary have infiltrated several other languages, among them French. The volume of this phenomenon is illustrated by the following

statement from Flaitz: „The 1981 edition of the Dictionnaire des anglicismes lists 2260 English words in French in current use. It constitutes 2.5% of the total number of words in the French vocabulary." (Flaitz, 1988: 60) In spite of this predominance, the present paper will show that English is not only a donor language, but also a recipient one.

3. Theoretical and historical background

When examining borrowings from one language to another, one needs to differentiate various degrees of assimilation. There is a three-word system to designate these stages. (MacArthur, 1992: 623) *Gastwort* ('guest-word') refers to an unassimilated borrowing that is not widely used, it keeps its pronunciation, spelling, its grammar and meaning; for example *travaux préparatoires*. A *Fremdwort* ('foreign word') has been adapted into the native language with a stable spelling and pronunciation, or all or part of it has been translated into a native equivalent, for example *laissez-passer*. The third category shows the greatest amount of assimilation. It is the category of *Lehnwort* ('loan word') proper. „It has become indistinguishable from the rest of the lexicon and is open to normal rules of word use and word formation" (MacArthur, 1992: 623). An example from the examined word stock is *camouflage*. One needs to define two more categories in relation to borrowings, namely loan blends and loan translations. A loan blend is a form that combines a foreign loan with a native form, for example *speakerine*, whereas a loan translation or calque is a compound or complex loan, parts of which are analysed by speakers (of the borrowing language) and replaced by similar native forms (MacArthur, 1992: 623), for example *tiers monde – Thirld World*.

It is also important to examine what kind of elements can be borrowed. According to Lass, there is no absolute constraint on what can and cannot be borrowed, and he agrees with Campbell in stating that given enough time and intensive contact, almost anything can be borrowed (Lass, 1997: 189). Nevertheless, some items are more probable to be borrowed than others. On the basis of this, Lass sets up a hierarchy of borrowability, with nouns as the most and prepositions as the least probable to be borrowed: {Noun > Adjective> Verb> Adverb> Preposition} (Lass, 1997: 190). This hierarchy is justified by the data gathered in the present research.

The historical overview of French elements in English shows that the highest number of French words was received by English between 1250 and 1400, when English began to supersede French as the official language 200 years after the Norman conquest (Baugh, Cable, 1993: 174). As the majority of studies on French loans cover the period from the arrival of the Normans to 1900, it is worth examining the 20th century as well.

4. The experiment

There are sometimes contradictory data concerning the number of French words taken over by English in the 20th century. Bliss's *Dictionary of Foreign Words and Phrases in Current English* lists 1103, whereas the *Oxford English Dictionary* enumerates 673. The latter is given priority in the present research. The words examined were categorized according to their meaning. The categories set up were: arts, sciences, society, history, gastronomy, fashion, sports, products and calques.

In order to examine the degree of adaptation the lexical elements have undergone, a questionnaire was compiled. Its aim was to try to measure the degree of familiarity of the words in question among native speakers of English. Two hypotheses were examined. Hypothesis 1: 60-70% of the French words that entered English in the 20th century have not assimilated. Hypothesis 2: the chance for the assimilation of simple nouns is greater than that of other word categories (Lass, 1997: 190). When the test was compiled, each semantic category was proportionally represented, and the elements were chosen randomly. As a result, 52 words were selected, which gave a representative sample of the 673 elements considered as 20th-century borrowings by the *Oxford English Dictionary*.

The informants who answered the survey were all native speakers of English (only British English). They were by gender: 7 males, 13 females, according to age: the youngest was 18 years old, the oldest was 62, and their age average was 36. They were of various professions, their educational background ranged from baccalaureate to PhD degree. As to their French competence, the ratio was ideal as ten of them had no or insignificant competence in French, and ten of them had good command of that language.

As the aim of the test was to examine familiarity with the lexical elements in question, their categorization was assisted by the following scale: 1. absolutely familiar, 2. relatively familiar 3. somewhat familiar, 4. not familiar, 5. never heard. Words were provided in a context in order to facilitate their interpretation.

5. Results and evaluation

The analysis tried to justify or reject the original hypotheses with the help of diagrams and statistical tests based on the responses gathered. Of the 52 lexical elements, theones that were marked unfamiliar by at least half of the informants can be considered the most unfamiliar, for example, *pot-et-fleur*, *nuée ardente*, *higlif*, *belle laide*, etc., and the most familiar ones are those marked as known by more than half of the respondents, for example, *femme fatale*, *courgette*, *quiche*, etc.

We can consider the main hypothesis, – whereby 60-70% of the French words taken over in the 20th century are not assimilated in the recipient language – justified on the basis of the data collected, as informants marked 23,07% of the words as absolutely familiar, and 26,92% of the words as familiar (absolutely and relatively familiar counted together). Figure 1 illustrates how familiar certain words were considered to be. Axis x shows the number of informants, axis y the number of words. Therefore, the graphs present the ratio of absolutely, relatively, somewhat, and not familiar words, as well as those the informants had never heard of. The latter are more salient than the others.
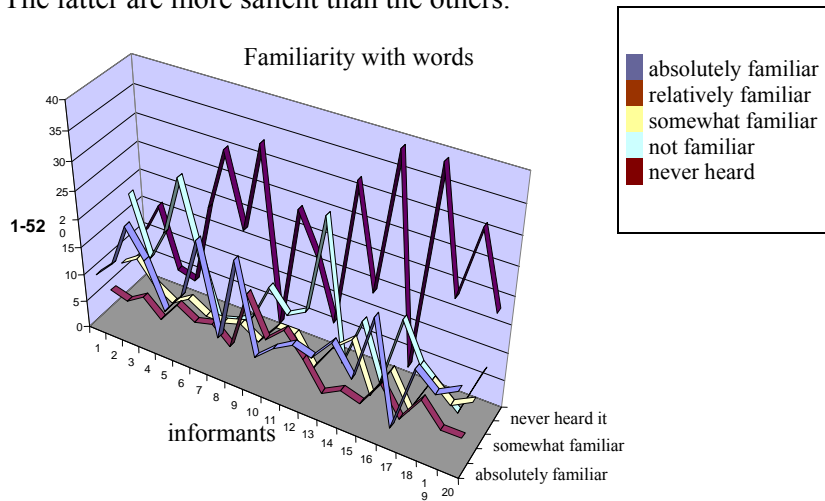
Figure 1: Informants' familiarity with words

This means that approximately 70% of the words in question are not commonly used in the recipient language, they are mainly specialized words not known to speakers who are not experts of the given field.

Concerning the second hypothesis, namely that the chance for the assimilation of simple nouns is greater than that of other word categories, the following two statistical tests were applied: Mann-Whitney test and T-

test. The Mann-Whitney test is used to compare by grade two independent samples from the point of view of their size. The 52 words were divided into two categories: simple nouns and everything else (N1=24, N2=28). Thus the hypothesis is: Sample P1 is stochastically smaller than sample P2. The hypothesis can be accepted at a significance level of 0,05 if z < -1,645. Counting with the averages informants supplied, the result of the Mann-Whitney test is: Z= -1,745 (Vargha, 2000: 259), hence the second hypothesis was verified.

Another statistical test, namely paired T-test, was used to show that informants can learn simple nouns more easily. With the help of this test, two related samples can be compared. It takes the difference between two measured values as its base, therefore it is more apt to detect smaller differences. The averages for nouns and other categories were examined. The results of the test: (t (the value counted by the statistical test): -10,183, df (degree of freedom): 19, Significance: ,001, thus our hypothesis is verified (Vargha, 2000: 231).

6. Different levels of adaptation

In order to get a comprehensive view on the adaptation of words, one needs to analyse the changes at various levels of linguistics (Csapó, 1971: 10). First, the level of the orthography is taken into consideration, that is, the types of changes the spelling of a word goes through. If the original French spelling is retained, for example, with foreign accents (*déraciné*), the word shows no sign of adaptation at this level. However, if it occurs with alternating spelling, that is, in one context it appears with the original accents and in another without them, (*grège, grege*), it is being assimilated. If the word appears without the foreign accent everywhere, or the word-final *e*, typical of French, is omitted, we can state that assimilation has begun (*cubism*).

At the level of phonetics, the changes in pronunciation are examined. The following phenomena have been observed during the analysis of the 52 words of the questionnaire. Epenthesis has been detected in the case of the word *cubism,* as the sound [j] is inserted in the English pronunciation, which is ["kju:bizəm] instead of the original French [kybism]; stress shift in the case of *montage* ['mQnta;Z] *clementine* ['klEm@nti;n, -taIn], as instead of the word-final French stress, the words are stressed on the first syllables. Diphthongization can be observed in *tournette* [tUə'nEt] and *courgette* [kUə'ZEt], and the alternation between the foreign and assimilating pronunciation in the case of *femme fatale* [fam fatal], [fæmfə'ta:l], *étatisme* [eI"t&tIzm / eI"tAtIzm].

At the level of morphology, the following phenomena are to be taken into consideration. As mentioned earlier, English has borrowed nouns mainly, however, there are certain interesting exceptions. The word *grège* is an adjective, the blend version of *gris* and *beige*. The alternating use of the plural mark is also an indicator of the degree of assimilation: the plural of *femme fatale* is sometimes *femmes fatales,* in other cases *femmes fatale,* and still in others *femme fatales*. The word *déraciné* refers to a group of people, thus it should be used with the definite article *the déraciné*, however, the version *déracinés* can also be found. The plural of *son et lumière* (sound and light) is indicated as *son et lumière performances*. The expression *tour en l'air* used in ballet is pluralized as an unanalysed chunk, *tour en l'airs*. The word *quiche* denotes a type of food, which usually has no plural. However, if one is to refer to its different types, or ways of making it, it can be pluralized as *quiches*. As the infinitive is present twice in the following expression, we can suppose that it is still foreign to its English users: *a mask to épater les bourgeois* (the French *épater* is an infinitive). Complete assimilation occurs if a word undergoes conversion: for example, *camouflage* was borrowed as a noun, but it is already used as a regular verb as well. The expression *toot sweet* can be accounted for as folk etymology, though it is not different in meaning from its French original, *tout suite*, which is an adverb of time meaning 'immediately'; there is a significant difference with respect to their form. It seems quite obvious that English speakers must have identified the expression with a word that is meaningful to them and sounds similar, thus *suite* became *sweet*. If a lexical element appears in a *the...the* structure, it is also a sign of assimilation in the recipient language, for example, *the tooter the sweeter*.

When examining changes at the morpho-syntactic level, one needs to account for the following phenomena. The expression *son et lumière,* which has a noun + noun structure, is also used in English as a modifier: *son et lumière performances*. *Glissé*, originally an adjective can act as a noun if used instead of the full expression *pas glissé*. Not only words, but groups of words or expressions can be borrowed as well, for example *épater les bourgeois* (infinitive + noun); *prêt-à-porter* (adjective + infinitive). The adverb *jusqu'au bout* ('until the end') was admitted from French, and its assimilation in English is reflected by the occurrence of its derivatives: *jusqu'auboutism(e), jusqu'auboutist(e)*.

At the level of semantics, one can notice the following changes. *Ville lumière* (the city of light) originally denoted Paris only, but its meaning broadened over time. Some words were borrowed with a concrete meaning, but later on they were used figuratively as well, which is also a proof of assimilation in the recipient language. For example, the concrete meaning of

the word *jusqu'au bout* is (to fight) until the final victory, which originates from the First World War, and now it means to fight to the finish, to the very end in its figurative sense. There are some words used for stylistic reasons only, for example *médaillon*, which has a proper English equivalent. Metaphorical aspects are also to be mentioned: sometimes a word first denotes a utensil, then it also refers to the contents of the utensil, for example *cassoulet* ('stew pan', hence a 'ragout') (Csapó, 1971: 35).

7. An example

When analysing the adaptation of particular words, all the above-mentioned levels are to be taken into consideration. Let us see an example. The word *camouflage* shows no change in spelling, but it does so in pronunciation: originally it was [kamuflaZ], stressed finally, and according to the *Oxford English Dictionary*, it became ["k&m@flA;Z] in English. A stress shift too place as well as a modification of the first syllable, where as an open [&] sound is used in place of the French [a]. At the level of morphology, the following aspects are to be accounted for: the word was borrowed as a noun, but it underwent conversion in English, and is also used as a regular verb, whose past form is *camouflaged*. As for semantics, the word was originally borrowed in its concrete sense, but by now it is also used figuratively. It meant the disguising of any objects in the First World War, and then the disguise itself. Figuratively it is disguise in behaviour.

8. Conclusion

The present paper gives a brief account of the assimilation of a chosen number of French words borrowed by English in the 20th century. The hypothesis whereby approximately 60-70% of the recent borrowings have not been assimilated in English yet was posed, and with the help of the data from a questionnaire complied, it was verified. Statistical tests (Mann-Whitney, T-test) were used to prove the second hypothesis, according to which simple nouns have a greater chance for assimilation. Examples were taken to demonstrate the changes taking place due to the process of adaptation at the levels of spelling, phonetics, morphology, morpho-syntax, and semantics. One example from the survey was detailed. The analysis raises further questions, like why the majority of the words have not been adapted to English; what ways there are to track changes of pronunciation; etc. Further empirical data need to be gathered to answer the above issues.

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JOHNSON'S *DICTIONARY*, CONVERSATION, RECONTEXTUALISATION AND ORGANISATION

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*Abstract: The paper attempts to discuss the way in which the conversational dimension emerges not only as a premise responsible for the creation of Samuel Johnson's **Dictionary** but also as one of its organizational principles. This "conversible structure" that brings together the strategies of lexicographic modernity, which are part of the ideal of ordering the world, is a direct reflection of the methodological distinctions between Johnson's **Dictionary** and previous eighteenth century lexicons.*
*Key-words: Johnson's **Dictionary**, Renaissance lexicon, lexicographic quotation*

1. Recontextualisation

The principle of illustrative quotations is what marks the departure of Samuel Johnson's 1755 *Dictionary* from the legacy of hard-word lexicons. While previous hard word lexicons such as Robert Cawdrey's sixteenth century *A Table Alphabetical* or Nathan Bailey's eighteenth century *Dictionarium Britannicum*, contented themselves with listing only the meaning of the words, without providing illustrative quotations and a hierarchy of meanings, Johnson's *Dictionary* is the first lexicon to combine all these strategies. In his *Preface*, Johnson insists upon the use of illustrative quotations as an attempt to reverse the operation of recontextualisation that the introduction of words in a dictionary presupposes. Thus, *the tract and tenor of the sentence*, as part of the original context the word is taken from, is a significant element in the lexicographic definition of meaning:

> It is not sufficient that a word is found, unless it be so combined as that its meaning is apparently determined by the *tract and tenor of the sentence*; such passages I have therefore chosen, and when it happened that any author gave a definition of a term, or such an explanation as is equivalent to a definition, I have placed his authority to supplement my own (Johnson, 1755).

The above passage emphasises once again the part played by recontextualisation as the main carrier of lexicographic modernity, where what finally guarantees an adequate representation is a combination of strategies and not the definition alone. Nigel Wood also points out the significance of the *tract and tenor* of the sentence in the process of determining meaning. According to Wood, it is probable that Johnson "may

have developed many of his definitions to help interpret his stock of favoured quotations in some sort of semantic dialogue" (Wood, 1988: 127).

It is this "dialogic" dimension of Johnson's entries suggested by Wood that I would like to insist upon. While quotations in themselves are, irrespective of what may have been the author's original intention, finally meant only to serve the meaning of a word, without our being able to interpret them independently, they are however meant to reinforce it. The examination of the first group of meanings in the entry for "discourse", which is seen, in its second meaning, as an equivalent to "conversation", reveals significant aspects in the construction of the "dialogic" dimension of lexicographic entries in Johnson's dictionary.

> DISCOURSE n.f. [discours, Fr., discursus, Latin.]
> 1. The act of understanding, by which it passes from premises to consequences.
> By reason of the original weakeness in the instruments, without which the understanding part is not able in this world by *discourse* to work, the very conceit of painfulness is a bridle to stay us. *Hooker, b. I. s. 7*
> Sure he that made us with such large discourse,
> Looking before and after, gave us not
> That capability and godlike reason
> To rust in us unus'd. *Shakespeare*
> The third act of the mind is that which connects propositions, and deduceth conclusions from them: and this the schools call discourse; and we shall not miscall it, if we name it reason. *Glanv. Sceps., c 13*
>
> 2. Conversation; mutual intercourse of language; talk.
> He waxeth wiser than himself, more by an hour's discourse, than by a day's. meditation. *Bacon's Essays*
> In thy discourse, if thou desire to please,
> All such is courteous, useful, new, or witty,
> Uselessness come by labour, wit by ease,
> Courtesy grows in court, news in the city. *Herbert*
> The vanquish'd party with the victors join'd,
> Nor wanted sweet discourse, the banquet of the mind. *Dryd.*
> (Johnson, *Dictionary* 1755)

In the *Preface*, Johnson talks about the technique of illustrative quotations in terms of "supplementing" his lexicographic authority with other authorities. Thus, as the author himself underlines in the already exemplified passage from the *Preface*, an explanation provided by the author may often be "doubled" by the explanation of a previous author, as the interplay between the first meaning in the entry of discourse and the third quotation in the entry "discourse" shows. The first meaning that Johnson selects for "discourse" is that of "discourse of reason" defined by Johnson as "the act of the understanding, by which it passes from premises

to consequences". This definition is to be seen as nothing more than a paraphrase for the last quotation for this meaning, taken from Glanville: "The third act of the mind is that which connects propositions, and deduceth conclusions from them... ." Thus, the relation that is established between the first definition and one of its quotations is in this case one of pure reinforcement. The legitimacy of Johnson's definition is thus confirmed by the presence of a quotation that represents, in the case of many entries, the very source or one of the possible models for the definition chosen by the author. Entries such as that for "reason", where the first meaning is accompanied by a quotation from Hooker that doubles the first definition ("Reason is the director of man's will, discovering in action what is good; for the laws of well-doing are the dictates of right reason") or that for "light", which uses a quotation from Newton's *Opticks* for its first meaning ("Light is propagated from luminous bodies in time, and spends about seven or eight minutes an hour in passing from the sun to the earth"), further illustrate this type of reinforcement. They can be seen as purely illustrative or informative, since they serve only to "inform" the meaning of the term. They connect the term to an immediate context, which is meant to clarify its values, and are typical of the purely denotative meanings within an entry. The quotations that illustrate these entries are typically excerpts from works considered theoretical landmarks of the age, and examples from Locke, Watts or Boyle are obvious candidates for this position.

At other times, the quotation seems to be meant not simply to "double" the definition, but to add to the term that it serves, further connotations, which the mere definition of the term can't encompass. These types of quotations, which often come from poetry, are meant not only to inform, but also to "extend" the meaning of the sentence The second example for the first meaning of "discourse", that of rationality, is taken from Hamlet (Hamlet 4.4) and it launches an opposition between the potentially immeasurable, "godlike" "capability" with which the human being has been divinely invested and the actual limitations that accompany its performance ("to rust in us unus'd"). The implicit extension of the opposition launched by the Shakespearean quotation represents discourse, in its "rationality" meaning, as the dimension responsible for distinguishing men from beasts, its absence automatically demoting man to the level of bestiality. What is significant in this case is that the Shakespearean quotation manages to "supplement" the meaning of the definition – supplying the connotations that the definition can't represent – not only through the lines that are actually quoted, but, through the missing context that it evokes, since Hamlet begins by asking himself: "What is man,/If his chief good market of his time/Be but to sleep and feed? a beast, no more."

In the case of such famous quotes, that are sometimes used to supplement the meaning of what Johnson considers to be key-words in the dictionary, the "conversational" impact is intensified, since such examples manage to partially transcend their purely illustrative, ancillary status. Although they cannot totally recuperate the text they were originally part of, a fact that Johnson is well aware of, they can, however preserve a dialogue between the original text/original author and the actual text/actual authority.

The interplay between the third meaning of the term "discourse" and its quotation in the dictionary is yet another example of the way in which quotations contribute to adding new dimensions to the meaning proposed by the definition. In its meaning as "effusion of language; speech", discourse is represented as bearing the negative connotations associated with "copiousness", as the quotation from Locke's "On the Conduct of Understanding" suggests: discourse is envisaged here in its purely mechanical, superficial dimension that "serves only to amuse", as opposed to what the essential dimensions of knowledge and truth are.

2. Supplementing meaning by conversation

The obvious interplay between definition and quotation/ quotations, whose purpose is precisely that of restoring the rhetorical force of the terms in the dictionary, can be expressed in terms of a complex process of negotiation: negotiation between definition and quotation and, at the same time, negotiation among several quotations that are attributed to the same meaning. An obvious fact has to be emphasised here, namely, that Johnson often chooses several quotations to represent the same meaning. His choice is, not always, but nevertheless often, motivated by the need to illustrate complementary, gradual or even opposite realisations of the same meaning. Many of his choices of quotation groups do seem random; however, as underlined by previous criticism and by Johnson himself, there are entries where quotations are purposefully selected in order to cover various connotations of the same meaning. An interesting example in this respect, which seems to be based on gradation, can be examined in the second meaning of the entry for the word "discourse". The first quotation, which is taken from Bacon's essay "On Friendship", presents, in a similar manner to the Bacon quotation in the entry for "conversation", discourse as communication, as promoting "the social fellowship of civic humanism". While the first quotation underlines the essential part played by discourse as dissemination of knowledge, the second quotation links discourse to the ideal of "courtesy" and "politeness".

The third quotation is taken from Dryden's version of Chaucer's Middle English poem *The Flower and the Leaf*, an allegory where virtue

and constancy (the Leaf party) triumph over the moral laxity of transient pleasures (the Flower party). The quotation from Dryden concludes the end of the debate where the victors (virtue) and the vanquished (pleasure) celebrate their reconciliation. It is interesting that Johnson chooses this particular quotation. "Sweet discourse" here refers to a reconciliation between virtue and courtly arts that can be further connected to the acute need felt in Johnson's age for a reconciliation between virtue and politeness. Thus, the gradual passage from the representation of discourse as "morality", supported by the quotation from Bacon, to the representation of discourse as mere sociability, as the "desire to please" from the Herbert quotation seems to suggest, leads to a final representation of discourse as a reconciliation between morality and sociability that significantly ends with the victory of morality.

The attempt to contend the tension between the demands of sociability and those of morality is central to Johnson's representation of conversation. However, in this particular quotation for "discourse", the struggle between sociability and morality, followed by the victory of the latter can't be identified from the immediate context provided by Johnson, which is severely "truncated" (in order to use the term that Johnson himself used in his *Preface*). Only the conciliatory nature of discourse can be recuperated from the truncated context present in the definition by the gaze of an unconcerned reader. Thus, as in many of the cases of the definitions and quotations in the dictionary, the interplay between quotations often retains only the promise of a more complete representation of meaning.

3. Organisation: Rhetorical Mechanisms

As the comparison between Johnson's entries and those in previous lexicographic models shows, the conversational structure of Johnson's definitions - that makes the words in Johnson's *Dictionary* function as a result of a complex process of negotiation between "meaning"/"meanings" and "quotation"/ "quotations" - marks a significant change in the status of the dictionary in eighteenth century lexicography. In his article "Johnson and the Renaissance Dictionary", Paul Korshin argues that Johnson's *Dictionary* should be viewed as based not only upon the tradition of the English lexicography of the previous century, but also upon that of the Renaissance European tradition. According to Korshin, "The typical Renaissance dictionary of one of the classical languages was an encyclopaedic compilation which included lengthy linguistic commentary, scholia, a list of authors cited and an "Onomasticon" filled with miscellaneous mythological, historical and cultural information having no place in definitions of words. Although Johnson's is the first English

dictionary to give extensive illustrative and didactic quotations, the practice was integral to the Renaissance tradition and even pre-medieval lexicons like Hesychius and Sudias gave some quotations from good authors." (Korshin, 1974: 303). Thus, in this type of approach, Johnson's use of illustrative quotations is linked to the Renaissance lexicographic model. Korshin convincingly argues that Johonson's lexicographical knowledge went beyond English dictionaries, since he seemed to have been acquainted with significant Renaissance lexicographic models. The evidence that Korshin brings is connected to the presence of several significant Renaissance dictionaries in his library (as indicated by The Sale Catalogue of his library 1785) and to Johnson's work on preparing the catalogue for the Harleian library (Catalogus Bibliothecae Harleianae, 5.vols; London 1743-45) where he had the opportunity to become familiar with several Renaissance lexicons.

The "intellectual history" dimension that Johnson gives his dictionary, his desire to present a "genealogy of sentiments" of the authors of his age highlights an important connection between Johnson's *Dictionary* and Renaissance dictionaries, which attempted to exemplify purity and elegance by the best authors. That Johnson's *Dictionary* is meant as "a guide for the Enlightenement reader, not as a mere collection of definitions" (Korshin, 1974: 300) is a fact amply illustrated by the distinction between Bailey's model based exclusively on sparseness and economy, and Johnson's own "conversational" lexicographic entries. However, what has to be emphasised is that, while recuperating the illustrative quotation tradition of Renaissance lexicons, Johnson inaugurates a new type of lexicographic tradition where the quotation practice formerly employed in the Renaissance lexicon emerges as part of "an ordered" lexicographic space, as subordinated to the "new method" endorsed by the Lockean empiricism and skepticism, to the new operations of inquiry and invention. Unlike Renaissance dictionaries, Johnson's dictionary is not preoccupied exclusively to list the already present uses of words, but to register shifts in usage of known words or new words yet unexemplified in literature. Johnson's quotations are no longer mere illustrations of purity and elegance, but strategies of lexicographic modernity, since they are involved in the complex process of meaning negotiation that their presence in the entire entry imposes. They are thus part of an interaction, which involves all the components of the entry: etymology, meanings, quotations, the very names of the authors. Thus the relation between Johnson's *Dictionary* and Renaissance lexicons can be seen as one of modern recuperation. The presence of quotations is not motivated exclusively by the desire to give examples of linguistic elegance, but by an attempt to "supplement" the

authority of definition, that is seen as insufficient for a complete representation of meaning. As Johnson underlined in *Rambler 125*, "definition is the province of man" and thus the presence of quotations is motivated not only by traditional rhetorical requirements, but also by a typically Lockean concern of recuperating meaning through contextualisation. Both Locke and his disciple Watts, who are frequently used as sources for the illustrative examples in the Dictionary, embrace the idea of clubbable discourse and envisage a clear representation of word meanings as crucial in the process of facilitating communication. For Locke, one of the main sources of confusion in communication is the mystification that arises from traditional methods of definition. Moreover, in language there are names that simply resist definition. Thus, in this Lockean view, definition is, in some cases, envisaged as not sufficient to clearly represent lexical meaning. According to James McLaverty, the fact that Johnson avoids using the term "definition" when referring to his dictionary entries, adopting the term "explanation" instead, although his predecessors had written unconcernedly about the "definitions of words" (Benajmin Martin, *Lingua Britannica Reformata* 1749, Ephraim Cahmbers *Cyclopedia* 1727), indicates Johnson's preference for Locke's theories of language to others that exerted a strong influence at the time. (McLaverty, 1986: 377). The attempts of recontextualisation in the *Dictionary*, through the presence of illustrative quotations, can be thus interpreted in the context of an influence of Lockean ideas.

In his analysis of Johnson's style in the *Rambler* essays, Stephen Lynn argues that Johnson's discourse reflects "the shift in eighteenth-century rhetorical theories from persuasion to discovery, from Aristotelian structures to Lockean procedures, from rituals of arrangement to operations of inquiry and invention" (Lynn, 1992: 138). Lynn discusses the opposition between the traditional Artistotelian/Cicerionian rhetoric and the new, Lockean rhetoric, in terms of dichotomies such as persuasion/information, deductive manipulation/ experience and inferential reasoning, grand style/new style, proof derived from authorities and words/truth derived from reality and individual reasoning. Examining the "dispositio" of Johnson's essays, Lynn underlines that, while taking his method beyond that of traditional rhetoric, Johnson's work is not necessarily in line with the Lockean rhetoric of later writers, such as Campbell or Blair. According to Lynn, Johnson's work, along with that of Watts or Duncan and other Lockeans until after mid-century, can be placed in the "transitional ground" that keeps some of the elements of traditional rhetoric, while moving toward the new rhetoric. Significant evidence in this respect is brought by the very structure of Johnson *Rambler* essays: Johnson begins many of his *Rambler*

essays by an epigraph, but then we see him testing a proposition in the Rambler not by its intuitive acceptability or syllogistic potential but rather by its congruence with empirical data, thus testing established dogma against the observation of facts.

The transition from traditional rhetorical mechanisms to new rhetorical mechanisms, that, according to Lynn's analysis of the Rambler, characterises Johnson's essays, could be interpreted as an adequate point of reference in the investigation of Johnson's dictionary entries.

4. Conclusions

The illustrative quotations used can be, as demonstrated earlier, either purely illustrative or informative, often simply restating the information offered by the definition, or they can attempt to "extend" the definition, sometimes managing to place the term into an entire field of cultural associations. The length of some of the literary quotations and the presence of "famous quotes" emphasise the link with the quotation tradition of the Renaissance dictionary. Here, the original intention of the author is that of placing the dictionary in connection with a group of authorities, a practice that is associated with traditional rhetoric. Just as the epigraph at the beginning of a *Rambler* essay gives credibility to the demonstration that follows, the example is meant to link the definition to a scholarly discourse of purity. However, the reasons behind introducing an example cease to be only rhetorical in a traditional view of the term, since quotations are not introduced only for the mere purpose of illustrating purity of diction, but also for completing the meaning of a term that its definition can't adequately capture. In this dimension which can be termed Lockean, the examples are meant to provide a sort of a test for the definition, proving, according to Locke, "the conformity of anything with our knowledge, observation, and experience." Quotations can be seen as the dimension that confirms the presence of words as part of our experience. Thus, in a similar manner to his essays, Johnson's dictionary entries can be seen as marking a combination between the requirements of traditional rhetoric, that were fulfilled through the presence of quotations in Renaissance dictionaries, and the new rhetoric, which necessarily relies upon examples as part of the definition of meaning.

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PREDICATE PATTERNS AND SENSORY SYSTEMS IN BUSINESS ENGLISH: AN NLP APPROACH TO COMMUNICATION MODES

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Abstract: *Neuro-Linguistic Programming involves addressing businesspeople in their own language, matching their primary predicate systems - visual, auditory, kinaesthetic, being in alignment with their language maps of the world. The paper deals with some specific devices for processing such language and its effects on the respondents. Using appropriate patterns of perception will make for improved business relationships and dissolve communication barriers.*
Key-words: business English, neuro-linguistic programming, rapport, sensory system

Neuro-Linguistic Programming (NLP) is concerned with the study of non-verbal feedback and language patterns to improve communication and bring about rapid behavioural change. Defined as the study of the *structure of subjective experience*, NLP studies the patterns or "programming" created by the interplay between the brain (*neuro*), language (*linguistic*) and physiology. Widely based on the contribution of Bandler and Grinder's modelling (1975) of a number of successful communicators, NLP is a behavioural model and a set of skills and techniques that enable people to develop effective communication methods: establishing rapport, pacing for information, matching a person's preferred mode of communication. Many of the skills and techniques of NLP evolved from the observation of patterns of excellence in experts from such diverse fields as education, business management, sales, negotiations and organizational development.

The three components of NLP optimize interpersonal relationships: experientially, the *neuro* component has to do with sensing the world through seeing, feeling, hearing, smelling and tasting, *language* determines how we interface, verbalize concepts and communicate with other people and *programming* involves responding to problems or approaching new ideas according to the kind of mental programs established.

The core idea being the close observation of people, the fundamental premise of NLP is *The Map Is Not the Territory*, as human beings can never know reality, but only perceptions of reality. Starting from this premise, the question may arise: How do the brain and nervous system handle incoming and outgoing signals? As NLP theorists consider, we experience and respond to the outside world through our sensory representational systems.

It is our 'neuro-linguistic' maps of reality that identify patterns in the thought processes and determine people's behaviour.

NLP has been extensively applied to business and education with the purpose of finding behavioural, psychological and linguistic patterns of exceptional leaders, managers, salespeople or teachers, trainers, students at business schools. There may be considerable overlap between the skills of effective teachers and the skills of effective leaders and managers. Such skills as communication skills, sales skills, negotiation skills reflect the way in which mental strategies and language patterns influence a variety of business related activities. The goal of NLP applications in education is to keep students in receptive states and tune into their sensory feedback.

Revell and Norman (1997) were very much concerned with how perceptual processes may influence business relationships. They stated that the usefulness of NLP highly depends on the business people's ability to 'read' and comprehend others' mental maps as the basis of effective interaction (Revell, Norman, 1997: 16). Neuro-Linguistic Programming involves addressing business people in their own language, matching their primary predicate systems – visual, auditory, kinesthetic and being in alignment with their language maps of the world. The specific devices for processing such language and its effects on the respondents are worth studying. Using appropriate patterns of perception will make for improved business relationships and dissolve communication barriers.

One of the most important relational skills in NLP is the ability to establish *rapport* with others. When communicating, we hope to maintain 'harmonious mutual understanding' and this includes learning to observe another map of the world, different learning styles, representational systems, language patterns and body language. Matching language patterns, for instance, is one way of sharing someone else's map of the world and attaining rapport. According to Molden (2003: 172), rapport engages communicators in an exercise of sensitivity and responsiveness to a specific business environment. The verbal and non-verbal cues are interconnected in the same way as body and words seem to 'agree' with each other. Enlarging upon this technique, Molden described it metaphorically: "Rapport is about sameness, and the flexibility to be the same as others requires the qualities of a chameleon – to be like whoever you want to be for the purpose of building rapport" (Molden, 2003: 173). Multiple rapport builders identify in people's sensory predicates what representational systems they prefer in speech. From an NLP perspective, this is called 'sensory acuity' (Molden and Hutchinson, 2006: 63).

Furthermore, one of the essential areas of application of NLP skills is selling that has changed its focus from 'it', i.e. the product, to 'you', i.e.

the customer. Salespeople discover the mental map of their customers and their preferences for one product or another. Salespeople's capacity to establish rapport, pace representational systems and calibrate non-verbal responses are of utmost importance. For some customers, *seeing* is believing, others rely much more on *feeling* and are tempted to *taste* or *touch* the products, while still others need to *hear* the salespersons' opinions. In this respect, the following conversation could be considered in which a real estate salesperson mismatches the customer's words, presupposing that the client thinks the same way that he does:

> CUSTOMER: The Brown's mansion in the mountains is quite nice, but it doesn't *feel* like home.
> SALESPERSON: You should *look* at the back yard. There's a nice *view* of the mountain peaks.
> CUSTOMER: OK, but I still have the *feeling* that something is missing. I can't *put my finger on* what it is.
> SALESPERSON: Well, if you *picture* how your decorations would *shed some light on* the home environment, you could *look* at it as "home".

Both the salesperson and the customer use different sensory systems and rapport is hardly established. The salesperson is trying to please the buyer, who is *feeling oriented* or *kinesthetic*, and is not congruent with the customer's representational system. Sticking to his *visual* sensory system, the salesperson does not realize that he is losing his buyer.

If the salesperson had been trained to use NLP to relate to his client's predicate patterns, he might have responded in this way:

> CUSTOMER: The Brown's mansion in the mountains is quite nice, but it doesn't *feel* like home.
> SALESPERSON: I *feel* the same too. If you could *touch base with me* and explain what kind of *feeling* that is for you, I should know what may help you *feel comfortable*.
> CUSTOMER: Well, I really need to *feel* that there will be enough space for a growing family, for my kids, my wife and I don't like *feeling uncomfortable* because of a *cramped* apartment.

By pacing the customer's most valued representational system and asking directly to get a better grasp of his or her map of the world, the salesperson can find out explicit information about what may offer the client the feeling that he or she needs.

In the opposite direction, breaking rapport means having established a good rapport first and then switching to a new representational system:

If you wanted to break rapport with someone who says to you 'we had *a rough ride getting to grips* with the alpha project thanks to the project team', reply with 'I can *imagine* what a *dim view* you must have of them'. When you use predicates from a person's preferred sensory system you are easier to listen to and understand…In a safe environment, mismatch a person's predicates and notice the response you get compared to when you are matching (Molden, 2003: 177-178).

Similarly, teaching efficiently concentrates on being in rapport and pacing the students into finding out ways of using their minds to create varieties of sense impressions of the presented material. The teacher of Business English aims at observing their representational systems, how he can 'tune into' their model of the world brought to mind by the language and the sensory input that they use: what they see, hear and feel. In active listening, the teacher can hear in the learners' language what primary systems they are using in communication at any time. By way of illustration, we could consider three students who have just read the same business letter.

The first might state that it *revealed* all the details, the paragraphs were well structured to *clear up* the requests and it was conceived in a *bright* style.
The second might complain about the *tone* of the letter; it had a *piercing* style and he could not *tune into* the sender's message at all.
The third *feels* the letter *tackled* a *sensitive* subject in a *plain* way. He liked the way the author *stressed* all the key points and he could *grasp* the ideas *smoothly*.

Therefore, it is obvious that each of them has his own way of interpreting the same letter. They do not respond with the same language representationally, because the first is thinking in *pictures*, the second in *sounds*, and the third in *feelings*. In NLP, these sensory-based words are called *predicates* or process words such as adjectives, adverbs and verbs. Sensory specific predicates are terms relating to specific sensory modalities such as "see", "hear", "feel", "touch", "taste" which identify the representational system a person uses to process information. We consider it essential for the teachers to match the predicates and speak the language of their students, therefore to gain rapport and keep focused on their mixing language patterns. Students use different learning styles and do not share the same type of experience mentally. Regardless of whether the teacher agrees with them or not, the idea is that it is more likely for him not to confine himself to insisting on a single representational system, but to match his language to that of his students.

The words the students use can give strong clues to their preferred system of representation: visual, auditory or kinesthetic. For example, a learner with a well developed visual system might say: "I would like to get a better *perspective* on the project. The *picture* I have is much too *hazy* for me

to make a decision". One such clue is the predicate pattern the student uses. Students reveal their representational system preference, then they can select what words and expressions they have to use. Corresponding idiomatic expressions match the three representational systems:

Neutral	I don't understand.
Visual	I have a *hazy* notion.
Auditory	It's *all Greek to me*.
Kinesthetic	*I'm not following* the discussion.

Neutral	Let me explain.
Visual	Let me *show* you what I mean.
Auditory	Let me *spell* it *out* for you.
Kinesthetic	Let me *walk* you *through* it.

According to NLP, each person processes and stores information differently (Revell and Norman, 1997: 18; Rinvolucri, 1997: 19-20). In processing information, we may go through the range of systems, but we will tend to favour one in particular. People say one *talks* to oneself (the auditory sense), one *makes pictures in one's head* when thinking (the visual sense), and one considers *feelings* in the body and emotions (the kinesthetic sense). NLP states it as essential in human cognitive processing to recognize that the subjective character of experience is strongly influenced by how memories and perceptions are processed within each sense.

From an NLP perspective, sensory based predicates show up in visual phrases such as "I see what you mean", "We can see eye to eye", "It's beyond a shadow of a doubt", "It's been well scoped out", in auditory expressions like "I hear you", "We're on the same wavelength", "That rings a bell", "That's music to my ears", or in kinesthetic representations such as "I sense you are right", "We're in for a bumpy ride", "This just feels right", "Dig deep and you'll find it".

In assessing the business task of a subordinate, the manager might say:

"Now you are *warming* to your task".	
Sensory system:	*Kinesthetic*
Matching response:	I *am getting the hang* of this job now.
Translation:	Things are beginning to *click*. (Auditory)
	This task is *bright and clear* to me. (Visual)

In the process of learning, an awareness of predicate usage enables the teacher to select materials and devise learning activities within students' dominant sensory systems. A well-rounded instructional format would

include diagrams, demonstrations, visual aids (V), lectures and discussions (A), role-playing (K).

One way in which rapport can be accomplished is by matching learners' predicates. In the instances when they use predicates from more than one sensory system, good rapport is created if the predicates are matched in the same order in which they were originally used (Cleveland, 1987: 43).

> e.g. Student: "I can *see* how to do the project now. I get a good *feeling* when I *hear* the right answer and it connects with the one on my paper."
> Teacher: "*Seeing* you have a *correct perspective* on the project makes me *feel* good, and to *listen* to you say that is a real treat!"

By modifying even a small aspect of our communication we can significantly influence people. The danger is that we miss the signals and mismatch their mode of communication (e.g. using a 'visual mode' with someone who is processing in a 'feeling mode': 'How do you *see* this business panning out?), with the reply (e.g. 'I don't see anything'). If, perceiving the sensory acuity, we notice the other person favouring the kinesthetic mode, we could adapt our question to fit – 'How does this *feel* to you as it begins to open out?'

From an NLP perspective, a thought can consist of visual, auditory and kinesthetic information, and this is rendered by the position of the eyes. Bandler and Grinder (1975: 30) established a connection between people's sensory-based language used in conversation and their eye movements, known as '*eye accessing cues*'. NLP suggests that internal processing is associated with sensory word use. For example, a person asked what they liked about the presentation, may flick their eyes in a characteristic direction (visual memory access, eyes moving upwards), and use words that describe the experience in a visual sense 'the presentation *looked* lovely'. Similarly, when asked about a problem, someone may look in a different direction (kinesthetic access, eyes typically go down and to the right), and say, e.g. 'I just can't *get a grip* on things'. We move our eyes in different directions depending on how we are thinking.

> When we visualize something from our past experience our eyes tend to move up and to our left. When constructing a picture from words or trying to imagine something we have never seen, our eyes move up and to our right. The eyes move across to our left for remembered sounds and across to our right for constructed sounds. When accessing feelings, the eyes will typically go down to our right. When talking to ourselves, the eyes will usually go down left (O'Connor, Seymour, 2002: 35-36).

NLP suggests such eye accessing cues (1) are idiosyncratic and habitual for each person, and (2) may give us a hint of how persons are representing a problem to themselves unconsciously.

Jacobson's study of eye movements as accessing cues rests on the assumption that the eye movements people make when they think and process information provide a remarkably accurate index for sensory specific neurological activity:

> When each of us selects the words we use to communicate to one another verbally, we typically select those words at the unconscious level of functioning…More specifically, the set of words known as predicates (verbs, adjectives and adverbs) are particularly indicative. Secondly, each of us has developed particular body movements which indicate to the astute observer which representational system we are using. Predicates in the verbal system and eye scanning patterns in the nonverbal system offer quick and powerful ways of determining which of the representational systems the client is using at a moment in time (Jacobson, 1983: 182).

These representational systems and reading eye accessing cues are extremely important skills for business people and educators searching to understand how their interlocutors think and process information. Salespersons, negotiators, managers get accustomed to the way their clients are thinking and discover how they might change it. Educators can identify and match the students' predicates as a step towards achieving the goal of clear communication.

Conclusion

Representational systems and eye accessing cues are some of the essential patterns of the structure of our subjective experience. It is no wonder that people make different maps of the world, but if we are to communicate successfully, we should respect the other person's map, which will help us to influence and build rapport.

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III LITERARY STUDIES

THE PASSION OF TELLING STORIES
WITH JEANETTE WINTERSON

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Abstract: Jeanette Winterson's novel can be perceived as a story about "the passion" of telling stories, of pretending, of improvising, of creating in crisis situations. Its stanzaic fragmentariness is made visible, the characters/actors change their masks and sometimes their identities while telling their stories, but the idea of game that governs the whole novel can also refer to the "game" of the work's self generation.
Key-words: *fragmentation, playfulness, storytelling*

In between humility and arrogance, Jeanette Winterson admits that to write implies in an Eliotean sense (Eliot, 1986) to add to the predecessors' works, postmodernly "reshaping" form and content in a novel that "represents a remarkable advance in boldness and invention, compared to her previous novels" (Lodge, 1988:26). She thus dissolves her materiality into a novel whose storyline unfolds during the Napoleonic campaigns, apparently crossing chronological boundaries. And what is new? Everything is an original mixture of old themes and techniques into newness: underneath the partly glorious past of an imperial France, the author playfully creates a subversive world exhibiting the interaction of the tiniest parts that make an impressive mechanism work and that can turn glory into masquarade.

So much indebted to T.S.Eliot's criticism, Jeanette Winterson stubbornly seeks to encapsulate impersonality, tradition and innovation in both form and content: "For me the challenge is to fuse the densities, the exactness, the precision of poetry with the scope and the emotional possibility of the larger canvas of a novel, where you can use character and situation and place – however you use it, however bizarrely – to bring in more than you can perhaps say, particularly in a shorter poem."(Watchel, 1997: 141). The author avoids any personal reflection in the novel by simply choosing a space which is not her country and by placing the story with fairy tale hues in the past. Thus the novel may be seen as a backwards perception and as a readjustment of history which becomes a pretext for the observation of the characters' inner evolution within exciting or crisis contexts. This eventually determines a verbal liberation of feelings and impressions that determines Jeanette Winterson to re-order the priorities by exploiting the two narrator-characters' passion for storytelling, which undoubtedly mirrors her own passion.

Choosing the artifice of an internal narrator she also voted for the change of perspectives reminding of other contemporaries, among which William Trevor and Albert Cohen who similarly dedicated chapters to their storytellers. Paul Simpson (2006), who studied the narrative point of view related to stylistics, noticed that "variable narrative focalisation is just one of the reflexes of the post-modernist 'style', such as it is, where the oscillations in point of view give rise to many alternating viewing positions and modalities"(130). Jeanette Winterson "pushes the experiment forward" (Watchel, 1997: 141), as she likes to say, from having a man as the storyteller in the first chapter and a woman in the second to alternating the perspectives in the third chapter. Moreover, the storytelling is a reflection of the characters involvement in each other's life so that after the two perspectives were parallel, as the characters' lives unrolled without interference, eventually Henri's and Villanelle's voices are brought together but still separated by pauses in the text when the two experience the "Zero Winter" in Russia and are accompanied by Patrick. When Patrick dies and they fall in love with each other, the author stops marking the moment when the two perspectives change, overlapping voices, which makes it more difficult for the reader to identify the narrators. However, when Henri is taken to San Servelo after he has killed Villanelle's husband, when the lovers are separated again, the change of perspectives is again marked in the text, leading to fragmentariness.

By stubbornly marking pauses between facts or voices, Jeanette Winterson creates unequal fragments which contribute to the stanzaic form of the text. This form is also visible thanks to fragments of dialogue or one-sentence paragraphs, and, why not, short and efficient refrains. Jeanette Winterson is indebted to T.S.Eliot for more than the artistic principles that she entirely adopted, despite her being a postmodernist prose writer. The stanzaic form of the text may remind the reader of T.S.Eliot's *The Waste Land* and *The Love Song of J.Alfred Prufrock*. While in certain cases the short sentences ending the fragment sound like a conclusion of the previous paragraph, there are also situations when they seem to be stanzas:

> We were not especially civilized, we wanted what he wanted for a long time. We wanted glory and conquest and slaves and praise. His desire burned for longer than ours because it was never likely that he would pay for it with his life. He kept his valuable, fabulous thing behind the secret panel until the last moment, but we, who had so little except our lives, were gambling with all we had from the start.
> > He saw what we felt.
> > He reflected on our losses.
> > He had tents and food when we were dying.
> > He was trying to found a dynasty. We were fighting for our lives.

The excerpt above has a cyclic structure as it starts and ends with an emphasis on "we" while the rest of the text focuses on "he", suggesting an annihilation of the soldiers' identity ("we wanted what he wanted") and also the idea of changeable attitude: "for a long time" but not forever. The end of the fragment, although "we" is brought back to the reader's attention, transmits the idea of disruption, of a change in the soldiers' attitude who re-discover their identity: "we are fighting for our lives"(Winterson, 1987: 104). It is a way of contrasting personal and general interests. Paradoxically, the general interests arise when the soldiers discover themselves as individuals who have to fight for their lives and not when they subject to Napoleon's desire. The almost obsessive repetition of "he" is more obvious in the last part of the text which also transmits the idea of hierarchy as the pronoun "we" comes always second and in opposition with "he".

The above-quoted excerpt is one of the reflective fragments in which the novel's ideas and form are concentrated. Conclusion-like, this type of text also suggests reiteration of history sustained by repetitions of words, structures and letters rendering its musicality, which authorize it to be a refrain. Such a fragment may stand for a formal and ideatical summary of the novel because it generalizes what has happened to the narrator and to Villanelle.

Repetition appears at multiple levels. It is temporally, spatially, and technically used suggesting a never ending labyrinthine novel. Besides the above mentioned text which stands for a climactic moment in one's evolution, showing awareness and its assumption, Jeanette Winterson uses other forms of repetition, including the almost obsessive refrain. "You play, you win. You play, you lose. You play." (Winterson, 1987: 66, 73, 133) is one of the refrains with a great impact on the reader as it reflects the playfulness of the novel at the level of language, events and narrative techniques. The author's awareness of how she uses language makes the text ambiguous, especially because of an almost frustrating simplicity and aggressive directness, which incites the reader to look for hidden or derived meanings. As regards the events, their sequence suggests lack of control, the unpredictable that simple people have to accept. Part of the novel's playfulness, the idea of power and abuse appears several times competing with faith, which implies the existence of more "gods" or their total absence and much more dependence upon circumstance, such as the arranged cards that led to Villanelle's being given to another man to serve as a *vivandière* in the war. The devices the author uses reveal an experimental mixture of overlapping literary genres and currents, space and time in the spirit of an

over-laboured and "highly self-conscious" (Andermahr, 2005: 108) work. Eventually it is important "to play", to accept and continue the game/life with its unavoidable ups and downs, with the lack of control over it.

To empower ambiguity over the relationship between realism and magic, Winterson makes her characters challengingly state: "I'm telling you stories. Trust me."(Winterson, 1987: 69, 160). This refrain reveals the ambiguity of the story through the ambiguity of language actually raising the problem of the verisimilitude of Villanelle's story and, implicitly, of Winterson's "story" since this is how the novel ends.

The passing of time and the interrelation between the characters as well as the characters' self-discovery lead to a continuous change of the style from the simple description of the observed reality and an apparently naïve and emotive style showing the attitude towards life to the discovery of the pleasure of playing games as a discovery of man's transience. Henri feels guilty because he took part in the war, and in church "the wine tasted of dead men, 2,000 dead men." His "bleeding for every death and living death" shows him that he is not good to be a soldier.(Winterson, 1987: 42) At the same time he becomes aware of the irreversible passing of time, which forces people to live only now. Unburdened of both past and future, Henri starts feeling the taste of playing which may show a certain inconsistency or relativity of life. He and his companions have nothing to risk, so they risk their lives. They have nothing to collect, admire, shape and/or work on, so their lives become the raw material in their playful storytelling. Their traceless lives turn them into characters in a continuous process of depersonalisation.

> How could we ever get up off our knees? How could we ever recover from the wonder of it?
> By forgetting. We cannot keep in mind too many things.
> There is only the present and nothing to remember.
>
> On the flagstones, still visible under a coating of ice, some child had scrawled a game of noughts and crosses in red tailor's chalk. You play, you win, you play, you lose. You play. It's the playing that's irresistible. (43)

The fragment above as well as Henri's new attitude announces the tone in the new chapter which is entirely webbed around the pleasure of playing.

Paradoxically, while Henri discovers his materiality in both death and love, he also discovers relativity and his imagination as much as Jeanette Winterson has discovered hers while playing with words: "a witch of words, convinced that lives are transmutable, open to the power of wishes. She believes that we can be the authors of our own lives"

(Kellaway, 2000). Henri realizes that time passes and he may feel differently about his experiences, his past is continuously readjusted to his ever-changing self, which determines him to keep a diary.

> It was after the disaster at sea that I started to keep a diary. I started so that I wouldn't forget. So that in later life when I was prone to sit by the fire and look back, I'd have something clear and sure to set against my memory tricks. I told Domino; he said, 'The way you see it now is no more real than the way you'll see it then.'" (28)
> "I don't care about the facts, Domino, I care about how I feel. How I feel will change, I want to remember that. (29)

 Writing the diary for himself, Henri cannot be suspected of trying to pretend or to invent, he proves resistance to change. Unlike him, Villanelle has a passion for games and risks thinking that "you value what you risk". She thus turns her life into a game and she is nothing but a card, she chooses the disguise pretending that she has no choice and the cards decids upon her life. She always has to act in accordance with the context. Her life is a masquarade in which she serves a cause by being a servant, a *vivandière*, showing the way in which women could "fight", or at least they have been told so. Villanelle adjusts her feelings, her appearance and her stories to each situation revealing inexhaustible imagination and her passion for "the unpredictable, the out of control. Even with a steady hand and a crystal ball we couldn't rule the way we wanted it."(Winterson, 1987: 71).

For Villanelle gambling is an expression of humanness (Winterson, 1987: 73) and it can take place everywhere, life is gambling as she shows when she tells her stories: "I began to feel like Sarpi, that Venetian priest and diplomat, who said he never told a lie but didn't tell the truth to everyone." (Winterson, 1987: 70) In Villanelle's storytelling it is the telling that dominates the story: while facts cannot be changed, her feelings towards them as well as her way of presenting them are subjected to unexpected alterations. Unlike the existentialists who suffered because of not being in control over the facts in their lives, J.Winterson finds the solution in imagination and makes her characters reconsider the happenings in their lives. She thus promotes subjectivity, relativity, agnosticism in a world governed by a Protean reality: "The way you see it now is no more real than the way you'll see it then" (Winterson, 1987: 28). The ideas of masquerade and dissimulation that contribute to the playfulness of the novel stand for a physical enactment of the changing perspective upon facts and, respectively, of the ever changing telling of the story.

Deliberately avoiding speculations about autobiographical projections into her work, the author cannot refrain from letting her passion

for language and literature to leak into her characters' interest in storytelling. Although she is aware of the artifice and limitation of language, Jeanette Winterson admits it is the best way of communication allowing people to express their deepest feelings (Watchel, 1997: 140) and pushes its artificiality further, especially at the level of word association creating a palimpsestic interrelation of meanings:

> It was Napoleon who had such a passion for chicken that he kept his chefs working around the clock. What a kitchen that was, with birds in every state of undress; some still cold and slung over hooks, some turning slowly on the spit, but most in wasted piles because the Emperor was busy.
> Odd to be governed by such an appetite.
> It was my first commission. I started as a neck wringer and before long I was the one who carried the platter through inches of mud to his tent. He liked me because I am short. I flatter myself. He did not dislike me. He liked no one except Joséphine and he liked her the way he liked chicken. (3)

The opening paragraph shows Jeanette Winterson's passion for language through the multiple levels of meaning starting from the literal level which presents a ridiculous context to deeper subversive levels.

By using an ironical style the author reduces spirituality and grandeur to materiality and waste. Napoleon is only a pre-text helping her to place the action in time and mislead the reader who thus may expect a historical novel. And it is historical as much as any other piece of fiction can be, perhaps more, since the author feels necessary to warn the reader that her story is also history maybe a historical contribution to postmodernism (Ahdermahr, 2005: 108). *The Passion* experiments a levelling or a reduction of people to their materiality, to their needs: food and love which may turn into passions. On the other hand, Napoleon makes things seem and people feel important only because they are in his contiguity and close to his intimate passions. His importance and grandeur are reduced to his physical shortness and passional smallness, in the opening of the novel. To emphasize this, the narrator insists on remaining anonymous as long as he is around the Emperor. But materiality escapes its concreteness in this novel because of an over domineering language in a Derridean sense.

Although Henry warns the reader that he is telling stories, his simple language with common words and short sentences transmitting an apparently unquestionable truth misleads the reader into trusting him. However, despite the absurdity of the situation (Napoleon versus his soldiers) everything seems normal. When Villanelle tells her stories, magic becomes a complementary element. She addresses the reader the same warning, asking him/her to trust her, but she deliberately creates an unreal

context: her father had webbed feet and he could walk on water, she inherited him, a woman has stolen her heart, Villanelle asks Henry to fetch her heart and she eats it to put it back. She succeeds in transforming Henry's initial world (ideal, romantic) into a casino where they play their lives. She creates crisis situations and tension giving Henri the feeling that he is out of control. Villanelle is so passionate of telling stories that everything is possible, she creates her story. She likes the unpredictable and Henri's reactions are unpredictable; he is perhaps too responsive to her challenges. Although he hates the idea of killing people and the war, he kills Villanelle's husband with cruelty; although he loves Villanelle very much, he chooses solitude at San Servelo pretending madness. He actually abandons the character position for the authorial position as he can write and read his stories now finding his freedom within an enclosed space, within the walls of the prison.

Winterson has created provocative characters within provocative stories by using language with passion and she invites her readers to taste the pleasure of her text.

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INTERPRETING EKPHRASIS IN RUSHDIE'S
MIDNIGHT'S CHILDREN

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*Abstract: The paper approaches Salman Rushdie's **Midnight Children** and Julian Barnes' **A History of the World in 10 ½ Chapters** from the point of view of ekphrasis in an attempt to analyse how ekphrasis can offer a different perspective of the narrator's role in shaping the two narrations. The issue is considered in the light of structuralist and poststructuralist theories.*
Key-words: *ekphrasis, narration, visual arts, centre/margins*

Heffernan (1991: 300,301) makes a clear distinction between classic and postmodern ekphrasis. The former eulogizes the skill of the artist and the miraculous verisimilitude of the forms he creates, in the same time it is mainly descriptive and mimetic.

The so-called postmodern ekphrasis usually undermines and deconstructs the concept of verisimilitude itself. It is less descriptive and sometimes it has an alienating, unexpected effect. This article proposes to analyse a much praised postmodern novel from an ekphrastic point of view.

In Salman Rushdie's novel *Midnight's Children* (1981)*,* ekphrasis plays a central part. In fact, the whole novel features many descriptions of visual arts – painting, photography and even film. These examples of ekphrasis have an active role in the narrative structure of the novel. This article will focus on a particular ekphrastic description, a sentimental Victorian painting that appears in the novel at a crucial moment, the first chapter of book two and introduces Saleem in the narrative of own his life. It also supplies the name of the chapter in which it appears, which is also very suggestive "The Fisherman's pointing finger". The painting is hung on the bedroom wall of the narrator, and perhaps his first memories are triggered by it. Saleem does not tell us the name of the print and does not mention the painter.

In order 'to translate' into words a work of art, e.g. a painting, (although the word translation is inappropriate, transmutation is more suitable (Brînzeu 2005:247)) one needs first of all to ask himself/herself this question: Can we consider every painting a narrative, or in other words; Does every painting tell a story? Since traditionally, some paintings are considered "narrative-less"/ anti-narrative (e.g. abstract paintings). However, it is not our case; the painting is not at all abstract, on the contrary. And if it is not anti-narrative, what story does it tell? In fact, if you look at the painting, at first you will not find much: two boys looking at a

sailor while the latter is pointing to the sea. We do not see what the sailor is pointing to, we are faced with an absence and we feel invited to fill in the gap. But, when describing the print, Saleem mentions an important name: Raleigh and that changes everything. The Painting can be identified immediately as *The Boyhood of Raleigh* by Millais. Obviously, we cannot assume that the print in Saleem's room is the original, nor can we say that the print faithfully respects Millais' painting, since there are some discrepancies between the two. But it is certain that the print is based on Millais' tribute to The British Empire and that Rushdie expects his readers to recognize it.

The original features two presumably aristocratic boys (their attire is suggestive of their origin) who are absorbed by the stories of a barefooted sailor. As he speaks, the sailor points an outstretched finger beyond the sea to the horizon. The setting of the painting is presumably Raleigh's native Devon, and the sailor is pointing west to the New World. The painting wants to depict the moment when Raleigh first envisaged himself as one of the history makers. We understand that the old sailor's stories of the New World will inspire young Raleigh to go himself in search of El Dorado in the voyage he will later record in *The Discovery of Guiana*.

If we have enough hints to identify the title *The Boyhood of Raleigh*, we may say that we have a story and an interpretation. The title dictates the reading and every reading is an interpretation. And this particular title confines us to a single reading and interpretation. Not to mention that the title of a painting is in fact the verbal representation of that painting. Moreover, in the interpretation of a certain work of art, be it a verbal representation or visual, background and cultural legacy or a supposed familiarity with certain narratives play an important part. Ideology, previous knowledge all influence how you perceive a painting, and not only. Without that cultural legacy that painting will not function. Any British will most certainly see the painting as a tribute to the Empire.

Knowing all that, the first question that comes to the readers' mind is: why choose that particular painting? In every ekphrastic process, selection plays an important part. This colonial print was chosen over other possible candidates. The second question that comes to our mind is: why was it hung there? The presence of a print that eulogizes the British Empire in an Indian house, shortly after the proclamation of independence is more than unusual, if not absurd. Not to mention, that the print formally belonged to Methwold, the Englishman from which the Sinais bought their house in Bombay, paradoxically called villa Buckingham.

The print was hung in Saleem's bedroom by his parents so that he might identify with Raleigh, who made history in the past. They even dress

up their son in Elizabethan attire and urge him to enter the picture. Kortenaar (1997:238) interprets that as a "sign of the Sinais' desire to imitate the history makers and their mark of their failure to do so", in other words to make history. History, or what we understand by the grand history, can never be available to us in a pure form, but in the form of representations (Selden 1989:105). In fact history is representation, and what the Sinais are doing is to make a representation after a representation. They do not appreciate their own historical moment, in fact they feel they were lacking history. Ironically, the one they want to identify with Raleigh, midnight's child, the newest bearer of the ancient face of India, the mirror of the Indians' life (I am quoting from Jawaharlal Nehru's letter to Saleem at his celebrated birth) is in fact the child of an Englishman, of the colonizer, not the child of the Sinais. He is Methwold's child, the former owner of the house, with an Indian woman.

Rushdie's own intent in hanging the painting in Saleem's bedroom is evidently satirical, if not subversive. The whole tone of the sentence describing Saleem's disguise is ironical: '…a birthday party in which a proud mother and an equally proud ayah dressed a child with a gargantuan nose in just such a collar, just such a tunic.' The ridiculousness of an Indian boy dressed in collar and button-down tunic comes to underline the absurdity of the British Empire. In this case, mimicry is the best way to deconstruct British colonialism. Bhabha states that 'mimic men' are 'invested with the power to menace the colonisers because they threaten to disclose the ambivalence of the discourse of colonialism which the use of stereotypes anxiously tries to conceal' (Bhabha in McLeod, 2000: 39). Millais' painting is a good example of colonial stereotype.

Critics discussing ekphrasis focussed on an important connection that is established between a painting and a written story, insisting on the fact that they both take the form of a message. The message is made of a source of emission, a channel of transmission and a point of reception. The channel of transmission is a complex of concurrent messages with the picture or the text as a centre and the exterior elements. The surroundings of the painting are also important in conveying the message: the frame, the wall. This is also the case of Millais' print, where the surroundings make the view even more meaningful.

The painting is nailed near Jawaharlal Nehru's letter and a newspaper article with Saleem's picture, and we all know that state letters and newspaper articles are reliable documents, considered objective, history-making texts. By placing Saleem in the picture, the Sinais want to recentre history on them. They, who were marginal in a history that was written for them, want to become the centre. The finger in the print points to

a marginal, faraway point, towards the frame, or even outside it, pointing to Saleem's newspaper photograph, and by placing their child in the middle of the print; the marginal becomes the centre, the outsider, the insider. But, by doing this they take over an identity that does not belong to them. Saleem's ekphrasis is an attempt to appropriate the painting for himself (Kortenaar, 1997: 235). Nehru's letter clearly marks the moment when the Indians started to make history. Indian history intersects at one point with the English history, but it cannot be English history (the same as you cannot tell that India was discovered by the Europeans as Aziz found out in Germany and it never existed until it was discovered).

As I said at the beginning, the painting is not the original; it is a copy or variation of Millais' painting, a fake. A fake that in a way stands for an imaginary, all conquering Britain, as it was imagined by the British colonizers, shaped by their desire, an embellished past. The print is nailed near Nehru's official letter, which represents the actual history, Indian history, but ironically, it is addressed to the wrong person (since Saleem is not the Sinais' son), thus undermining the validity of a state letter that is supposed to make history. Next to the letter, there is the window that offers a view of Bombay, and of a different sea. Bombay appears idealized, in the red light of the setting sun, an imaginary, almost surreal India shaped by Saleem's imagination and memory. Saleem imagines that the fisherman's pointing finger points to other fishermen that once used to be the owners of this land, before the colonizers came and took it away from them (the so-called the city dispossessed). Moreover, the print is not referred to by its real title, in fact, the latter is not mentioned at all, instead we have a different name: *The Firsherman's Pointing Finger.* As I have already said, the title dictates the interpretation and shifts the focus from Raleigh to the fisherman. Again, we may say that we are dealing with a recentering, or better said, a decolonization of the painting, since the decolonised occupies a central position.

Kortenaar (1997: 240) in his analysis of Rushdie's ekphrasis pays also a great emphasis on the place where the print is hung. He suggests that Saleem's strategy in his ekphrasis of the Millais' print is to juxtapose different frames in order to incorporate the British work of art into a larger composition. When describing the print, Saleem removes the frames of the painting by locating it on a sky-blue wall. It is as if the horizon of the painting had been erased throwing the two boys into uncertainty. Kortenaar considers that Millais' print belongs to a kind of imaginary triptych. There are three so-called pictures on the wall. The first panel, the print of Millais's painting, represents Britain and empire. In the centre of the triptych there is the newspaper clipping announcing Saleem's birth, his photograph and

Nehru's letter. They both represent the new Indian state as opposed to the British Empire. The third frame, the window, the world of the immediate experience, an empirical world offers a different sea to balance the first frame (Kortenaar 1997:240).

Kortenaar (1997:241) proposes three readings of the triptych. If one starts from the left, then we can see that empire is to nation and to city as cause is to effect. The city is the direct result of the Empire, maybe a construct of the empire. Alternatively, if we start from the right, we have the setting sun, in a way suggesting the end of the narrative whose beginning is represented in the left panel. The third reading is centred on Saleem (the newspaper, the letter, and the photograph), placing him in the middle, between India and an almost dead Empire. We should not forget that he is the son of a British and an Indian, a hybrid (hybridity is a dear theme with Rushdie, he used it also in *The Moor's Last Sigh)*. Moreover, this in-between position is the hybrid location familiar to readers of postcolonial literature. 'The postcolonial writer stands between European text and local context, neither one nor the other, and yet partaking of both.' (Kortenaar, 1997: 240)

Rushdie uses these postcolonial strategies (mimicry, recentering history, framing and reframing), also to show their weaknesses and subtly to mock them. He mocks the British Empire by placing it in an unusual frame and by assigning to an Indian boy Raleigh's part. But in the same time, he cleverly shows the drawbacks of the new-born Indian state and the fact that the narrative of the British Empire is deeply rooted in the Indians' mind. In other words, their consciousness can never escape colonization.

When further analysing Millais' print and its function in the novel, another problem arises. In the picture, there are two boys, one is supposed to be Raleigh, but the identity of the second is unknown, and also his function in the economy of the print is a mystery. It is traditionally considered that the boy who is more brightly dressed is Raleigh, but who is the second? He is smaller than Raleigh, almost formless, and all in black, he seems to be Raleigh's shadow or better said a foil, or his negative in a photograph. Millais may have put him there to prove Raleigh authenticity. Young Saleem, who feels burdened by the fact that his parents urge him to make history and enter the picture of a glorious past, identifies not with Raleigh, but with this unknown boy. Paradoxically, this boy who seems superfluous occupies the centre of the painting. He is the physical centre of the print, not Raleigh; all the lines of perspective converge towards him. He is an area of darkness at the very centre of the painting. We can find a strange resemblance between this area of darkness and the hole in the bed sheet; a

presence in absence. The gratuitousness of his presence makes him seem even more real.

Since Saleem identifies with this boy, the anonymous lad can take the position of the colonized who have listened to and read English history, have even been inspired by the models of English history makers, but will never be remembered in English history, they will always be marginal. He takes the place of the non-European peoples whom Raleigh and others will transform into subject population and who are the unspoken subjects of the painting. (Kortenaar, 1997: 255) He is placed between the storyteller (or histories teller) and the story maker. He is the Other.

However, this second lad, this grain of anxiety, can be said to put imperialist history in doubt. His presence makes it impossible for us to be certain which boy is Raleigh. As I have already said, cultural tradition along with critics have assigned the role of Raleigh to the one who is more brightly dressed. But can we be sure, there is always room for anxiety and misinterpretation. If we look closely enough, we notice that this boy seems more engrossed in the stories of the old sailor, while Raleigh (or the one who is supposedly Raleigh) seems distant and detached.

Alternatively, we may come up with a second reading of the second boy's presence in the painting. In the novel, Saleem has a double, Shiva with whom he was switched at birth. As a result of the switch, Saleem grows up in a middle class Muslim household, while Shiva is raised by a poor Hindu minstrel. Knowing all this, who can one say which boy truly represents India? The doubling at work in Rushdie's novel puts British history in doubt, but it also scorns such grand concepts as postcolonial identity. Shiva named after the Hindu deity, acts as Saleem's lifelong rival. The two midnight children were born at precisely the same moment, and Pereira switched them at birth. Throughout the novel, Saleem remains aware that Shiva may try to claim his birthright by acting with some aggression toward him.

Saleem and Shiva's intense rivalry alludes to that between the Hindu deities Brahma and Shiva. According to Hindu legend, Brahma created the world when Shiva, who had been assigned the task, went into a thousand-year abstinence. Angered by Brahma's pre-emptive creation, Shiva returns to destroy the world with fire. Appeased, he castrates himself and plants his "linga" there. This myth plays a central role in *Midnight's Children* because it suggests an aesthetic competition between Saleem and Shiva, as well as imagining the competition between Shiva and Saleem to be one between "the two valid forms of creation." Brahma dreams the world, while Shiva allows it to exist by declining to use his immeasurable power toward its destruction. The Shiva of *Midnight's Children* shares the deity's

characteristics, and becomes famous for his fighting abilities while enlisted in the Indian army.

Millais' print plays another important part in the novel. It functions as a mirror text, or better said, as 'a mirror painting'. It reflects and in the same time contains the novel. Looking again at the picture, one may notice that the two lads, although engrossed in what the sailor was telling them, they do not look at the horizon where the finger was pointing to, but they look at the storyteller. Actually, Rushdie's strategy in having Millais' print in his novel, is not to rewrite the version of history implied by Millais, but to draw attention to the nature of the *storytelling* done by both canvas and text, by both imperialist and postcolonial (Kortenaar 1997:242). The painting represents a meditation on the relations that storytelling establishes between the audience and the teller. In other words, the subject of the painting is first and foremost not so much the building of empire but the nature of storytelling, and the result of that storytelling (Raleigh will embark in a great adventure to conquer El Dorado inspired by the stories told by the sailor).

The relation between the two boy listeners, on one side, and the sailor/storyteller, on the other side is also mirrored in the relation between Tai and Aziz, Padma and Saleem, and ultimately between Rushdie and his readers. Padma is arrested by Saleem's story, in fact one feels that the story would not exist without both of them. There is e relation of interdependence that exists between storyteller and listener. When Padma lives for a short period, the story becomes loose, chaotic. The 'Padma-less' situation as Saleem puts it (Rushdie, 1995: 167) proves far more complex than a mere physical absence, since it invalidates a pact: that between storyteller and listener. Saleem, in his turn, is more of a storyteller than a writer.

Oral tradition is essential to shaping the so-called postcolonial identity, and also transmitting knowledge. In an interview, Rushdie talked about the importance of storytelling in coining his style: '"In India the thing that I've taken most from, I think, apart from the fairytale tradition that we were talking about, is oral narration. Because it is a country of still largely illiterate people [like Padma] the power and the vitality still remain in the oral storytelling tradition. [. . .] And it struck me that the storyteller much more so than the novelist, has the problem of holding the audience." (Conversations, 76)

Holding the audience seems to be of high concern to Saleem who does not want to lose his only listener, Padma. For that reason, he uses all the tricks he knows, the tricks storytellers have used for centuries: recurrent images and symbols, repetitive patterns, interactive relation with their listeners, foreshadowing, dropping hints, but never quite revealing what will happen,

the use of images to transmit a message (pictures, paintings, drawings). In oral tradition, paintings and objects are used as a means of communicating something. And Millais' painting is a case in point. It also foreshadows Saleem's future. Raleigh the seeker of El Dorado was also the man who spent long years in the Tower before being executed by King James for atheism, treason, scandal, and satire. Read in this way, the sailor's gesture might constitute a warning. Raleigh's career is related to Saleem's, who also suffers imprisonment and castration, and, among other things, the fisherman' sfinger may be pointing to Saleem's later incarceration in the Widows' Hostel. In a way, Saleem does feel the boys' imprisonment, for he recalls how the second boy sat 'crossed-legged in frilly collar and button tunic,' and how he himself felt 'hot and restricted' when he was dressed in similar grab (185). Moreover, the wrists of the boy in the middle appear literary handcuffed. The two boys are 'handcuffed to history', as Saleem is.

Going back to oral tradition and the print, one feels important to underline that the passing on of an oral narrative to the next generation, the archetypal moment of empire depicted by Millais, bears an uncanny resemblance to what is arguably the archetypal scene of postcolonial literature as well: a group of young listeners gathered around a hoary old storyteller. This strange similarity is meant again to put in doubt the authenticity of both the Empire/British history and the postcolonial history. But the difference between the two moments lies in the confidence with which the imperial and postcolonial audiences receive their respective messages (Kortenaar, 1997: 253). There is also a resemblance between the barefooted sailor and Tai whose stories profoundly marked Aziz's childhood. They both inspired the two heroes and they are both condemned to oblivion and anonymity. Tai feels betrayed by his youthful audience, ceases to wash, and becomes absolutely isolated. Tai, who had once seemed immortal, is killed, or so rumour has it, in 1947, standing between and standing up to the opposing armies of India and Pakistan in the valley of Kashmir (36). The anonymous old sailor is the one who inspires Raleigh to make history. His stories of where he has been and of what he has seen push young Raleigh to go in search of El Dorado and become immortal. Raleigh will be considered the first because, unlike the sailor, he will wrote about his voyages. The sailor is condemned to remain outside history, forever an outsider, a marginal. Thus Rushdie makes a further distinction between history (literacy, power) and oral tradition which is still considered an unreliable source of in formation, closely linked to the colonized, but to which Saleem fully subscribed.

Although this ekphrastic moment is short, occupying just a few pages in the book, it is, nevertheless essential to the development of the

novel. It is meant to subtly deconstruct both colonial and postcolonial discourse, in the same time offering a valuable comment on the nature of story telling.

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NABOKOV'S *SPEAK MEMORY*: THE CEASELESS RETURN

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"It is not I who am writing, but my memory, which has its own whims and rules"
(Nabokov, O 51/Despair 62 F,92)

Abstract*: The focus in this paper is on the relationship of the self to autobiographical memory in Nabokov's Speak, Memory. Despite the writer's continuous vacillation between an artist's imaginative freedom and a memorialist's strict fidelity in recording the past, Speak, Memory provides a sense of personal identity and continuity. We also aim at accounting for the problematic status and distinctiveness of Vladimir Nabokov's ars memoriae.*
Key words*: self, memory, identity*

The dynamics of remembering and forgetting is Friedrich Nietzsche's main concern in "On the Uses and Disadvantages of History for Life" (1873). Here, he rejects contemporary approaches to history, either the Hegelian or the secular version of Christian eschatology, for the reason that they falsify life by subjecting the individual—the ultimate subject of history--to processes of causal determination or teleological purpose, or to current systems of cultural norms. Memory, Nietzsche implies, is a selective faculty driven by present needs. Thus, "monumental history" preserves only "great moments" suitable for imitation. Even the more purely retrospective memory suggested by "antiquarian history", which "persists in the familiar and the revered of the old ([1873]1997: 72), often degenerates is a slavishly pious attitude. Nor does critical history—"history which judges and condemns" ([1873]1997: 72)--fare better. Man's overpowering urge to remember has become a threat to himself; the past, a burden that presses down on this shoulders and prevents him from living fully and immediately in the present. Since man is condemned to live in history, the only way he can release himself from its bonds is his *willing to learn to forget*. Without forgetfulness no life is conceivable "just as not only light but darkness is bound up with the life of every organism" ([1873]1997: 62). Nietzsche therefore postulates the necessity of confronting life *spontaneously*, free from accumulated "knowledge", *a life without memory*: "Consider the herds that are feeding yonder: they know not the meaning of yesterday or to-day; they graze and ruminate, move or rest, from morning to night, from day to day, taken up with their little loves and hates, at the mercy of the moment, feeling neither melancholy nor satiety" ([1873]1997: 60).

Nietzsche argues that history can serve life only by becoming a form of art, directed, not to the service of truth or justice, but rather to "objectivity", by which he means the self-conscious commitment of the artist,

> a condition in the historian which permits him to observe an event in all its motivations and consequences so purely that is has no effect at all on his own subjectivity; it is analogous to the aesthetic phenomenon of detachment from personal interests with which a painter sees in a stormy landscape with thunder and lighting, or a rolling sea, only the picture of them within him, the phenomenon of complete absorption in the things themselves. ([1873]1997: 91)

Nietzschean "objectivity" is composition in its highest form, "the outcome of which will be an artistically true painting, yet not a historically "true one", since

> [t]o think of history objectively in this fashion is the silent work of the dramatist: that is to say, to think of all things is relation to all others, and weave the isolated event into a whole: always with the presupposition that if the unity of plan does not already reside in things, it must be implanted into them. ([1873]1997: 91)

Historical wisdom does not lie in sweeping generalizations but in "its taking a familiar, perhaps commonplace *theme*, and everyday melody, and composing inspired variations on it, enhancing it, elevating it to a comprehensive symbol, and thus disclosing in the original theme a whole world of profundity, power and beauty" ([1873]1997: 93)

The remedy to the contemporary "malady of history", Nietzsche argues, is a practice that attains either an "unhistorical" viewpoint-- "the art and power of forgetting and of enclosing oneself within a bounded horizon" ([1873]1997: 120)--, or a "superhistorical" vantage point--the power that leads "the eye away from becoming toward that which bestows upon existence the character of the eternal and stable, towards art and religion" (idem)--, from which man's myth-making capacity originates. Only "if history can endure to be transformed into a pure work of art will it perhaps be able to preserve the instincts or evoke them" ([1873]1997: 95-96), will its language become *oracular*.

Later, Nietzsche returned to the same argument in *The Gay Science* (1882). At the beginning of part 3, his character Zarathustra is speaking to some sailors, and what he has to say possesses so much originality that everyday speech cannot communicate it; it must be expressed circuitously, in images and riddles. Zarathustra expounds "eternal return" as the dream vision of an opening, i.e., the present, with a path running through it, leading

forward to the future and back to the past. He frames the radical notion of a new human attitude that requires of every person to crave for nothing more passionately than the eternal recurrence of all events exactly as they occurred, as the ultimate affirmation of life:

> *The greatest stress*. What if one day or night a demon were to sneak after you into your loneliest loneliness and say to you, "This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything immeasurably small or great in your life must return to you--all in the same succession and sequence--even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned over and over, and you with it, a dust grain of dust." Would you not throw yourself down and gnash your teeth and curse the demon who spoke thus? Or have you once experienced a tremendous moment when you would have answered him, "You are a god, and never have I heard anything more godly." If this thought were to gain possession of you, it would transform you, as you are, or perhaps crush you. The question in each and every thing, "Do you want this once more and innumerable times more?" would weigh upon your actions as the greatest stress. Or how well disposed would you have to become to yourself and to life to *crave nothing more fervently* than this ultimate eternal confirmation and seal? ([1882] 1974: 341)

Suddenly, his emerging philosophy of the future breaks off to acknowledge the past. He finds it harder and harder to put thoughts into words, and finally he is interrupted by a howling dog. The sound forces his mind to "race back," and he recognizes the dog as one he had heard in earliest childhood. Thus, the past ironically reasserts its presence.

The subject of memory is central to Vladimir Nabokov's *Speak, Memory. An Autobiography Revisited* (1967). He mentions "eternal recurrence" in chapter 8 in a manner that somewhat deprives the phrase of its original Nietzschean resonance. The reference is not however accidental, for Nabokov does take Nietzsche's ideas as a point of departure, and the German philosopher in-forms a significant number of passages in the autobiography. What in Nietzschean thought remained tentative and elusive about the interlacing of temporal break and a resurgent past, in Nabokov becomes a fully elaborated *ars memoriae*. What Nabokov is ultimately in search for is a mode of life-writing that could represent precisely those transactions between the inner and the outer worlds, the times of history and of memory, that will be the "meeting point of an impersonal art form and a very personal life story" (1967: 238). In what looks like a natural prolongation of the Nietzschean line of reasoning, it is precisely Nabokov's *aestheticism* that allows him to achieve this ambitious goal. Unlike Nietzsche, Nabokov seems to imply that personal memory is not an

anathema, but the very means of grasping the irreducibly human dimensions of historical reality, the "individual mystery" that entices "the memoirist" (1967: 22). The *splendor ordinis* of an *autobiography-turned-art* is not a celebration of man's creative power only, it ultimately discloses some personal truth, as Dufrenne puts it ([1953] 1976: I, 162), an existential project, irreducible to history, but which history cannot ignore:

> There is also keen pleasure (and, after all, what else should the pursuit of science produce?) in meeting the riddle of the initial blossoming of man's mind by postulating a voluptuous pause in the growth of the rest of nature, a lolling and loafing which allowed first of all the formation of *Homo poeticus*--without which sapiens could not have been evolved. "Struggle for life" indeed! The curse of battle and toil leads man back to the boar, to the grunting beast's crazy obsession with the search for food. You and I have frequently remarked upon that maniacal glint in a housewife's scheming eye as it roves over food in a grocery or about the morgue of a butcher's shop. Toilers of the world, disband! Old books are wrong. The world was made on a Sunday. (1967: 228)

"Non-utilitarian delights" and constructedness, Nabokov passionately argues in "Good Readers, Good Writers", *Lectures on Literature* (1980), are the defining characteristics of art:

> The art of writing is a very futile business if it does not imply first of all the art of seeing the world as the potentiality of fiction. The material of this world may be real enough (as far as reality goes) but does not exist at all as an accepted entirety: it is chaos, and to this chaos the author says "go!" allowing the world to flicker and to fuse. It is now recombined in its very atoms, not merely in its visible and superficial parts. The writer is the first man to map it and to name the natural objects it contains. (2)

So, when the *homo poeticus* turns his eye toward history, he yearns for the particulars of the past, for Nabokov understands of the aesthetic as an amalgamation of inquisitiveness and an allegiance to the "fondle detail":

> But what exactly do these irrational standards mean? They mean the supremacy of the detail over the general, of the part that is more alive than the whole, of the little thing which a man observes and greets with a friendly nod of the spirit while the crowd around him is being driven by some common impulse to some common goal....This capacity to wonder at trifles--no matter the immanent peril--these asides of the spirit, these footnotes in the volume of life are the highest forms of consciousness, and it is in this childishly speculative state of mind, so different from commonsense and its logic, that we know the world to be good. (1980: 374)

As an aesthetic object, the mnemonic image closes upon itself, and ceases to be a mere presentation of a real object and exists by itself. The specific form it assumes is an insightful and irreplaceable manifestation of

its plenitude and necessary character of its indecomposable unity. With, Nabokov, the description often takes the form of a verbal picture whose increasing fullness of visual detail mimics the focusing of memory: an artistic ability to create vivid, lasting images of the past. Nabokov's most accomplished moment of total recall which memory can muster up is in Chapter Six on butterflies. Here, in a dream of extraordinary clarity, he shows how a concrete impression of the past (he was given ether before an operation) becomes a vivid metaphor for irrecoverable personal experience, while the moth ambiguously stands for both a remembered image and an image of how memory works:

> It was all there, brilliantly reproduced in my dream, while my own vitals were being exposed: the soaking, ice-cold absorbent cotton pressed to the insect's lemurian head; the subsiding spasms of its body; the satisfying crackle produced by the pin penetrating the hard crust of its thorax; the careful insertion of the point of the pin in the cork-bottomed groove of the spreading board; the symmetrical adjustment of the thick, strong-veined wings under neatly affixed strips of semitransparent paper. (1967: 121)

In *Speak, Memory*, the aestheticization of memory is understood in an active sense: through repeated scrutiny and reflection, one can open windows onto the past. As he writes, "I discovered that sometimes, by means of intense concentration, the neutral smudge might be forced to come into beautiful focus so that the sudden view could be identified, and the anonymous servant named" (1967: 9). Elsewhere, in chapter 2, the writer comments that "the bright mental image (as, for instance, the face of a beloved parent long dead) conjured up by a wing-stroke of the will" is "one of the bravest movements a human spirit can make" (1967: 28). Turning back to the past in a countermovement of sharpened awareness, he does not try to reconstruct it as a whole but only to retrieve exquisite fragments of specific, isolated experiences. Such clearly visualized images proliferate in *Speak, Memory*: from of his mother, or the portrait of Polenka, the coachman's daughter, to the brief vision in which Nabokov recalls an old waffle-man in Biarritz. Nabokov's approach to memory has precisely a Bergsonian tinge, and comes close to the latter's elaborations on the *images-souvenir* (as opposed to *souvenirs-habitude*), which faithfully record

> "tous les événements de notre vie quotidienne à mesure qu'ils se déroulent ; elle ne négligerait aucun détail ; elle laisserait à chaque fait, à chaque geste, sa place et sa date. Sans arrière-pensée d'utilité ou d'application pratique, elle emmagasinerait le passé par le seul effet d'une nécessité naturelle" ([1939] 1965: 56).

Through their "*controlledness*, *self-containedness*, *self-evidence,* and *indeterminacy* (Casey, 1979: 33-37) mnemonic images seem to transcend the original, time-bound memories; Nabokov sees such verbal pictures as something that has become "enduring, in retrospect" (1967:134).

Since what ultimately history wants to explain and understand is man, the historian of the self is also prompted by his will to narrate. Accompanying his concern for veracity is his care to "work through" the past in the psychoanalytical sense, (Freud, [1917] 2005), to start a search for the other in a temporal transfer which is also a move into another subjectivity, i.e., his younger self. Traces, both ideal and material, left in the personal memory by facts, people, symbols, emblems, invite the life-writer to revisit persons, objects, or events of his own past. These lived moments unveil vast sites subjected to the metamorphoses of memory, a reality, both palpable and intangible, which permits the life-writer to form a bridge with the past. Remembering has a clear ontological dimension, deriving from that fact that man is a "being of memory and history" (Ricoeur, [2000] 2006: 352-361). It is also "an experiential space", where the past turns into present, allowing the autobiographer to explore the enigma of pastness. The memorial object cannot be described in terms of a simple representation, nor as a completely intellectual projection, closed upon itself, but as *représentance*, "standing for", or *lieutenance*, "taking the place of" something else (Ricoeur, [2000] 2006, note 22: 554), for which narration is the essential mediation. It simply expresses the fact that the individual cannot return to the past, nor can the past return as past. It evokes a multiplicity of possible routes and a horizon of expectations which defines a future turned into present, however non-reducible to a simple derivation of present experience. No perfect match between language and object is possible, which constraints the autobiographer to an effort of imagination that would favor the necessary transfer into another "present".

Nabokov's own mode of emplotting the past seeks to make readers aware of the distance between the past and present without either succumbing to that distance, or seeking to overcome it. Rather, he attempts to keep the tension between past and present in play, by *aestheticizing* the former. In Chapter 5, Nabokov opens his draft of Mademoiselle, his Swiss governess, by accusing novelists of exploiting their memories, then justifies his own work with the contention that he wants to retrieve his past for himself:

> I have often noticed that afar I had bestowed on the characters of my novels some treasured item of my past, it would pine away in the artificial world where I had so abruptly placed it. Although it lingered on in my mind, its personal warmth, its retrospective appeal had gone and, presently, it became more closely

identified with my novel than with my former self, where it had seemed to be so safe from the intrusion of the artist. Houses have crumbled in my memory as soundlessly as they did in the mute films of yore, and the portrait of my old French governess, whom I once lent to a boy in one of my books, is fading fast, now that it is   engulfed in the description of a childhood entirely unrelated to my own.
The man in me revolts against the fictionist, and here is my desperate attempt to save what is left of poor old Mademoiselle. (1967: 96)

Nabokov fears that Mademoiselle has become a mere support in the fictional world where he has placed her, a world with no relation to his own childhood, of which she is a memory. In so treating her, Nabokov is afraid that he has been unintentionally callous to her memory. The chapter is, as he announces, his attempt to save those memories of her that he has not wasted by using them as set-pieces in his novels. Yet, as he closes the passage, he wonders whether he has succeeded in maintaining such a sharp distinction between novel and autobiography, and so he asks, "Have I really salvaged her from fiction?" (1967: 116). Torn between the veritative ambition of history and the fidelity characteristic of memory, Nabokov's vacillation simply reiterates the original enigma of the presentation of the past in memory. It is the paradox, which consists in the presence of something absent which, in *Theaetetus*, Plato called an *eikon* (image-memory). To this, in *De memoria et reminiscentia,* Aristotle argues that the 'presentation' given in the act of remembering always refers to the anteriority of something that has been, for " [m]emory is, therefore, neither Perception nor Conception, but a state or affection of one of these, conditioned by lapse of time" (1928: 1, Dr8). Writing, the Greek philosopher reminds us, is a *pharmakon*, both *remedy* in relation to memory, as it protects it from oblivion, and *poison*, to the extant it risks substituting for the effort of memory. Aware of these fundamental aporias of memory and history (of the self), Nabokov seeks to hold them at bay, by continuously renewing the tensions between art and memory. Delighted with the confusion of categories, Nabokov exclaims: "Happy is the novelist who manages to preserve an actual love letter that he received when he was young within a work of fiction" (1967: 192)

In *Speak, Memory* it is not simply the flow of recollection that is narrativized, but the very process of memory's *aestheticization*. What is important for Nabokov is not the result of the act of recollection which illuminates the past, but the process of recollection itself, as a distinct spiritual activity. The past for Nabokov is irrecoverable, but the recollection of it so structures the past that it transforms it into an actual living present. "The selective apparatus, he comments in "Chapter Sixteen, or On *Conclusive Evidence*", pertains to art; but the parts selected belong to

unadulterated life" (1967: 239). He himself suggests near the beginning of the memoir that "[t]he following of such thematic designs through one's life should be, I think, the true purpose of autobiography" (1967: 23). From exile to rhythmic patterns or the contrapuntal nature of destiny, all interweave and converge in complex thematic spirals, "in a subtle but natural form of contact which is as much a function of art, as it is a discoverable process in the evolution of a personal destiny" (1967: 240).

The issue of memory is by no means exhausted by the autobiographical theme. Ultimately, the past remains unrecoverable, but the recollection of it so organizes the past that it metamorphoses into a genuinely enduring present. It is precisely in the "polyphonic harmony" (Ingarden, [1931] 1973: 371) of *Speak, Memory*, stemming form the contents of its various elements and from the derived metaphysical qualities that manifest in them, which readers finally vicariously commune in enjoyment. Here, "[e]verything is as it should be, nothing will ever change, nobody will ever die" (1967: 63).

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FAIRY TALES IN STEPHEN KING'S *CARRIE*

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Abstract: Employing a multiplicity of perspectives, King traces the story of an adolescent outcast. As a social horror story, it reveals the problems connected to maturation, the conservative nature of high schools and the dangers of religious fanaticism. This dark Cinderella story is about a girl feeling her powers for the first time and getting her revenge for her past humiliations.
Key-words: sexuality, cruelty, fairy-tale

The name of Stephen King still has a not-too-positive ring to it with academicians, he is not yet accorded with that critical attention which his works would warrant. His status as a bestseller writer seems to work against him, because being popular seems to be a mutually exclusive term with being a serious writer. King is well aware of this prejudice against him and he has already dedicated a novel, entitled *Misery*, to the examination of this phenomenon and how it affects a writer, and his conception of himself.

To quote Joseph Citro, "to deny King's worth, it seems to me, is to deny the society in which we live" (Magistrale, 1992: xiv). Even though his characters are small-town Americans, their problems are universal. In spite of the supernatural elements and the heroes with special abilities, it is easy to identify ourselves with this familiar world. The factors which enhance this reader identification are the average, middle-class heroes, the transparent, easy-to-understand prose and the use of brand-names. Though sometimes he is ridiculed by critics for this, Ben P. Indick points out that King is not the first one to rely on this technique to establish a stronger attachment with contemporary reality, referring to the example of James Jones (Herron, 1988:149).

According to Tamás Bényei, the canon marginalizes these popular novels. Maybe because of their ex-centric position, these genres are often better able to point out the phobias, latent fears and collective desires of the society than mainstream genres. They demarcate the borders surrounding a society, they show what can and what cannot be done within a certain community (Bényei, 2000: 42).

The subject of my essay is the first published novel of King, *Carrie*, from 1974. Owing to the very popular film version directed by Brian De Palma, most people are familiar with the story. In fact, *Carrie* has become part of American popular culture: the name pops up in sitcoms, it is alluded to in other novels, and films. But I am not concerned with the film

adaptation, instead I would like to highlight the main motifs of the story, putting special emphasis upon fairy tales as possible sources of the work.

The story offers the reader an analysis of an average American high school, which King himself characterizes as a

> place of bottomless conservatism and bigotry, a place where the adolescents who attend are no more allowed to "rise above their stations" than a Hindu would be allowed to rise above his or her castle (King, 1981:171).

He did not rely only upon his childhood memories, because at the time of the writing he was teaching at a high school: so he had a double perspective on what was going on in a high school in the 1970s.

The protagonist of the novel, Carrie White, is considered by her peers an outcast, a socially awkward, ugly girl. She is the one who is tripped on the school corridor, whose books get thrust out of her hands, who is the constant butt of every joke. The students humiliate her and alienate her at every step and by distancing themselves from her very markedly, they also hope to distance themselves from that fate and the roles associated with her. 'She looked the part of the sacrificial goat, the constant butt […] and she was.' (King, 1993:10)

She tries to break free from this stereotype, but her rebellion and attempt to establish a new identity ultimately fails, bringing destruction not just upon herself but upon the entire town. She has a hidden power, a latent talent: telekinesis. This means the ability to move objects with the power of the mind. King has read an article which claimed that

> at least some reported poltergeist activity might actually be telekinetic phenomena […] There was some evidence to suggest that young people might have such powers […] especially girls in early adolescence ….(King, 2000:75)

Even though Carrie almost destroys an entire town, King tries to elicit the sympathy of the reader and takes a lot of pain to show the strange coincidence of certain factors which led to the inevitable tragedy.

> I never viewed Carrie as evil […] I saw her as good. When she pulls down the house at the end, she is not responsible."(Winter, 1989: 37)

The opening scene of the novel takes place in a girls' shower. This setting posed quite a challenge for King, and if it was not for his wife's encouragement, he would not have continued with the novel. As he remarked:

> I was in a totally foreign environment – a girls' shower room – and writing about teenage girls. I felt completely at sea.(Underwood, 1990:20)

When Carrie steps out of the shower, she realizes that blood is flowing down on her legs. She has no idea what is happening to her and thinks she is bleeding to death. Her classmates look at her with contempt and revulsion and start to bombard the poor girl with tampons and sanitary napkins. Since responsibility seems to dissolve in a mob, otherwise nice students also participate in her humiliation.

> You wouldn't expect a trick like that from Sue. She's never seemed the type for this kind of a – stunt."(King, 1993:24)

The intervention of the gym teacher is needed to create order in the chaotic locker room. Miss Desjardin has some mixed feelings when she arrives: as a teacher, she knows she has to help the girl, but as a woman, she also feels repelled and disgusted by the sight of the cowering, weeping, bloody, hysterical Carrie. After her initial reaction, she tries to soothe the terrified Carrie and enlighten her about female biology. Thus, she assumes a maternal role: telling a daughter about menstruation is clearly a role belonging to the mother, but Carrie's mother is a special case. Margaret White, a widow, is a religious fundamentalist, a fanatic who filled their house with religious icons and paintings and placed an almost life-size crucifix with the bleeding Jesus in the middle of their living-room. She has not taught her daughter anything about sexuality, as if she thought that by keeping Carrie ignorant, she will also remain innocent and free from sin. Margaret considers everything connected to sexuality a sin and interprets the arrival of Carrie's period in the following way:

> O Lord, … help this sinning woman beside me here see the sin of her days and ways. Show her that if she had remained sinless the Curse of Blood never would have come on her. She may have committed the Sin of Lustful Thoughts. (King, 1993: 55)

Blood acquires a symbolic value in the novel: the arrival of her period signifies that Carrie has crossed a threshold, as if she has passed a rite of passage (which is a recurring theme in King's novels). Now she is a biologically mature woman, she left behind her ignorance regarding sexuality, into which her mother forced her. Something else happens on that terrifying day: she discovers that her telekinetic ability, which was only present in small traces so far in her life, becomes stronger. She will be able

to control and direct it and in fact in one scene she consciously sets her mind upon exercising its weird ability by lifting heavy objects from the floor.

This power belongs exclusively to her, it cannot be taken away, no one can claim it, appropriate it. People react to this power with both fear and respect, a kind of awe. That is why King says

> Carrie is largely about how women find their own channels of power, and what men fear about women and women's sexuality…"(King, 1981:171)

Readers have mixed feelings about her as she is wavering on the borderline between the sacrificial figure and the Fiery Angel of Destruction.

The girls who took part in her humiliation in the shower are punished by the school, but more important than the physical punishment is the psychological one which one of them experiences. A change is occurring in the soul of Sue and she starts to view herself, her acts, and her place in the world and in the school system in a different way. But this enlightenment, indirectly caused by Carrie, is not something which Sue was looking forward to. She realizes the utter otherness and strangeness of Carrie, an atypical teenager, unmoulded by peer expectations and society's pressure on women. Sue also realizes how much they depend upon Carrie, and other victims, because they use them to define, to construct their own identities. All that pressure towards conformity suddenly starts to assume a negative colouring in Sue's eyes.

> The word she was avoiding was expressed To Conform, in the infinitive, and it conjured up miserable images of hair in rollers, long afternoons in front of the ironing board in front of the soap operas while hubby was off busting heavies in an anonymous Office …"(King, 1993:46)

As an act of atonement, she decides to "lend" her boyfriend, Tommy, the most popular guy in the school, to Carrie for the Prom. It is a brave step because in a certain sense she runs the risk of losing Tommy in the process, as it has been pointed out by Joseph Reino (1988:15). The fact that Tommy acquiesces to Sue's request is proof both of his love for the girl but it also shows that he has no ego problems, his self-image is not overly determined by other people and their opinions or reactions.

> He apparently had a high enough tolerance to verbal abuse and enough independence from his peer group to ask Carrie in the first place. (King, 1993: 85)

He is brave enough to invite the most despised girl with him and he will not repent his decision: Carrie will look wonderful at the ball and they will have

a good time until the nightmare strikes and shatters the enchanted atmosphere.

In fact, fairy tales could be pointed out as one possible source for King's work. For all its setting in contemporary small-town America, the novel has undertones of Cinderella. We might say that King re-introduced some of the gory elements of the older versions of the tale which Perrault was careful to omit (the stepsisters cut off parts of their feet and the pigeons pluck out their eyes). Bettelheim claims that Cinderella details the various phases in the development of the personality (1985:357). An individual has to pass these stages if s/he wants to achieve self-realization. This final stage, that of the fully developed human being, is something which Carrie is never going to achieve.

What are the parallels then with the famous tale? We have a gentle, humble heroine who seems to occupy the lowest caste in the school hierarchy. The cruel stepmother is replaced by a cruel mother, and the cruel stepsisters of Cinderella are Carrie's classmates who torture her all the time. Sue could be the fairy godmother, who provides her with the Prince Charming, instead of the carriage and the glass slippers. The ball occupies a central position in both narratives, and while Carries does not have to return by midnight, her enchantment is also temporary: she has to give back Tommy to Sue. As she returns home after the Prom night, she loses both of her slippers, which clearly shows that King was conscious of writing a dark Cinderella story, a fractured fairy tale as it is referred to by Douglas E. Winter (1989: 34).

But why did King decide to replace magic with destruction and death? A girl called Chris refused to comply with the school punishments following the shower scene and consequently was barred from the Prom. She decides to take revenge upon Carrie for her exclusion. She asks her shady boyfriend to kill a pig and collect its blood in buckets, which they place on the beams high above the stage where the coronation ceremony is going to take place. Her revenge depends upon Carrie and Tommy being elected the Queen and the King of the Prom, but with her widespread connections and influence she gets a lot of people to vote on the unusual couple.

The blood bath which Carrie receives when the contents of the buckets are dumped on her is eerily reminiscent of the blood bath of the first chapter of the novel. She is again exposed to public humiliation and ridicule and she stands in front of a faceless crowd. Unfortunately, after the first seconds of shock and terror, someone starts to laugh out aloud, finding the blood-drenched Carrie a particularly ridiculous sight. "now the fairy tale was green with corruption and evil …"(King, 1993:168). She cannot take

this anymore and flees the place. She thought for a moment that she could be really accepted, that she could become a member of that community which previously rejected her so vehemently, but she has to realize that it cannot be so. Before leaving the building she bars the doors of the gymnasium with all the students trapped inside, and with her telekinetic abilities sets the school on fire and wreaks havoc on a large part of the town as well on her way home.

Unfortunately, her home is not a nurturing, loving place either, and her mother, completely deranged by this time, awaits her daughter with a butcher's knife. She seriously wounds Carrie, but she still has time to stop Margaret's heart with the power of her mind. The dying Carrie is subsequently found by Sue in a parking lot and stays with her during the final moments of her life. A telepathic connection is established between them and Sue witnesses Carrie's death in a very intimate way:

> Sue tried to pull away, to disengage her mind, to allow Carrie at least the privacy of her dying, and was unable to. She felt that she was dying herself and did not want to see this preview of her own eventual end. (King, 1993: 211)

The dénouement of the novel is quite dark: it seems there is no Heaven, no light, no redemption for Carrie.

> For a moment Sue felt as if she were watching a candle flame disappear down a long, black tunnel at a tremendous speed. […] And then the light was gone …"(King, 1993: 211).

There is another fairy tale which could be related to King's novel: that of the ugly duckling. There is a description in the beginning of the novel which likens Carrie to a "frog among swans" (King, 1993:10), and this might be a direct allusion to this other tale. At the Prom we witness Carrie's transformation from ugly duckling to a beautiful swan. Her beauty shines forth from inside, the accessories (new dress, make-up) have only a secondary importance. But for all her beauty, she is not given a chance to start a new life: her nemesis, Chris, pushes her back again into the role of the sufferer of practical jokes. When the blood drenches her, the students also sigh with relief: all is well with the world, this is still the same good old Carrie, with whom everything ends in a disaster. Her rebellion against the powerful mother figure is futile, too: it is not the first step on the road to a new life, to independence, autonomy. Instead of that, they end up murdering each other, as if this was the only way to end such an intolerable situation.

Leslie Fiedler, in his *Love and Death in the American Novel* claims that American male writers have a tendency to create female characters who

are either fragile victims or bitches and there is nothing between these two extremes (1982:314). King consciously tried to remedy this situation but all he achieved was to create a heroine who progresses from one extreme to another.

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CHANGING AND CHALLENGING SHAKESPEARE: SUBVERSION OF LANGUAGE IN TOM STOPPARD'S "DOGG'S HAMLET" AND "CAHOOT'S MACBETH"

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Abstract: In those two short complimentary plays, Tom Stoppard relocates his cultural and linguistic predecessor by creating an artificial language called 'Dogg'. This paper focuses on how Stoppard resists the cultural and linguistic dominance of the Bard and challenges Shakespeare's obscurity. In the adaptations, Stoppard also uses postmodern devices such as metatheatre and multiplicity of perspectives and more performative elements, which reinforce the subversion of language.
Key-words: metatheatre, language games, intertextuality, performance

Shattering the self-sufficiency and the totality of texts, intertextuality suggests that each text is bound to the other texts and that no text can be read or interpreted in isolation. While blurring this dominance of the monolithic texts, intertextuality casts doubts on the value systems, enabling the reader to think critically on the previous literary texts (Thody, 1996: 87). In that respect, in intertextuality "[l]iterature becomes a force for demystification and liberation, an instrument for enabling people to see, perhaps not reality itself, but at least a different, a less flattering as well as […] a less imprisoning version of it" (Thody, 1996: 87).

Apart from liberating literature from its myths, intertextuality destabilizes the canonical texts as well. Lizbeth Goodman defines the canon as referring to "the set of authors and literary texts that has been passed down from age to age, generation to generation, with a stamp of approval – with a reputation for being 'great'" (1996: 6). It is this canonicity that impedes the "less" great works to be acknowledged widely. She further suggests that the canon is mainly made up of three criteria: Englishness (using the cultural elements pertaining to the British Empire), the English language (writing in English) and Bardolatry (recognizing Shakespeare as the great writer of England). In her article, she states how Shakespeare has dominated and molded the English culture:

> Shakespeare, the Bard, enshrines the ultimate figure of the great writer; his image and symbolic identities are associated with the English countryside, theatre, social customs and entertainments, as well as with more literary ideas about his contributions to the development of poetic and dramatic form. The Shakespeare phenomenon is often referred to as 'Bardolatry' –cultural worship of a writer who is said to embody the genius and values of a nation. (1996: 9)

As she gives the definition of the canon, she underlines the impossibility of excluding Shakespeare. This infatuation with Shakespeare and Goodman's idea of bardolatry have motivated many writers to produce different versions of the Bard and thus rewritings of Shakespeare flourished in the second half of the twentieth century.

At the root of this tendency to rewrite the Bard, there are two contrasting reasons: the first reason is the resistance towards the canon and the ideologies that Shakespeare and the English culture epitomize. The second reason for rewriting a writer from the canon is to form a bond with the past and the tradition (Cowart 1993: 11). As Judith Still and Michael Worton state, these writers, by locating themselves within the tradition, announce their "loving gratitude to ancestors" (1990: 13). Thus, rewriting Shakespeare encompasses both resistance towards his dominance on the Western stage and the canon and also an acknowledgment of his excellence as an author.

In "Shakespeare as Minor Theatre", Mark Fortier suggests that Shakespeare adaptations make up a minor theatre as opposed to Shakespeare as a major playwright and paraphrasing from Deleuze, Fortier states that "whereas major theatre represents and thereby helps to reproduce the relations of power in the dominant state apparatuses, minor theater operates by amputating, varying and subverting the structures of this theatre/state; minor theatre not only stops representing and reproducing dominant relations of power but also contributes to the becoming of a generalized 'minor' consciousness" (1996: 4). Therefore, this minor theatre created with the adaptations helps us to dismantle power relations within a state. Fortier also regards Shakespeare adaptations as social and political resistances trying to vindicate their own subjectivities.

In relation to the political aspect of adaptations, most of the reworkings tend to give voice to the oppressed groups such as women and the colonized. However, in contrast to the proliferation of post-colonial and feminist rewritings, the British playwright Tom Stoppard resists Shakespeare's language. Known with his enthusiasm for Shakespeare adaptations, Stoppard has two complimentary plays "Dogg's Hamlet" and Cahoot's Macbeth" in which he creates a new language called Dogg. These plays are written as manifestations of both a resistance to Shakespeare and an admiration for his linguistic capacity. They can be read either as two separate plays with distinctive plots (*Dogg's Hamlet* and *Cahoot's Macbeth*) or two acts of a single play and titled as *Dogg's Hamlet, Cahoot's Macbeth.* In the introduction to the plays, Stoppard writes: "the comma that divides *Dogg's Hamlet, Cahoot's Macbeth* also serves to unite two plays which

have common elements: the first is hardly a play at all without the second, which cannot be performed without the first" (Stoppard 1993: 141).

The first play, or the first act of "Dogg's Hamlet, Cahoot's Macbeth" recounts the story of a high school production of *Hamlet* directed by the headmaster Dogg. "Dogg's Hamlet" (1971) opens with the two students Abel and Baker who prepare the stage for their play. Influenced by German philosopher Ludwig Wittgenstein's *Philosophical Investigations*, Stoppard writes "Dogg's Hamlet" in 1971 for the opening ceremony for Almost Free Theatre. He later incorporated his play *15-Minute Hamlet* into "Dogg's Hamlet" and revised the text during the end of 1970s (Levenson 2001: 163).

In *Philosophical Investigations*, Wittgenstein explores the ways we attribute meaning to the words. In terms of meaning and language, he uses the slogan "the Meaning is the Use" (White 1958: 228). He believes that meaning changes when we use it within a context. Moreover, in line with this contingent nature of meaning, he points out that language is a living organism and we, as the users of that language, should discover the life in that organism (Peursen 1970: 77). Our ordinary language pervades our life and creates "a mental cramp" (Peursen 1970: 78). Then, if meaning is a means to immobilize our mental capacity, then we should enlarge our understanding of meaning; or in Wittgenstein's words "we extend our concept of number as in spinning a thread we twist fibre on fibre. And the strength of the thread does not reside in the fact that some one fibre runs through its whole length, but in the overlapping of many fibres" (Wittgenstein qtd. in White 1958: 231). Taking fibre and thread as metaphor for building up meaning, Wittgenstein stresses that there is no single meaning but meaning is revitalized and re-positioned with the help of social usage and interweaving.

In his introduction to the play, Stoppard explains that he has been influenced by German philosopher Ludwig Wittgenstein's example of two men constructing a platform with planks, slabs, blocks and cubes. As the first man utters those four words successively, the second man throws him those four objects one by one. Stoppard suggests that we immediately assume that those four words mean plank, slab, block and cube. However, he puts forth another possible interpretation. He presumes the existence of another language in which those four words may have the meanings "Ready", "Okay", "Next" and "Thank you" respectively. Moreover, both men might previously know the order in which the objects should be thrown. Thus, he further hypothesizes that two workers might share a common knowledge and might be building the platform according to that order regardless of what those words mean (Stoppard 1993: 141-2).

Therefore, fascinated by Wittgenstein's theory of contingent nature of language and meaning and his theory of language games, Stoppard deconstructs our established notion of language in "Dogg's Hamlet". At the beginning of the play, since all the characters speak in an unfamiliar language, the words uttered seem completely meaningless though they are all English words. For instance, at the beginning, Abel checks the microphone and says: "Breakfast, breakfast… sun-dock-trog…", which means "testing, testing… one-two-three…" (Stoppard 1993: 143). Although all the words uttered by Abel are familiar to the audience, the reader cannot attribute new meanings to those words and make up a language game since he is not engaged in the Dogg language. Furthermore, throughout their rehearsals, the students have difficulty in pronouncing Shakespeare as the stage directions inform us: "They are not acting these lines at all, merely uttering them, tonelessly" (Stoppard 1993: 150). Their alienation with Shakespeare's language coincides with the audience's estrangement with Dogg.

However, the reader's discomfort is lessened to a certain extent as the lorry driver Easy arrives with his blocks to build up a platform on the stage. As he does not speak Dogg, he has a predicament to communicate with the students just like the audience. The disagreement between the students and Easy resolves when the headmaster Dogg gives each party a list of the order of materials to be thrown. Therefore, looking at his list, Easy utters "plank, slab, block and cube" and the Dogg-speaking students throw him the necessary objects according to their lists (Stoppard 1993: 153-154). As they continue, Easy gets used to Dogg; in Wittgenstein's terms he is liberated from "a mental cramp" and enlarges his capacity of meaning. As the construction of the platform ends, the students start playing "15-minute Hamlet" uttering only the most famous quotes from Shakespeare's play. Using the familiar quotes and leaving out all the other lines might suggest that Shakespeare's language can still be understandable for the reader when shortened. With his abbreviated form of *Hamlet* and making Shakespeare obscure, Stoppard reveals another possibility to stage Shakespeare, who has been familiar for a great majority of people. He then devises a plan in which Shakespeare is indecipherable for a group of people whose language cannot be grasped by the others. This time, there is a role reversal since it is the audience, who is othered, when the Dogg language sounds incomprehensible.

Finally, as the students perform their "15-minute Hamlet", Easy closes the curtain and thanks the audience for their applause. The fact that Easy says "Cube", which means "Thank you" in Dogg, at the final scene highlights that even Easy is accustomed to Dogg language and now shares

the same linguistic background with the Dogg-speakers. Just like Easy, Stoppard, too, has the advantage of accessing different languages. Sharing the same linguistic background with the Bard and having migrated from Czechoslovakia, Stoppard builds up his own platform to bridge the gap between the 16th century readers and the contemporary readers.

"Cahoot's Macbeth" (1977), on the other hand, is dedicated to the Czechoslovakian playwright Pavel Kohout, who was forbidden by the regime and who wrote a letter to Stoppard sharing his plans to stage *Macbeth* in a living room with five actors and with almost no prop at all (Jenkins 1990: 155-6). In "Cahoot's Macbeth", Stoppard achieves Kohout's aim to stage *Macbeth*. Just as "Dogg's Hamlet", "Cahoot's Macbeth" is also a "15-Minute Macbeth" including the famous and remarkable quotes from Shakespeare's play. The play opens with three witches as in *Macbeth*, however, with the interruption of the Inspector, the reader realizes that it is actually the rehearsal of *Macbeth* directed by Cahoot. Obstructing the flow of the play, the Inspector prohibits the group and threatens to imprison them for "acting out of hostility to the state" (Stoppard 1993: 193).

Upon Inspector's intrusion, the lorry driver Easy from "Dogg's Hamlet" arrives with his blocks in order to build a platform (Stoppard 1993: 197) and provides a relief for the spectator -just as he does in the "Dogg's Hamlet". However, as Easy starts to speak, the reader is further alienated since Easy speaks in Dogg. Although all the actors and Cahoot have difficulty in understanding Easy, they gradually start communicating with the help of gestures and sign language. First of all, it is the hostess who begins understanding Dogg and translates what Easy says. However, she even confuses the two languages and uses Dogg words: "He's got a two-ton artichoke out there. I mean a lorry" (Stoppard 1993: 205) (Artichoke means lorry in Dogg language). As all the actors and Cahoot start speaking Dogg, the Inspector suspects that there is a secret code that has to be deciphered in that language. However, refusing to accommodate himself into Dogg and widening his distance from the players, he fails to learn Dogg and desperately asks Cahoot where he can learn Dogg and Cahoot responses back: "You don't learn it, you catch it" (Stoppard 1993: 206).

Moreover, the subversion of language reaches to a peak point as the actors start reciting *Macbeth* in Dogg language. Through the end of the play, Lady Macbeth suddenly utters: "Ash-loving pell-mell on. Fairly buses gone Arabia nettle-rash old icicles nun. Oh oh oh… [Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand]" (Stoppard 1993: 207). Thus, this "15-Minute Macbeth" ends with the famous quotes translated into Dogg and with the Inspector, who goes mad

and stands as a symbol for the hegemonic aspect of language as all the characters in the play emancipate from the strains of language.

Therefore, incorporating Dogg language into the Bard's language, Stoppard resists Shakespeare's language and beckons the reader to liberate from his "mental cramp". He underlines that there are other possibilities of thinking and giving meaning to the concepts. Thus, in Stoppard's "Dogg's Hamlet, Cahoot's Macbeth", the resistance towards Shakespeare and his cultural agency is provided by the subversion of language and by defamiliarizing the meanings of English words. It is through this new language that Stoppard asserts his subjectivity as a writer and invalidates Shakespeare as the ultimate author and the embodiment of the English canon.

However, in Shakespeare adaptations, there is the danger of becoming the canon, the danger of moving from the margin to the center while resisting the hegemony of the mainstream. In order to avoid becoming a center and presenting a biased perspective about Shakespeare, Stoppard includes postmodern elements such as the multiplicity of perspectives and metatheatre into the plays. His resistance to Shakespeare is mainly based on the subversion of language; however, he uses other resistances as well. First of all, through inserting the political exile Pavel Kohout as the director in "Cahoot's Macbeth", Stoppard's play turns into a topical and a political play. Secondly, his desire to stage Shakespeare with minimum actors, minimum props and only with the remarkable quotations in both plays strengthens his urge to stage an experimental Shakespeare. It is his way of resistance to have school boys act Shakespeare only with a platform in "Dogg's Hamlet" and to stage *Macbeth* in a living-room theatre.

Moreover, Stoppard defies the authority of Shakespeare as an author as well. Incorporating different writers and directors and translating his language into Dogg, he reveals multiple writers, which becomes an important element in resisting canonization. Despite their resistance to Shakespeare's language, the plays also deny the Bard as the ultimate authorial figure with their multiple subjectivities. In "Dogg's Hamlet", Shakespeare and Stoppard are the two apparent writer figures. As Dogg's "15-Minute Hamlet" and "Cahoot's Macbeth" give us a shortened version of *Hamlet* and *Macbeth* with direct quotations from the two plays, Shakespeare is definitely acknowledged as a writer in "Dogg's Hamlet" and "Cahoot's Macbeth". Without Shakespeare's *Hamlet* and *Macbeth*, there will not be such plays or attempts. Apart from Shakespeare and Stoppard, the headmaster Dogg is the writer and the director of "15- Minute Hamlet". Furthermore, his stance as a writer is reinforced as he plays the main role Hamlet and re-interprets the text as another reader/writer. In addition to that,

the lorry driver Easy is a symbolic reader and writer as well. Unable to communicate in Dogg, Easy has difficulty in understanding the Dogg language and has to translate and interpret the new language. However, as the translator of Shakespeare and Dogg language, his authorship is sanctioned since he rewrites the language during translation. At the end as he closes the curtain and thanks the audience in Dogg, he is incorporated in the play and as the decoder of Dogg, he appears as another writer figure as well.

When we consider the readers of the play as the writers, we encounter two types of readers/writers. In "Dogg's Hamlet", there is a remarkable difference between the reader of the text and the audience of the play. Since Stoppard gives the English translations of Dogg words in brackets, the reader of "Dogg's Hamlet" is smoothly included in the text and his "writing" process starts. However, the same cannot be claimed about the spectator of "Dogg's Hamlet". Inaccessible to the English translations, the spectator will have much more difficulty in understanding the play. His connection with the play depends on gestures and visual effects; for instance the scene where Easy and the students build up the platform will be helpful in getting into the Dogg language. Thus, in addition to the multiple writers of the play, the "readers" of "Dogg's Hamlet" respond to the play in two different ways and therefore their "writing"/interpretation will differ as well. Inaccessible to the English translations, the spectator will have much more difficulty. Repudiating the authority of a single theological author, Julia Kristeva underlines the plurality of subjectivities in intertextuality. According to her, the subject is made up the subject of utterance, the subject of enunciation and the reader, which would help to challenge the dominant discourse (Kristeva 1986: 56-7).

In "Cahoot's Macbeth", there is a plurality of "writers" and "subjects" as well. Apart from Stoppard and Shakespeare, the director Cahoot and the actors stand out as possible interpreters of the play since Cahoot presents his version of Shakespeare with minimum prop and characters. Furthermore, another writer figure in the play is the single audience of the play, namely the Inspector. As he interrupts the rehearsals, the hostess and the actor Macbeth indicate that this rehearsal is not open to public and kindly request him to leave (Stoppard 1993: 188). Being infuriated by their remarks, he declares his supremacy as a reader:

> INSPECTOR: (To 'Macbeth') Now listen, you stupid bastard, you'd better get rid of the idea that there's a special *Macbeth* which you do when I'm not around, and some other *Macbeth* for when I *am* around which isn't worth doing […] because if I walk out of this show I take it with me. (Stoppard 1993: 188)

Indicating his significance as a reader, the Inspector heralds the reader's becoming a crucial figure; *the writer of the text*. Julia Kristeva names the author, the reader or the subject of utterance as "subject in process" (*sujet en procés*) since the subject, itself, is in a constant transformation. According to Kristeva, this *subject in process* needs to reduce himself to zero degree, to a *negativity*, to a state of crisis. He has to nullify himself so that he could re-create a new, plural identity (Waller 1989: 281). This negativity that Kristeva emphasizes is actually *an affirmative negativity* in which the *subject in process* enables to reconstruct the plurality with the help of plurality of characters, of discourses, of representation and ideology (Waller 1989: 281). Therefore, in Kristeva's terms, Stoppard reduces his subjectivity as a writer to a zero degree. By sharing his authority and creating plurality of discourses and subjectivities, he underlines his authorial capacity and reaches an affirmative negativity.

Metafiction/metatheatre could be posited as another device of postmodernism. According to Patricia Waugh, "metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality" (1984: 2). Reminding us the fictionality of fiction, metafiction resists the clear-cut boundary between reality and fiction. Thus, it can also be considered a tool for resistance. It helps us to understand to world as artifice, it enacts social criticism (Waugh 1984: 9). In addition to that, it deconstructs the idea of an author as begetting a text since it undermines the writer's capacity shattering the illusionary aspect of a work.

According to Patricia Waugh, metafiction has a double aim. First, it shatters the fictionality of fiction offering a different version of reality. Moreover, it casts doubts on the author as an omnipotent element in fiction. It also "converts what it sees as the negative values of outworn literary conventions into the basis of a potentially constructive social criticism" (1984: 11). Therefore, when we look from that perspective, it is possible to regard metafiction as a subversive tool revealing the fictional world and offering an alternative to it. However, there is a possibility of regarding metafiction as a postmodern entity as well. For instance, in his "Introduction" to *Metafiction*, Mark Currie draws our attention to the close link between intertextuality and metafiction since they both signal the artificiality of fiction (1995: 4). Thus, self-referentiality of intertextuality and metatheatre liberate the texts from becoming another canon by emphasizing their literariness. Likewise, accentuating the significance of reader in metafiction, Waugh incorporates the reader –another subjectivity-into the text, which contributes to the disintegration of a single subjectivity.

According to Waugh, "[t]o be successfully decoded, […] experimental fiction of any variety requires an audience which is itself self-conscious about its linguistic practices" (1984: 64). With the help of familiar texts, the reader can attain recognition and can be freed from the hegemony of earlier texts (Waugh 1984: 67).

In Shakespeare adaptations, there is a double aim of using metatheatre as well. The use of metatheatrical devices such as play-within-play and role-playing in the plays draws our attentions to the fictionality of Shakespeare diminishing his authority. In that respect, the metatheatrical devices function as subversive strategies. On the other hand, it is well-known that Shakespeare also uses metatheatre frequently in his plays. In that respect, metatheatre in the plays can be said to be providing a link with Shakespeare.

Likewise, both plays of Stoppard deal with the staging of Shakespeare as well. In "Dogg's Hamlet", the play starts with the construction of a platform and thus heralds the metatheatrical aspect. However, metafictionality reaches a peak point as Hamlet stages a play in the part they are playing. Therefore, in "Dogg's Hamlet", there is a director who stages "Dogg's Hamlet" in which Dogg stages Shakespeare's *Hamlet* in which Hamlet stages a play. It is a play-within-the play-within the play. Thus, this double/multiple theatricality goes hand in hand with the postmodern understanding of endless significations. Likewise, "Cahoot's Macbeth" focuses upon the staging of *Macbeth* and with the intervention of the inspector, the metatheatre is foregrounded (Stoppard 1993: 185). References to the real actors and actresses and to Tom Stoppard and Berthold Brecht reinforce the metafictional aspect of the play. Moreover, the reference to Brecht is reminiscent of epic theatre in which defamiliarization, alienation and metatheatre stand out as crucial aspects.

Revealing the fictionality of Shakespeare, Stoppard's plays stand out as resisting his imaginative worlds. However, the use of metatheatre can also be regarded as forming a bond with Shakespeare since he frequently uses metatheatrical elements as well. The plays seem to be distancing Shakespeare through rewriting and subversion; yet they help the reader to establish a link with Shakespeare through metatheatre and by revealing their own fictionality they negate themselves as fictional texts.

Tom Stoppard's "Dogg's Hamlet" and "Cahoot's Macbeth" are examples of both resistance and admiration. On the one hand, they present a new perspective to Shakespeare. On the other hand, they re-use his plays in a different context appreciating his excellence. As Linda Hutcheon suggests, intertextuality does mark a difference with the past; but it is a continuation of the past as well (125). She further states that intertextuality does not aim

to destroy the past; but "to parody is […] both to enshrine the past and to question it" (1988: 126). Likewise, Stoppard's two intertextual plays have this double focus. Accentuating a difference with Shakespeare's language, Stoppard creates his language and thus asserts his capability as a writer without becoming a canonical writer. On the other hand, rewriting the most acknowledged and accessible writer of England, Stoppard longs for Shakespeare's popularity as a writer and recognizes his linguistic capacity. Therefore, it is through "Dogg's Hamlet" and "Cahoot's Macbeth" that Stoppard reveres the tradition and questions it at the same time by both trying to place himself within the tradition and presenting a subversive/an alternative perspective to Shakespeare.

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THE SEARCH FOR THE SELF

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Abstract: John Fowles made the psychological concept of individuation one of the main motives of his fiction. In romantic tradition this concept has a parallel in the journey of the hero. In this paper I intend to show how Fowles builds his fictional world on the quest for selfhood, and offers the reader his/her due place in it.
Key-words: quest, anima/animus, rites of passage

Selfhood, along with the ways to obtain it, has concerned artists in all times. On the one hand the quest for this goal is linked with the psychic phenomena of individuation, that is, psychological growth. On the other, it has mythological undertones. Besides, trough its link with mythology and rituals individuation is connected with various initiation rites and could serve as a broader metaphor of cosmic pattern of existence.

Throughout history the quest has taken various shapes in the artistic field. Romantic literature, for instance, presents numerous quests, during which the hero-quester is supposed to solve tasks, specially planted for him on his way. Regardless of its specific goal, the quest always gives the hero an opportunity to assert his extraordinary power, or skill, or virtue. This aspect of the hero's ordeal likens the fictional hero's quest to the initiation rites of pagan traditions.

The fictional use of the pattern of initiation was demonstrated by Jessy Weston in her famous book *From Ritual to Romance*. The task of the hero-adventurer has ever been to solve the riddles of destiny and so assert his virtue and obtained excellence (Weston, 1920: 12-24). Weston presented the quests of many knights of medieval romances to have been prefigured by initiation motives of world mythology and ritual practice. Many examples of world literature could support this view. For instance, the quest pattern serves as an organizing principle in the works like: "Ser Gawain and the Green Night", Frazer's "Golden Bough", or Coleridge's "Ancient Mariner", in which individual souls are groping in darkness of existence for divine truths.

In modern literature we meet the quest symbolism in Eliot's, "The Waste Land" and "The Hollow Man", among many other examples. Be it the quest for a worldly or spiritual goal it is always the quest for a new birth beyond the boundaries of wasteland.

In this tradition wrote the British writer John Fowles. Many times Fowles himself emphasized the importance of "quest" for his novels. Once he pointed to Dickens as one of his influences and singled out Dickens's

novel *The Great Expectations* as the most "quest-like" of the novels of the period. In the same line Fowles spoke about Eliot.

Often in his fiction Fowles quoted Jung, Freud and other authors of modern psychology. Actually he implanted Jung's model of individuation in most of his novels and made the quest-motive one of the main themes of his fiction.

"The whole picture, or everything else is desolation", writes John Fowles at the beginning of his novel *Daniel Martin*. "Whole picture" is the goal that Fowles sets for his hero. Daniel is thus searching for selfhood, like many knights have searched for knighthood, or like many heroes from myths and fairy tales who have searched to attain goals which will enable them to become masters of the world.

The wholeness of being, Jung has defined as the ultimate goal of individuation. In Jung's words individuation is (Jung, 1966):

> Individuation means becoming a single, homogeneous being, and, insofar as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self we could therefore translate individuation as 'coming to selfhood' or 'self-realization' (Jung, 1928: 171).

According to Jung the soul consists of two poles – the conscious and unconscious part. Also, the unconscious comprises of the personal and collective unconscious.

About the relation of the two poles of the soul the conscious and the unconscious Jung writes:

> For indeed our consciousness does not create itself--it wells up from unknown depths. In childhood it awakens gradually, and all through life it wakes each morning out of the depths of sleep from an unconsciousness. It is like a child that is born daily out of the primordial womb of the unconscious....It is not only influenced by the unconscious but continually emerges out of it in the form of numberless spontaneous ideas and sudden flashes of thought (Jung, 1928: 569-70)

To Jung, the consciousness is that part of the mind that is under the control of the ego But, the ego knows only its own contents, not the unconsciousness and its contents.

Jung claims that the collective unconscious contains the whole spiritual heritage of mankind's evolution. That content is born anew in the brain structure of every individual.

In order to regain that lost totality and, consequently, the state of wholeness an individual psyche has to incorporate the archetypes of collective unconscious trough myths and dreams.

While the archetypes of the collective unconscious are hereditary and typical to the whole humanity, the personal unconscious consists of archetypes associated with the individual's history and psychological content. Only by searching to appropriate its own personal unconscious can an individual psyche come close to the state of wholeness and have at least glimpses of the universal archetype of wholeness, represented by the symbol of mandala.

To be able to explain the individuation process one must understand Jung's typology of the psyche, including such concepts as the conscious, the unconscious, the ego, persona, animus/anima and shadow.

The persona is the outer face of an individual. This particular face, or mask enables the individual to conform to demands of the social community. Apart from outer, a person also has an inner face identified as anima/animus archetype. The anima is the inner, feminine side of a male, while the animus is the inner, masculine side of a female. The role of the anima/animus archetype is essential in individuation. Jung has stated about anima:

> Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. This image is ... all imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman.... Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion (Jung, 1966: 198).

The important constituent of the psyche is also its dark aspect – the shadow archetype. Jung regards it as the unconscious aspect of ego. It challenges the ego to recognize its hidden side.

In the individuation process the individual conscious is supposed to make conscious that which is unconscious.

As far as collective unconscious is concerned its archetypes have achieved various manifestations in myths and dreams. That's why it is in the realm of mythology that we can best understand the journey of the soul to obtain selfhood.

For this reason Joseph Campbell traced Jung's concept on individuation in the world mythology. Campbell has noticed the actual identity of the individuation process with the mythical adventure of the hero. His findings Campbell described in the book *The hero with a thousand faces*.

The hero is, according to Campbell a man who quests for selfhood. In other words, the hero is a man who withdraws from the wasteland of his

present existence in the hostile world in order to find the realm within his own soul and the lost totality, with the help of archetypes.

> The archetypes to be discovered and assimilated, are precisely those that have inspired throughout the annals of human culture, the basic images of ritual, mythology, and vision… they are symbolic … of the dynamics of the psyche (Campbell, 1947: 19).

One of the examples of the difficult quest of the hero that Campbell gives is the same which Jung himself uses to describe the dynamics of the psyche. For this purpose, Jung employs the story about Ariadne, the fine virgin who helped Theseus on his next- to- impossible mission to slay the monster-Minotaur. Jung claims that Minotaur is the hero's alter-ego, the shadow archetype that he must destroy in the labyrinth of his soul, whose embodiment is the Cretan construction. On his way he is helped by his anima archetype, Ariadne, to complete his task, find the monster, and then find his way back to this world and the fulfillment in love. Ariadne is the daughter of King Minos of Crete, who fell in love with Theseus. In her turn she was helped by Dedalus, the constructor of the Cretan labyrinth, who revealed to her the dark secrets of the labyrinth. In Jungian typology Dedalus personifies the archetype of a wise old man whose help to the hero on his journey is indispensable. It was Dedalus who presented Ariadne with a skein of linen thread, by which help the visiting hero managed to find his way to the monster and back (Graves 1984: 336-349). Lacking the vital help of archetypes the adventure into the labyrinth is a hopeless one.

Campbell's description of the journey follows the pattern of the nucleus we have in Ariadne myth. A hero is separated from this world in order to enter the realm, or domain of some mysterious power, and from this journey, this ultimate knowledge of the two powers, two existences, lightness and darkness, he must return to his own. Only the return will complete his mission, give the hero a new birth, and endow the wasteland with the live-force, and stimulate new births.

The stages of the journey according to Campbell are the following: The Departure, including the call to adventure and crossing of the first threshold into the domain where the adventure is to take place. Then the journey consists of various stages of trials and victories of initiation, including the road of trials, meeting with the goddess, and the ultimate boon. Finally, the journey ends with the Return and reintegration with society.

In Fowles's novels the quest alert arrives when the hero comes across his own inflated ego. The hero usually gets to the point of identification of his ego with his persona, the process which can be either

conscious or unconscious. When that happens he becomes the prototype of a tyrant-monster, a creature known to the mythologies and folk tradition of the world. His inflated ego threatens to block all vital knowledge from the unconscious to become known to his conscious self.

Fowles strategy is then to push his hero into the unknown to the uncertain path of psychological transformation.

As it happened to Theseus, Fowles's hero is helped by his anima, who makes him aware of the threats of the wasteland in which he lives: he is then urged to cross the path to the mythical land.

"I was rootless. I rejected my own age, yet could not sink back into an older", says Nicholas the hero of *The Magus* (Fowles. 1977: 56).

In *The French Lieutenant's Woman*, the narrator announces:

> Charles didn't know it, but in those brief poised seconds above the waiting sea, in that luminous evening silence broken only by the waves' quite wash, the whole Victorian Age was lost. (Fowles, 1969: 66).

Seeing through the misery of his existence the hero has no choice but to follow the uncertain path to a new land.

Fowles himself underwent the adventure of the hero in the mythical land of creation. Of this he testifies in his journals. This is how he received the call to adventure.

> The woman had no face, no particular degree of sexuality, but she was Victorian, and since I always saw her in the same static long shot, with her back turned, she represented reproach on the Victorian age... An outcast. I didn't know her crime but I wished to protect her. That is I began to fall in love with her. Or with her stance. I didn't know which. (Fowles, 1998: 13-14)

That face will become Sara Woodruff from *The French Lieutenant's Woman*, another Fowles's novel, and will in her turn woo the hero (and not only) to enter the mythical land.

The hero and the author are not the only travellers in Fowles's novels. By placing riddles in his fiction Fowles obviously challenges the reader to undertake his own journey. Intertexts of dubious contents form tasks, or riddles to be interpreted for both the hero and the reader. Both are aware that any obvious solution is a snare. On the other hand, misinterpretation is dangerous because it deprives the hero of the magical help. Is the hero right? The reader must decide for himself.

In *The Magus*, Eliot's lines and Pound's lines serve as signs on the hero's road.

> We shall not cease from exploration
> And the end of all our exploring
> Will be to arrive where we started
> And know the place for the first time. (Fowles, 1977: 69)
> Yet must thou sail after knowledge
> knowing less than drugged beasts. (Fowles, 1977: 70)

In a similar fashion Fowles directs his hero in *Daniel Martin*. The hero is to divine the meaning of Seferis's lines:

> What can a flame remember?
> If it remembers a little less than is necessary, it goes out;
> if it remembers a little more than is necessary, it goes out.
> If only it could teach us, while it burns, to remember correctly (Fowles, 1989: 86)

The quester is always in doubt whether his reading of the clues is correct.

In The Magus the mythical land is described as "a scene for myths", that is the Greek island Praxos which the hero visits. In *A Maggot*, a distant forest, Stonehenge, and the Dorset cave.

For the author the mythical land is the magical world of his own creation. For the reader, the novel he is currently reading.

For Daniel Martin, the mythical land his own past. Daniel is a writer so his fictional world stems from his own brain, his own inner self, his background. His past seems to be so near, in himself, yet so distant and unexplored. The hero sets to find out what made him and crosses the threshold of the unknown. He entered his own brain. Fowles, the author did the same when he pursued his dream.

In *Daniel Martin* the call for the adventure comes from the person who had shaped Daniels past. That person actually calls Daniel by the phone and calls him to adventure.

In Fowles's dream about the Victorian woman, the hero receives the call to adventure from the anima figure. The same happens to his fictional hero. In The Magus the anima figure July declares: "I am Astharte. Mother of mystery." In Greek mythology Astharte is "the goddess of many names", of numerous aspects. Astharte is a mystery personified. Consequently, anima figure of *The Magus*, July, has numerous manifestations in the hide and seek game of appearances and hidings, which makes the plot.

The mystery of the anima is crucial for the hero to start his pursuit, because the mystery, according to Fowles, "has its energy… pours energy into whoever seeks answers to it" (Fowles 1977: 205).

The hero relies on the power of his anima and the energy he gains from it for the success of his mission. In *A Maggot* the hero has for a long

time been looking for the right person until he finally claims: "You are she I have sought." (Fowles 1986: 328)

The importance of the anima-figure is manifold. First, she is supposed to lure the hero to start his journey. Later on she urges him to endure on the path of discovery. Finally the hero's anima helps him triumph over the power of the shadow. All this is demonstrated in the Ariadne myth. This myth prefigures numerous works of art with the quest pattern imbedded in them. It prefigures Fowles's novels too.

The greatest task of the hero is to recognize his shadow image and to damask it, to symbolically kill, as Theseus did in the Cretan labyrinth. His first task is to find it . In *The Magus*, the hero actually meets his shadow:

> I stood there. I had immediately the sensation that I was expected. Something had been waiting there all my life. I stood there, and I knew who waited, who expected. It was myself... I saw myself coming from the other direction… (Fowles 1977: 108).

In Daniel Martin, in the shape of another character, the hero realizes with horror his own image. In *A Maggot* the shadow-figure is personified as the hero's twin – his dual identity. He is allegedly killed in a mixture of fantastic and supernatural happenings. Without his shadow, as Fowles announces in *A Maggot*, the hero is free.

For the success of his mission the hero relies on the power of his anima and the energy he gains from it. The anima archetype helps him to triumph over the power of the shadow. First, he has to fulfill numerous tasks.

Trials are typical to any quest. Theseus and many knights of romances had to undergo tests before they triumphed. In *The Magus* we meet with an actual trial. There, the hero's psyche is staged. By marvelous turns in the plot the hero is made to actually live among his faults, ill choices and misperceptions. His own vices are to judge him. And he is to literally find the way out. The similar scene features *A Maggot*, Fowles's last novel, where again the psyche is "put on stage", first in Stonehenge and then in a Devon cave.

All the trials are made to force the hero to choose. And he must choose his right path every day again:

> You know your choice. You stay in prison, what your time calls duty, honour, self respect, and you are comfortable safe. Or you are free and crucified (Fowles, 1969: 314).

This is the lesson that the hero of *The French Lieutenant's Woman* has to learn.

At the end of the quest the hero is supposed to become aware of the anima in him. The famous example of world literature is the saying of Catherine Linton: "I am Heathcliff" At the end of *The Magus*, Nicholas becomes aware of his anima within himself. So does Charles in *The French Lieutenant's Woman*. In *A Maggot*:

He... stooped close to my face and stared into my eyes with loving care and tenderness such I had never known in all my dealings with him... (Fowles 1985: 383)

Simultaneously the hero uncovers the shadow within his soul. Once the shadow is gone as Fowles declares in *A Maggot*: "He was alone" (Fowles 1985: 384).

After his discovery the hero is supposed to return to the world from which he has set off on his quest.

The most effective return to the world makes Daniel Martin, looking at the Rembrandt's portrait of his father on a gallery wall. What he sees is:

... a presentness beyond all time, fashion, language; a puffed face, a pair of rheumy eyes, and a profound and unassuageable vision (Fowles , 1989: 703).

This hero has obviously achieved the aim that Fowles sets for his at the beginning of the novel – "the whole sight."; "the universal vision". And it was this "formidable sentinel guarding the way back."

It was then that Daniel had epiphany:

It is not finally a matter of skill, of knowledge, of intellect; of good luck or bad, but choosing and learning to feel. (Fowles 1989: 702).

The hero, Campbell claims, thus becomes the master of two worlds, the respective lands of the intellect and feeling, conscious and unconscious, persona and shadow. Trough his individuality the hero interweave with the pattern of the universal humanity (Campbell 1949: 229-238).

What the hero accomplishes is the freedom to live, as Campbell puts it - the freedom to choose his own direction in life and to grasp the full meaning of world phenomena.

If the hero fails in his role of a quester and abandons his quest, the meaning closes before him and he continues living in ambiguity and doubt. That is what happened with the quester in Fowles's one but last novel *Mantissa* who didn't succeed to recognize either anima or shadow within his soul. His anima remained allusive and volatile and full of impenetrable mystery. So he remained literally shut in his own brain – in the void, silence and nothing -paralyzed and amnesiac.

In his fiction Fowles claims: "There are many languages on this planet, many frontiers. But in my opinion only two nations (Fowles 1989: 127)." That is, questers and non-questers.

Fowles's hero, the hero of our age still quests in bodies of many of his readers. Thus continues the adventure of the modern hero/anti-hero. He/she, as a true hero must, always dwells on the edge of wasteland with "all to loose and only more of the same to win" having daily to choose the uncertain but life-promising quest.

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SALMAN RUSHDIE'S SEARCH FOR IDENTITY

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Abstract: *The paper discusses identity as one of the main preoccupations in Salman Rushdie's fiction. It deals with hybrid, partial and unstable national, cultural, religious or personal identities of not only emigrants but of people in general. Searching for links between identity and Rushdie's major themes, the paper aims at revealing the author's views of the contemporary world.*
Key-words: *identity, metamorphosis, fragmentation*

Although the question of who we are has been the centre of attention in politics and culture for decades, and a recurrent theme and motif in literature since ancient times, it has been assuming new aspects of meaning in the modern age. As a result of a number of social, political, historical and cultural factors, the traditional concept of identity as particularity has changed drastically and, according to Edward Said, has even been destroyed. (*Imaginary Homelands*, 183) Never before has identity been such a diverse and unstable concept. The hectic modern reality of globalization, increased migration, the consequent fusion of cultures, political instability and rapid technological advances, has given rise to hybrid, partial, fragmentary and, most of all, metamorphic identities. Furthermore, the twentieth century saw changes in perceptions of identity in relation to sexuality, ethnicity and gender. (Childs, 8) Identity politics had, and still has, a profound impact on literature, which is continuously being enriched by an ever-increasing number of international, cosmopolitan writers with multiple roots in different cultures, women writers, gay writers, etc. The novel itself has become international and hybrid in all its aspects. Writers who are socially marginalized on the basis of their religion, nationality, race, gender, or sexual orientation, moved to the centre of the world literary scene. Unsurprisingly, the struggle to define one's identity features as perhaps the most dominant theme in their work.

Being among "the others," they had to define themselves as the opposite of the predominant group, for instance, as non-white, non-male, non-English, or non-heterosexual. Propelled by socio-political changes, new views of identity appeared, and such writers had to search for positive definitions of the self, trying to determine what they are instead of what they are not. For this reason, the quest for identity is often the focus of postcolonial literature, as the ideas of the centre and the margin shifted. Identity is considered as that before and after independence and, in view of

cultural, religious, linguistic and other amalgams, as simultaneously plural and partial.

As one of the leading authors of not only postcolonial or British, but also world literature, Salman Rushdie is a writer whose search for identity is among the most comprehensive and complex ones. His prose contrasts colonial and postcolonial images of identity, offers insight into the fragmentary, unstable, hybrid and incomplete migrant identity in the context of the rich but unsteady migrant experience. Claiming that we are all migrants whose migrations are metaphorical as well as literal, he makes his exploration universal and directs his stereoscopic gaze at the identity of modern man in the vortex of the world's fast changes. By an intricate combination of the themes of identity, migration, metamorphosis and rebirth, Rushdie presents us with his provisional truths about the East and West, and leads us into the world of his personal concerns.

Himself an emigrant, Rushdie knows about the migrants' struggle to define themselves all too well. It is only natural that most of his characters are people who move from the East to the West, or those, like the protagonists of *Midnight's Children*, who migrate from the postcolonial past to the future of independence, hopes and dreams. Their identities are particularly ambiguous given their uprooted sense of belonging, as they may feel that they belong to one, both, or neither of the cultures and traditions in question. Like the author himself, they are in search of solid ground beneath their feet, trying to discern clearly defined contours of themselves in a constantly shifting reality marked by metamorphoses of all kinds. Some get lost in the gap, others become restless, there are those literally falling apart, and those who refuse to choose. For some of them, there is still hope, but only a few manage to reach their aim.

Rushdie's concern with migration and identity became obvious even in his first novel, *Grimus*, the story of an immortal migrant, a hermaphrodite who spends centuries moving from one place to another. In the course of his long journey, he assumes various identities to adapt and avoid being discovered. Metamorphosis is, therefore, an essential aspect of his life and a constituent part of migration. The idea is obviously applicable to the condition of modern man, whose identity undergoes many changes in order for man to adapt to an increasingly protean reality. Man has to master the chameleon arts (*The Moor's Last Sigh*, 354) to survive. Metamorphosis of identity as the key to the survival of the fittest is an idea also expressed in *The Moor's Last Sigh* and *Shame*, where survival in society, as well as in nature, depends on one's adaptability.

Problems of migrant identity and one's ability or inability to adapt are thoroughly explored in the third section of Rushdie's collection of short

stories, *East, West*. The stories centre on the lives of different generations of immigrants in the UK, and highlight the problems of "cultural displacement." (*Imaginary Homelands*, 12) The final story, entitled *The Courter*, particularly focuses on the conflict between and reconciliation of differences, contrasting the generations' levels of adaptation. The themes of assimilation, (un)belonging and nostalgia are seen through the eyes of the narrator, himself in quest of his national and personal identity. The older generations' inability or reluctance to adapt is marked by the difficulties they have in mastering the English language. Nevertheless, each new generation is a step further on the way to assimilation. Despite the fact that he finally becomes a British citizen, the narrator feels there are still ropes around his neck, pulling him east and west. Although seemingly whole, he remains divided and his final statement, "I refuse to choose." (*East, West*, 210) voices the problem of all exiles who are unwilling to be excluded from any part of their heritage.

More than in any other, migrant identity and metamorphosis figure prominently in Rushdie's most controversial work, *The Satanic Verses*. The main protagonists are two "painfully divided selves," (*Imaginary Homelands*, 397) both facing problems of identity in a world in which the border between the real and the imaginary disappears. While Gibreel Farishta's division is an inner, spiritual one, between his loss of faith and a desperate need to believe, Saladin Chamcha's is a secular one, between who he is and who he wants to be, his past and present self, as he is torn between the East and West, the colonized and the colonizer in himself. He struggles with his postcolonial identity, feeling as "an Indian translated into an English-medium." (*The Satanic Verses*, 58) He is an Indian who renounces his roots, symbolized by his disgust at his mother tongue, his rejection of his Indian name, and the quarrel with his father. In his absurd attempt to maintain the stereotypical English identity that not even the English themselves live up to, he undergoes a Kafkaesque metamorphosis, turning into a devil. His transformation, like those of the other immigrants in England, is the consequence of the "host culture's attitude to them." (*Imaginary Homelands*, 402) They are demonized and seen as aliens or monsters, and, in the novel, they literally succumb to such images. To regain their human form, they have to fight prejudice and misconceptions about their "otherness." Chamcha goes through reverse metamorphosis and is given back his humanity only when he accepts his roots and makes peace with his father and his people. The act of reaccepting his old name marks a new phase in his life, in which the world will be, or seem, stable and real. Chamcha's "quest for wholeness" (*Imaginary Homelands*, 397) is partly also Rushdie's own, as he too is a man divided between his two homes.

Hybrid and divided selves also feature as the main protagonists in the novel *Shame*, which unfolds a fictional history of Pakistan, itself subject to perpetual divisions. This time, Rushdie's intention is not to depict migrant experience, but the polarities of Islamic morality, honour and shame, as an integral part of Islamic identity. In a bizarre version of *The Beauty and the Beast*, through the fantastic metamorphosis of Sufyia Zinobia, whose double identity is reminiscent of Dr. Jekyll and Mr. Hyde, Rushdie reveals the connection between shame and violence. Sufyia's duality is a manifestation of the shame felt not only by her and her family, but by her people, as well, and the brutality of her crimes points to the frightening side of Islamic morality. The girl's metamorphic identity is also symbolical of postindependence Pakistan, a world in battle with itself, trying to reconcile its conflicting elements without ever knowing who might prevail, the Beauty or the Beast.

Hybridity is further developed through the story of the three sisters Shakil, all mothers of Sufiya' husband Omar. Leading a life of both involuntary and voluntary complete isolation, the three women build a unified identity and become triune. In time, their separate identities disappear without a trace and they even manage to bear a single baby after a triple pregnancy twice. Furthermore, their common identity is inextricable from that of their house in a state of decay which merely reflects the downfall of the once beautiful and wealthy sisters. As is often the case in his prose, Rushdie gives an abstract idea life by making it real.

Despite the fact that their mutual identity seems supernaturally strong, it encompasses an aspect of partiality, as none of them has an identity of her own. Likewise, their son Omar, a man with three mothers and an unknown father, remains uncertain of his true origins and, hence, a man of hybrid and partial identity. The idea of splitting, reflected in Sufyia's split personality and the endless divisions of Pakistan, thus reaches out to the other protagonists in this story, implicating that hybridity does not imply wholeness.

Fragmentation as a dominant trait of both identity and reality is commonly found in Rushdie's other novels, most notably *The Satanic Verses* and *Midnight's Children*. As was mentioned in the brief commentary on hybridity and fragmentation in relation to migrant identity, Gibreel Farishta's spiritual division is the result of his loss of faith and inability to regain it. His mental decay is marked by a series of nightmares in which he imagines himself to be an incompetent version of the archangel Gabriel, delivering the word of God without his will. As his condition worsens, the dream world permeates the real world and infects it, dealing a fatal blow on Farishta's devastated mind. Ironically, Farishta, whose real surname,

Najmuddin, means *the star of faith*, a famous actor who plays the parts of deities from different religions with the gift never to offend anyone, fails to find his way and commits suicide. By depicting Farishta's struggle between faith and doubt, Rushdie relates a story of the power of faith. Loss of faith, no matter whom or what one believes in, may lead to a serious identity crisis and make the whole world seem like shifting sand. Farishta's "rift in the soul" (*Imaginary Homelands*, 397) can be interpreted as a rift in the soul of modern humanity, which has never had less faith and more need for it.

In *Midnight's Children*, fragmentation and hybridity are given a whole new dimension. In this magical story about the inseparability of personal and national identity in postcolonial India, the lives of a thousand and one children born on the stroke of midnight on the day of India's independence are bound to that of their country. They are chained to history, and their various ethnic and religious identities are, in fact, the many faces of Indian identity. Every midnight they are brought together by the telepathic powers of Saleem, the unreliable narrator of this unusual tale, for the Midnight Children's Conference. Together they embody a utopian dream of a unified country in which opposites are reconciled in celebration of hybridity. However, their magical powers indicate that it would take magic to make such a dream come true. As they grow up, the poison of prejudice and hatred of the adult world divides them and the unified identity of postcolonial India is shattered into pieces, but only until the arrival of the next generation and their dream.

In his ability to gather all the varieties of India's identity, or its different identities, Saleem himself represents their collective identity. His wish to preserve history, that is, his version of it, is also a wish to save this plural entity from destruction. However, Saleem is literally falling apart, we are told over and over again. His physical disintegration, another metaphor made real, is the mirror image of the decomposition of India's identity and the utopia of opposites without conflict. The instability of both personal and national identities can, once more, be interpreted as universal, since instability and fragmentation are not features of postcolonial identity only.

The Ground Beneath Her Feet offers a view of personal identity as dependent, not so much on national identity or one's sense of belonging, as on a sense of displacement. The main protagonists of the novel live in a time of great historical uncertainty and a world scared by frequent and devastating earthquakes of all sorts, manifestations of an infinite number of parallel realities in collision. Naturally, the world is inhabited by "displaced persons of all sorts." (*East, West*, 90)

Ormus Kama, a music icon and a prophetic genius, is a man alienated from his family and the world in general. He moves from India to

England and then America in pursuit of his dream and the love of his life. His identity is in no way related to his native country or any other place where he resides, as he belongs only to the world of music and love. The identity of Vina Apsara, his lover and colleague, is even more elusive. Half-Indian, half-American, her identity is ambiguous from birth. Family tragedies and the consequent migrations leave her without a sense of belonging anywhere. Her restlessness leads her across the world, as she always longs for the place where she is not, and her displaced and shifting identity is marked by frequent changes of name. Seemingly strong and independent, this woman craves for the stability of home and family, but is afraid of letting go.

Umeed Merchant, aka Rai, a mortal among gods and the narrator of their life stories, is a migrant whose only link with the East is his family. His dream country is America, and his identity is not, or at least not only, the one he inherits, but the one he builds for himself. He loves Bombay, but the city is "Wombay, the parental body" (*The Ground Beneath Her Feet*, 100) and he has to fly away to get himself born. In America, "The Great Attractor" (*The Ground Beneath Her Feet*, 100) everyone comes from somewhere else. Like Rai, they have all passed the membrane dividing two worlds, their past and present, hoping that they will find their true selves in a country they love for the dream of its promises. It is in the story of this character that Rushdie finds a glimpse of hope in a twisted world of destruction and insecurity. Umeed, whose name means *hope*, finds some stability and peace in love.

In his need to strip off his past in order to be reborn, Malik Solanka, the main character of the novel *Fury*, resembles Rai. Driven by inexplicable anger, the fury of the modern world and man, he nearly kills his wife and child and then flees, without a word of explanation, to get away from what he has almost done. He too goes to the all-consuming and all-giving America, where everyone flies to lose themselves. (*Fury*, 7) What he wants to forget is not only his attempt of murder, but also his father's desertion and his stepfather's sexual abuse. To start over, he needs to erase his past, so he asks America to bathe him in amnesia and clothe him in its powerful unknowing. (*Fury*, 51) America is a country of self-creation (*Fury*, 79) where people migrate so as to be remade.

Like Saleem's, Solanka's identity is falling apart, this time as a sign of worldwide disintegration. Individual identity, particularly that in the West, is "coming apart at the seams" (*Fury*, 86) as a mere reflection of what is happening to the whole world. The excessive speed of life, chased by furies of all kinds, leaves no room for the human heart to accommodate.

Man cannot escape from the beating of the furies' wings, the earth moves, the earth goes round the sun (*Fury*, 255) and life goes on.

On one hand, Rushdie's quest for identity is a very personal one. His interest in plural identities stems from his origins in India, a country of many traditions, religions and languages. To be an Indian is to be a hybrid. To be an Indian migrant is even more so. Paradoxically, it also means to be incomplete and in danger of getting lost. For those, like Rushdie, who do not get lost, plurality and partiality are fruitful, providing them with insight and new perspectives. Each part of their heritage enriches their experience and widens their horizons. They can choose form among a variety of different cultural backgrounds and, most importantly, they can choose to have them all.

To think that Rushdie's only concern is the ambiguity of postcolonial, national, and migrant identity is a mistake. Hybridity, incompleteness, and instability are features of modern identity in general. Globalization has made the whole world a hybrid. Consequently, man is one, too. Postcolonial and migrant experience are only aspects of the contemporary "problems of definition." (*Imaginary Homelands*, 17) In a world dominated by instability, permeability, and uncertainty, nothing can offer clearly defined identities. The world is, therefore, populated by rootless, displaced figures, whose fears, frustrations, and inner conflicts disintegrate whatever is left of their former selves. This view of identity is shared by many contemporary writers. Among others, Martin Amis focuses on fragmentary characters who suffer from contemporary waste and fatigue, living in collapsing urban jungles. (Bradbury, 427-428) Unlike Amis's, Rushdie's vision contains a note of optimism.

The fragmentation of identity is not only a manifestation of the overall instability of contemporary reality. Identity is unstable for several other reasons, as well. It depends on a variety of different factors, on nations, traditions and cultures we are born within, and one's sense of belonging. As seen in *The Satanic Verses*, it is highly influenced by the way other people see us, that is, the images they construct about us. Identity is also a matter of choice as, today more than ever, we are able to choose who we are. Perhaps this is why America, a hybrid nation of immigrants who travel the world to remake themselves, is one of the dominant settings of Rushdie's prose.

In his prose, Rushdie tackles different categories of identity, national, religious, hybrid, partial, unstable, and personal ones, marking in them a common feature. They all change. They have changed a great deal, especially in the last few decades, and they will do so in the future, since change is the only constant in this world. Those lingering on the periphery

will continue to be defined against the others, and may never find out who they really are. Those who push their way towards the centre stand on the most treacherous ground, and may "fall between two stools." (*Imaginary Homelands*, 19) Their need to determine and assert their identities is perhaps, and for obvious reasons, the strongest. However, it is only a part of the universal and perpetual striving for definition in an age in which man feels that "uncertainty is at the heart of what we are, uncertainty per se, in and of itself, the sense that nothing is written in stone, everything crumbles." (*Fury*, 115)

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THE PUTATIVE VICTORY OF MALAMUD'S HEROES

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*Abstract: The interpretation of the "ultimate moral victory" of Malamud's fictional protagonists has been long debated. This paper attempts to sort out the nature of Malamud's moral ethos against the background of his rebel/victim heroes. **The Magic Barrel** and **A New Life** have been selected for scrutiny.*
Key-words: love, fantasy, freedom

My paper deals with Bernard Malamud's short story "The Magic Barrel" (1958) and his novel *A New Life* (1961). In peopling and furnishing his novels and short stories Malamud deploys the type figure of the schlemiel that is an imported Old World stock character. The schlemiel is an ethnic-specific paradigmatic type figure that was the product of centuries' long persecutions and pogroms. Malamud not only borrows the cliché, he also reinterprets it. He makes this archetypal character carry added moral burdens, assumed responsibilities. Leo Finkle the hero of the short story mentioned above and Seymour Levin the hero of the novel tend to satisfy the received prefiguration but they go beyond the adopted formula. These two male characters grow out of traditional material and therefore on first observation neither of the two qualifies to be labelled a "hero." Nonetheless, on second observation, they are still heroes, especially because of the ethical dimension of their crucial, perhaps unexpected, choices at dramatic junctures of their lives. Leo assumes the added burden of changing Stella, and making her a wife of a rabbi while Levin accepts to raise Pauline's adopted children together with their own child. Both of them attain a kind of "adulterated" victory which is still the victory of a loser. These characters' victory is a bitter-sweet one. For Malamud it is more important to speak about human values than to stand up for the rights of a group of people. He has been labeled many times a Jewish-American writer which he rejected, claiming

> I'm an American, I'm a Jew, and I write for all men. A novelist has to or he's built himself a cage. I write about Jews, because they set my imagination going […] Sometimes I make characters Jewish because I think I will understand them better as people, not because I am out to prove anything […] I was born in America and respond, in American life, to more than Jewish experience. I wrote for those who read (qtd. in Abramson, 1993:2).

It can be generally claimed that every writer writes about/explores the cultural milieu in which he or she has been immersed. It is thus not

surprising that Malamud's heroes in most cases are Jews, actually immigrant Jews who left the old continent behind in search of a better life. He knows this cultural context best. It was easier to write about people who are familiar, their ways of resolving problems are understandable. But his characters do not stand for an ethnic group but for the entire human race. Malamud does not praise them on account of their identity but rather for their human virtues. They are rewarded if they behave like it is expected from humans of value and selflessness. Selflessness and love are the most important ideas carried by Malamud's heroes. In both works under discussion the heroes listen to their hearts when they have to choose. This idea is expressed even by the fact that for example the hero's name in the novel *A New Life,* Levin as Ruth R. Wisse mentions in her book *The Schlemiel as Modern Hero* (1971) "There is Levin, of Malamud's novel, A New Life, called Lev, the Hebrew word for heart;" (82). This hints that our hero's choice in the end will be influenced by his heart. He will choose to save Pauline Gilley and her children instead of choosing the academic career which might be only a dream. Love will have a bigger role than honor. We will find out that after one year of teaching at the college would not bring any satisfaction or reward to our hero, Levin. So actually there will not be any other choice but what he will choose.

I think that it is also important to mention Philip Roth's opinion about Malamud's characters

> The Jews of *The Magic Barrel* and the Jews of *The Assistant* are not the Jews of New York or Chicago. They are Malamud's invention, a metaphor of sorts to stand for certain possibilities and promises, and I am further inclined to believe this when I read the statement attributed to Malamud which goes, 'All men are Jews.' In fact, we know this is not so; even the men who are Jews aren't sure they're Jews. But Malamud as a writer of fiction has not shown specific interest in the anxieties and dilemmas and corruptions of the contemporary American Jew, the Jew we think of as characteristic of our times (qtd. in Abramson, 1993:4).

In an interview in 1974, when Curt Leviant asked Malamud to define what makes his characters Jewish, he said "their Jewish qualities, the breadth of their vision, their kind of fate, their morality, their life; their awareness, responsibility, intellectuality, and ethically. Their love of people and God" (qtd. in Avery ed., 2001:172**).** This description perfectly fits what I have affirmed earlier The themes developed in Malamud's writings have their origins in Yiddish culture, which is not surprising. Malamud's parents were Russian-Jewish immigrants. The writer grew up on Yiddish folk tales. Frederick R. Karl says "Yet being Jewish is intensely important to Malamud's characters, for it identifies them with a kind of forbearance

which fills out their lives. If they deny their Jewishness, or question that of others, they are rejecting an ethical center" (244**).** These two quotations at first sight seem to be in opposition but at a second glance we can see that they refer to belonging to a special group of people who act according to human values. Indeed, these characters appear to represent an elect community, an imaginary nation. The members of this chosen group, as it were, can be met only in a remote, dreamlike world and not in our mundane universe of actuality. This dreamlike world appears in the short story "The Magic Barrel"with the first line which starts like a typical folk tale "Not long ago…" (*Stories* 125). With this first sentence we are put in the mythical world of folk tales that are known to permeate Yiddish culture. The characters of the short story belong to the world of fantasy. But at the same time they are very human and alive.

The protagonist of the short story, Leo Finkle is a rabbinical student who wishes to marry in order to get a better place after finishing his studies. He is not aware of the fact that he is actually in search of love and not of some material reward that would come with a wife. He calls on the services of a *"schadchen"* (a marriage broker). This institution has a long history among Jews, as we find out from the brief reference pertaining to how Leo's parents found each other. Not surprisingly, the wedlock did result in a good marriage. Nathan Ausubel describes the marriage broker in his book *A Treasury of Jewish Folklore* (1948) as an "important functionary in the Jewish community following the large scale massacres of the Crusades and constant flights of persecuted Jewish communities that made normal social life impossible" (qtd. in Avery ed., 2001:136**).** Salzman, the marriage broker of the short story is described as a typical Jew who smells of fish "He smelled frankly of fish, which he loved to eat, and although he was missing a few teeth, his presence was not displeasing, because of an amiable manner curiously contrasted with mournful eyes" (*Stories* 124). Beginning with this description, Malamud starts to prepare the reader to find out a terrible truth about Salzman, the father with a wild daughter. Salzman is like an old story teller who has a magic barrel that would help Leo find the suitable bride. Of course this proves to be a lie but the magic is certainly there. We are tempted to believe in the existence of this barrel in which the marriage broker keeps the pictures of the girls, but, of course, not all of them could be suitable for a would-be rabbi. Indeed, we find out later in the short story that there is none. Jeffrey Helterman says "Salzman believes in the efficacy of his craft" (133).

Salzman lies to Leo in many respects making him a real schlemiel. But I think that Leo was an easy prey because he was born a schlemiel. Leo does not really know what he wants and as he cannot define his own wishes;

he is unable to find the right bride. From his own vantage point, none of the girls is suitable for him, one of them is too young, the other is too old but these are only some excuses. But from the point of view of Salzman his "rejects are, also, imperfect. Too old, or maladjusted, they have not forsaken hope: the marriage broker is the last line of their hopes, their Miss Lonelyhearts" (Karl, 1983:244). These would-be brides live in a material world where it is hard to find the right husband or at least their fathers think so, in most cases. We learn from the story that the parents turn to the services of Salzman in order to find a husband for their daughter. Here we can see that the old world values are opposed to the new world ones. In the America of the 20th century, it was quite unbelievable that there should be someone who could apply for the services of such an agency. Finkle as an American citizen would like to marry because of love, he calls on the services of a marriage broker because he wants to be faithful to the old tradition and to his parents as well. He does not really believe in the institution itself, but tries to behave like a good, obedient son. Salzman's questions about Leo's wishes make him review his life. He seriously starts to evaluate his relationship with other humans and he questions his relationship with God. Leo accepts to meet with Lily Hirschorn, one of the candidates who, because of Salzman's lies, thinks that Leo is a very religious person, or more likely a religious fanatic. She even asks " When," she asked in a trembly voice, "did you become enamored of God?" (*Stories* 134). From here on Leo's nice and comfortable life is broken, he starts to question his whole life and starts to view himself like a human being and not a future would-be rabbi standing for something that he is not. He finally realizes that he cannot have a good relationship with God as long as he does not love people.

Salzman is not only a marriage broker but he is also a father. His daughter, Stella left them because she wanted to have a different life. She could not live in distress, Judaism could not offer her a life that would have been acceptable in the golden land. Frederick R. Karl contends that "Salzman's daughter has escaped from the small, poverty-stricken flat, out from the world of Judaic law based on deception, disguise, and lie" (244). Her father did not want to show her picture to Finkle but as through some magic it got there. The picture raised Finkle's interest and he could not forget it

> Her face deeply moved him. Why, he could at first not say […] Her he desired. His head ached and eyes narrowed with the intensity of his gazing, then as if an obscure fog had blown up in the mind, he experienced fear of her and was aware that he had received an impression, somehow, of evil. He shuddered, saying softly, it is thus with us all (*Stories* 138-139).

Leo learns from Salzman that the girl in the picture is his daughter and that she is a whore, a prostitute who is not meant to become a rabbi's wife. But Leo senses, for the first time in his life, an ardent feeling of love. He knows that through Stella, Salzman's daughter, he can become a true rabbi because he can save her. Love can save her from her wicked life and make Leo a true spiritual leader for his people. This idea brings into my mind Abramson's point of view about Malamud's writing

> he greatly admires selflessness and, in particular, the process of inner change and growth that can lead an individual from a limited perspective of total concern with self to one that sees the importance of that self as part of the human condition. [...] He pushes them [his characters] down to bedrock in order to test them, to make them come to grips with what he feels to be the centrally important facets of life—selflessness and love (1).

Leo will become a rabbi in a Jewish community and people will come to him for advice and guidance. He needs to undergo a spiritual change as to become a valuable human being. Salzman does not want to introduce Leo to Stella but on Leo's insistence he finally accepts to arrange a meeting.

Leo's story resembles the story of the prophet Hosea, who is sent by God to marry a whore because this is the only way to salvation "When Yahweh spoke at first by Hosea, Yahweh said to Hosea, "Go, take for yourself a wife of prostitution and children of unfaithfulness; for the land commits great adultery, forsaking Yahweh." So he went and took Gomer the daughter of Diblaim; and she conceived, and bore him a son. Yahweh said to him, "Call his name Jezreel; for yet a little while, and I will avenge the blood of Jezreel on the house of Jehu, and will cause the kingdom of the house of Israel to cease. It will happen in that day that I will break the bow of Israel in the valley of Jezreel" (Hosea 1-5). Hosea saved his people through his wife but this is not the case of Leo. The Biblical story can be regarded as a prefiguration for Malamud. Leo can save only himself and not an entire ethnic group. Finally Leo meets Stella and the story ends with "Salzman, leaning against a wall, chanted prayers for the dead" (*Stories* 143). Jeffrey Helterman affirms

> Salzman, refusing to accept the magic of his own profession, chants the prayer for the dead signifying that the rabbinical student is lost to the faith. Almost certainly the reverse is true, by trusting in his love for another human being, Finkle has become ready to love God and man, and, therefore, will be worthy to be called rabbi at just the moment that Salzman stops thinking of him as a rabbi (133).

I agree with Helterman and, as I said before, for Malamud the great human values represent more than any religion or belonging to an ethnic group. The final scene of the short story is like a painting of Chagall: "She wore white with red shoes, which fitted his expectations, although in a troubled moment he had imagined the dress red, and only the shoes white" (*Stories* 143). Chagall's paintings "The Three Candles" (1938-1940), "The Tree of Life" (1948) and "Night" (1953) use the same vivid colors. Some critics labeled Malamud as a Chagallian writer but Malamud declares in an interview "I used Chagallean imagery intentionally in one story, "The Magic Barrel", and that's it. My quality is not much like his" (Stern 60). I think that with this Chagallian imagery "Violins and lit candles revolved in the sky. Leo ran forward with flowers outthrust" (*Stories* 143) the writer suggests that there is future for this couple.

The other work about which I will speak is the novel *A New Life.* As the title suggests, it presents the efforts of Seymour Levin, a former alcoholic to start a new life far away from his home town. He arrives at the sleepy, provincial town of Marathon, Cascadia to teach at the local college English. Iska Alter says

> leaving the decayed East, New York, the dark urbs Americanus, perceived by Levin only as the hell of closed prospects and the trap of a fixed destiny, he, like so many of his fellow countrymen before and since, goes West to find the future, the manifold promises of which are clearly represented by the more spacious landscape of Marathon, Cascadia (no doubt the national version of the ancient Arcadian dream) (28).

Throughout American history the West has been presented as the place of regeneration, where Eden can be found. The writer presents the West as the land of freedom and promise. The characters of the novel can forget their past and can start a new life. Levin from his arrival feels a special freedom granted by the great American West. Malamud offers beautiful land descriptions "As he walked, he enjoyed surprises of landscape: the variety of green, yellow, brown, and black fields, compositions with distant trees, the poetry of perspective. Without investment to speak of he had become rich in sight of nature, a satisfying wealth" (55). Levin seems happy in this new and foreign land. He tries to accommodate to this new environment.

The novel is built around the rivalry for the departmental chairmanship between Gerald Gilley and C.D. Fabrikant. Levin is greeted at the railway station by Gerald Gilley and his wife Pauline. We will find out along the story that Levin was actually chosen by Pauline for the job because he had a beard. This short incident reveals Levin's identity of being a Jew "Your picture reminded me of a Jewish boy I knew in college who

was very kind to me during a trying time in my life.' 'So I was chosen,' Levin said" (311). He was chosen to save Pauline from a miserable, unhappy, provincial life. The motif of the beard is used by Malamud to give Levin the opportunity to hide his real self and also to be identified with an old, wise man. But he actually does not behave like one should. From his arrival at the town he behaves more like a schlemiel, on the first night as he waits for Gerald to be taken home, Pauline spills tuna on Levin's pants "A child called from the kitchen. Distracted, she missed Levin's plate and dropped a hot gob of tuna fish and potato into his lap" (13) and later during the evening another accident happens when the Gilleys son pisses on him. Both events seem comic but I think that they are the first signs that forecast the future of our hero which would not be a very bright one. Such small incidents happen many times with our hero. His trousers are stolen by his so-called Syrian friend as he tries to fulfill his desires and he remains only with a sour taste. When they get home with the waitress, she says to Levin "Don't think those whiskers on your face hide that you ain't a man" (78). Levin cannot escape being a schlemiel. He has a romantic love affair with one of his students and as he travels to their meeting all kinds of accidents happen to him. This short trip is like the discovery of America "He was discovering in person the face of America" (128).Whatever he does he cannot do it properly or it turns out to be a failure.

Malamud presents perfectly the American college life which is not surprising as he had been for several years himself a teacher. Levin comes to the West with an illusionary vision about American academic life but he soon finds out that "the academy has little to do with either intellect or moral courage" (qtd. in Salzberg ed., 1985:34) as Eugene Goodheart suggests. Malamud shows his mastery in rendering the language of the members of the academic life. At his first meeting with the chairman of the department Levin realizes that the truth is different from what he has imagined it to be. He will have to teach composition and not literature because as professor Fairchild says "You can't fell a tree, run a four-lane highway over a mountain, or build a dam with poetry" (39). Or on another occasion

> And while I'm on the subject just let me say to you men' – he peered across the fire – 'that I hope some of you will look into the opportunities for writing and editing textbooks. The rewards aren't stupendous, but I can tell from my own experience that the satisfaction in ordering one's thoughts and committing them to paper is greater than some of you young people seem to realize. We ought all to be expanding our horizons (84).

But the truth is that they do not want to change their old habits. As it is the case with Professor Fairchild's book *The Elements of Grammar* that has been used for many years and it is at its 13th publication but cannot be changed. Reforms are not welcome, either are reformers. Levin from his first day in the department is haunted by the figure of Leo Duffy, a former teacher, who was dismissed and later committed suicide. Leo's presence is palpable. Levin gets his office and in this way he is puzzled by Leo's history or he is in a way haunted by Leo's personality. Levin starts asking questions about Leo and in a way he is drawn to those who were Leo's friends. As the novel unfolds we find out more and more things about Leo. Levin finds interesting details about Leo's life, habits and relationships. Levin likes him because Leo was a rebellious type. He is somebody who tried to wake up this sleeping beauty and bring some spice to boring life of the inhabitants of Marathon, Cascadia. The characters of the novel are presented in their relationship to Duffy. He was supported by Fabrikant but in the last moment he was left alone. Fabrikant did not support him because Gilley showed him a picture of his wife and Leo naked and Fabrikant thought that this could not be acceptable. Eugene Goodheart affirms about Leo Duffy "Duffy is the specter from the East. Radical and explosive, he exemplifies the virtues of an earlier time: intellect, courage, erotic fulfillment" (qtd. in Salzberg ed., 1985:35). Levin cannot be objective on this topic because he is in love with Pauline Gilley at the beginning but as his erotic desire is fulfilled he starts to question his love. When he finally decides to leave the town Pauline tells him that she is pregnant so Levin cannot escape. He has to accept this situation. On his last meeting with Gerald Levin has to choose between an academic career and his love. Helterman affirms "Perhaps this is the schlemiehl's dilemma: to be troubled by a choice between giving up a career he doesn't want and rescuing a woman he doesn't love who probably would be better off rescued" (65). Levin came to the west to get a new life but actually his new life is not better than the old one was. Of course he would not become an alcoholic once again but would have to struggle to raise Pauline's adopted children and their own one. It goes without saying that Levin is a schlemiel who assumed a burden that he will have to carry as long as he lives.

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THE SNAKE IN THE GARDEN: PHILIP ROTH'S *AMERICAN PASTORAL*

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Abstract: The paper intends to examine an important dimension of the novel: the theme of loss. Personal tragedy is symptomatic for the failure of the American dream in the public life of the turbulent 60s. The elegiac tone and the structure of the narrative belie the promises of prosperity, civic order and marital bliss, and shatter the idyllic illusion of America.
Key-words: loss, boundaries, ideology

An important theme in Philip Roth's novel is that of loss: individual, communal, national. Personal tragedy is symptomatic for the failure of *the American Dream* in the public life of the turbulent 1960s, while the elegiac tone and the structure of the narrative belie the promises of prosperity, civic order and marital bliss, and shatter the idyllic vision of America.

Together with *I Married a Communist* (1998), *The Human Stain* (2000*)* the Pulitzer Prize-winner, *American Pastoral* (1997) is a novel that covers a traumatic period in post-war American history, one that was marked by the Civil Rights Movement and by the Vietnam War which Roth himself described in an interview as "the most shattering event of [his]adulthood" (Mc Grath, 2000: 8).

The novel is, indeed, about shattered beliefs, or about 'the enfeeblement of supposedly robust things", both on a personal and a national/historical level, intent on illustrating that "whatever is out there leaks in" (Roth, 1997: 345; 423) .The writer views the sixties as a "demythologizing decade" in which "the very nature of American things yielded and collapsed overnight", foregrounding a divide between a legitimizing "benign national myth" (Roth, 1975: 90) and an insidious, almost demonic reality that undermines it.

Philip Roth, in the narrative guise of his alter ego, Nathan Zuckerman, illustrates this opposition in the family drama of Seymour Irving Levov, the Swede, an ex-high school sports hero, now a complacent Jewish American liberal living in Newark, New Jersey.

The Swede is a true believer in the myth of the American pastoral, a completely Americanized Jew, married to a shiksa, the ex-Miss New Jersey, Dawn Dwyer, and a prosperous businessman in the inherited glove bussiness. His whole life, Zuckerman says, "had been most simple and most ordinary and therefore just great, right in the American grain"(Roth, 1997: 31). Contrasted to the values of this model citizen is the destiny of 16-year

old daughter, Meredith (Merry), a militant, left wing radical, involved in bombings and eventually responsible for the death of four people, embodying, therefore, the counterpastoral impulse, the demonic and, for the Swede, incomprehensible reality. What he cannot understand is how his sweet Merry ended up as a terrorist, a fanatic denier of the culture that has brought success and status to her own family. The questions that haunts him is: How did Merry become the angriest kid in America?. And, again: "How could she 'hate' this country when she had no *conception* of this country? How could a child of his be so blind as to revile the 'rotten system' that had given her own family every opportunity to succeed? (Roth, 1997: 213).

To answer these questions is not, simply, to link cause to effect, but to address larger issues that have to do with the critique of "both historical and literary metanarratives that constitute the American mythic ideal" and with the interrogation of "a consensus ideology reflected in a modernist vision of history and literary history" (Stanley, 2005: 1). For Roth, the sixties are not marked by an ideology of consensus, but by a questioning of the mythic basis of the American Dream that had been articulated in the academy during the early sixties in the language of the New Criticism.

This more conceptual approach of the relation among individual consciousness, forms of collective mentality and institutional structures was made by what is sometimes called 'the myth and symbol school' associated with such names as Henry Nash Smith, R.W. B. Lewis, Leo Marx, Charles Sanford or Alan Trachtenberg, among others.

Their intention was to transcend the too abrupt distinction between social fact and aesthetic value. The terms *myth* and *symbol* describe "larger and smaller units of the same kind of thing, namely an intellectual construction that fuses concept and emotion into an image"(Gunn, 1987: 162). As to the purpose, it was to overcome the split between fact and value by showing how symbolic constructions, i.e., myths, laden with value associations, encroach upon the empirical fact. They do so, as they are able to weld into collective images 'both cognitive and affective cultural meanings that allow these images to operate simultaneously on different planes of existence, such as the private and the public, and to integrate different spheres of experience, such as the refined and the popular (Gunn, 1987: 163).

The works of some of the members of this 'school' illustrate their theoretical assumptions and propose a reading of the American culture at the time through the use of some myths that could illuminate the American experience as a structured whole: in Nash's *Virgin Land (1950)*, this is the myth of America as The Garden of the World; R. W. B. Lewis, in *American Adam (1955)*, explores the chances of the Adamic myth of heroic innocence

in the American context; Leo Marx, in *The Machine in the Garden (1964)*, looks at whether the pastoral conventions can be used as a symbolic strategy for dealing with the world of industrial capitalism.

Although these writers were aware of historical and social processes, they focused mostly on the transcendent nature of literature, as embodied in "the word", i.e., the shared cultural language of myths and symbols. Consequently, their texts are rather ahistorical and apolitical, as Philip Rahv aptly noticed in his evaluation of the 'myth and symbol' school:

> "The cultism of myth," betrays "the fear of history," and "is patently a revival of romantic longings and attitudes... Now myth, the appeal of which lies precisely in its archaism, promises above all to heal the wounds of time.... Myth is reassuring in its stability, whereas history is that powerhouse of change which destroys custom and tradition in producing the future. (Rahv, 1965:6)

In his novel, Roth draws from the key archetypal images in these works. They reinforce the exceptionalist vision of a Euro-American Adam entering the vast and empty American pastoral landscape in order to appropriate and invest the land with social and cultural meaning. Swede Levov is Roth's Jewish American Adam and he appropriately structures his novel in 3 sections, echoing both the Bible via John Milton: "Paradise Remembered," "The Fall," and "Paradise Lost.

By interrogating the assumptions of the myth and symbol school, Roth is able to expose the illusions inherent in the mythic foundations of America and points to the inevitable ideological construction of any social reality. Ultimately he suggests that the very counterpastoral critique that would destroy the Swede's pastoral mythology is actually a legacy of the myth itself.

What the Swede never understands is how his pastoral vision of America could give birth to Merry's anger. His daughter, not only derides his most sacred ideals, but actually blows up his ideal world when she bombs the Old Rimrock post office: she "transports him out of the longed-for American pastoral and into everything that is its antithesis and its enemy, into the fury, the violence, and the desperation of the counterpastoral--into the indigenous American berserk"(Roth, 1997: 86). If Roth's narrative foregrounds the disintegration of myths and symbols and of an ideology of consensus, it also expresses nostalgia for the mythic tradition by conjuring up an idealistic vision of the Swede from his childhood, the legendary, fair-haired Swede, the perfect athlete and a symbol of success to his Newark neighborhood.

The Swede imagines post-World War II American identity as grounded in a coherent, autonomous self; and he believes that achieving such an ideal American identity demands the eradication of a Jewish past, or any ethnic past that suggests difference. The Swede embraces the symbols of an American universalism without fully realizing that he is in fact embracing not a universal but a particular form of gentile identity. When Zuckerman meets the Swede 35 years later, he finds, however, that the Swede's old self has been shattered by Merry's bomb. The writer then embarks upon the task of imaginatively exploring the Swede's life, and as he does so, he explores his concept of America. The Swede's individual identity serves to reveal the nation's collective identity, one that is shaped not by the coherent narrative of manifest destiny but by the disruptive stutterings of history, reflected in Merry's stuttering speech.

Zuckerman's retelling of the Swede's story is a tragic romance, highlighting the disintegration of the hero's assimilationist vision of America. This vision is defined by key American symbolic markers: the values of industrial capitalism, the ritual of sports, and the acquisition of a home.

> The factory was a place I wanted to be from the time I was a boy. The ball field was a place I wanted to be from the time I started kindergarten. That this [his house in Old Rimrock] is a place where I want to be I knew the moment I laid eyes on it.... We own a piece of America.. (Roth, 1997: 315)

He believes he has accumulated the visible signs of an American identity: success in business, sports, and home life. Calling his father's place of worship, the synagogue, "foreign" and "unhealthy" (Roth, 1997: 315), the Swede will invest these three signs of identity with spiritual significance.

In *The Protestant Ethic and the Spirit of Capitalism*, Max Weber suggests that one of the visible signs of succes of American capitalism is in the acquisition of an ideal home (Weber, 1958: 7). Indeed, The Swede's home in Old Rimrock represents his own American pastoral, a latter-day reenactment of Thomas Jefferson's agrarian vision and of his philosophy of self-reliance, rooted in one fundamental concept: that of ownership of property. Foregrounding its spiritual over its material significance, the Swede believes that he has fulfilled the ideals of America: the family becomes a source not only of biological reproduction but also of the reproduction of ideology. A true believer, the Swede promotes the tenets of American liberalism based on the idea of universal acceptance:

> Nobody dominates anybody anymore. That's what the war was about. Our parents are not attuned to the possibilities, to the realities of the postwar world, where

people can live in harmony, all sorts of people side by side no matter what their origins. This is a new generation and there is no need for that resentment stuff from anybody, them or us. And the upper class is nothing to be frightened of either. You know what you're going to find once you know them? That they are just other people who want to get along. Let's be intelligent about all this. (Roth, 1997: 311)

However, as Charles Taylor has noticed, this extreme form of liberalism, promoting "universal, difference-blind principles," ignores the fact that no homogenous entity is truly neutral, for such a "universal mold" inevitably reflects the values of a particular hegemonic culture, thus resulting in "a particularism masquerading as the universal" (Taylor, 1992: 43-44). Eventually the Swede discovers that he cannot escape differences, even in his pastoral hideout. His beloved 16-year-old daughter Merry blows it up- "the daughter and the decade blasting to smithereens his particular form of utopian thinking" (Taylor, 1992: 86). As the Swede's brother Jerry sees it, "My brother thought he could take his family out of human confusion and into Old Rimrock and she put them right back in.... Good-bye Americana; hello, real time" (Roth, 1997: 68-69). What the Swede discovers is that history does not represent the triumphant march of liberalism toward the "utopia of rational existence," but that history can stumble and even fall into absurdist tragedy: "He had been admitted into a mystery more bewildering even than Merry's stuttering: there was no fluency anywhere. It was all stuttering" (Roth, 1997: 93). His vision of a history contained within the narrative of his mythic ideal- history as linear, rational and progressive- proves illusory, for history reveals itself as a complex network of economic, social, and political factors, a "mystery" full of human confusion and "stuttering."

What the Swede does not understand is how his own form of the pastoral, embodied in liberal ideals, actually gives birth to Merry's counterpastoral dissidence. In so doing, Merry, paradoxically articulates her own pastoral yearnings, i.r., to disengage herself from that social and economic world- by creating a realm elswhere within the dominant social and economic system, attacking the materialism of a hegemonic culture that ignores the poverty and powerlessness of its underprivileged members. Leo Marx, in his essay *Pastoralism in America (1986)* perceives someone like Merry as an example of *privileged dissidents*, i.e., people who place moral and social concerns above materialist interests encouraged by a consumer-oriented society.

Merry moves outside the system, attacking the basis of middle-class values. After years of attempting to solve the problem of her stuttering, desperately trying to follow the speech patterns of normative society, she

angrily gives up all social pretiness. When her radical actions reach their climax, i.e., by bombing the Old Rimrock post office (a signifier for both the Swede's pastoral home and an intelligible system of communication) and by killing other human beings, she definitely sets herself outside her father's liberal limits of tolerance, and the latter has to confront the failure of his policy of containment. Just like the US policy of containment in the 1960s could not prevent the war in Vietnam, the Swede finds that the violence of history, erupting in his business, in his home, is not containable. He cannot control Merry's unfocused rage or her slovenliness. The Swede associates Merry's obese body with political rebellion, suggesting that both push beyond the normative boundaries of social control and containment. In her vocal protests, Merry tears away the American narratives of a liberal democracy, revealing instead a story of American empire, colonization, and greedy capitalism. Shortly after Merry bombs the post office and runs away, the enigmatic Rita Cohen, Merry's mentor in terrorist activities meets with the Swede and forces him to listen to her attacks on the benenvolent type of capitalism that the Swede attempts to defend:

> I know what a plantation is, Mr. Legree--I mean Mr. Levov. I know what it means to run a plantation. You take good care of your niggers. Of course you do. It's called paternal capitalism…"You know what I've come to realize about you kindly rich liberals who own the world? Nothing is further from your understanding than the nature of reality" (Roth, 135;139).

The Swede cannot take any of this for, in his pastoral vision, he equates the idea of America with a capitalistic-based liberal democracy, imagining that America is an arena that freely allows him to enact his individual desire, without recognizing how the state already contains him and others in its own normative and, at times, even violent practices. On the contrary, Merry represents alterities that the system has trouble to contain. When the Swede eventually finds Merry in 1973, five years after the bombing , he can barely recognize her. She has renounced the life of a violent revolutionary and embraced Jainism, an atheistical Indian philosophy whose practitioners advocate the ethical principle of nonviolence, often living its precepts to the extreme. Living in filth, Merry now fears hurting anyone or anything; she does not bathe in order "to do no harm to the water," and she wears a dirty veil in order "to do no harm to the [air-borne] microscopic organisms" (Roth, 1997: 232). Appalled, the Swede listens to his daughter as she tells him her story of the past five years: she was raped; she was responsible for the deaths of three more people; she lived with the paupers.

Now Merry's body is not exceedingly fat anymore but ascetically emaciated, symbolically embodying her refusal to be appropriated by the

body politic. Unlike many sixties revolutionaries who have found ways to return to the social body, Roth will not give the Swede and his daughter a chance of reconciliation. As Stanley points out,

> in some ways, the Swede finds the former vision of his violent daughter easier to acknowledge than a vision of his violated daughter--raped, destitute, living in filth. In these two pathologically unaccommodating forms- either as the violating revolutionary or as the violated ascetic- Merry has found a way to confound the very basis of the liberal consensus, refusing to be co-opted and subverting liberalism's primary principles: tolerance and self-interest (Stanley, 2005: 3).

Or, as Jerry muses: "Blaming yourself. Tolerant respect for every position. Sure it's 'liberal'- I know, a liberal father. But what does that mean? What is at the center of it? Always holding things together" (Roth, 1997: 279). But here the center will not hold. Although liberal ideology may have produced Merry, it cannot contain her. Merry's extremism ultimately subverts the centrist optimism of her father's ideology. In her gross physicality and stark autonomy, she has no place in the Swede's pastoral vision of the world, so he abandons her and runs away.

But what kind of legacy does Merry leave her parents? Merry's mother decides to have a facelift, build a new house, and accept a new lover, seeking to erase Merry from her past and retreating into innocence: "She thinks our catastrophe is over and so she is going to bury the past and start anew- face, house, husband, all new" (Roth, 1997: 366). The Swede ultimately chooses to live a dual life- preserving the appearance of normality with his new wife and family for the sake of the past: "Stoically he suppresses his horror. He learns to live behind a mask. A lifetime experiment in endurance. A performance over a ruin. Swede Levov lives a double life (Roth, 1997: 81). Neither parent, thus, finds a way to come to terms with the ideological challenge embodied by Merry.

As Sacvan Bercovitch (1993: 353-76) suggests, we live in a literary age not of consensus, as exemplified in the myth and symbol school, but of dissensus, as exemplified by pluralism and contestation. Consensus-- epitomized in the Swede's yearning for oneness and sameness--has given way to theories of difference, undermining a consensus ideology reflected in modernist visions of history and literary theory.

Bercovitch, however, also argues that American ideology continues to provide powerful cultural symbols of identity and cohesion. Although Roth may criticize US nationalist myths, he also demonstrates the difficulty of abandoning them. Merry may function in counterhegemonic and counterpastoral ways, but the Swede ultimately views his daughter, and not himself or the US, as guilty. She destroys his pastoral dream, betrays his

innocent vision, and refuses to be contained by her father's ideology, but her parents' American pastoral continues to persist, in some ways at least.

We may very well ask if these responses are also representative of a nationalistic pastoral politics that tenaciously holds on to myths of US Adamic identity in an age of postmodernism. Writing his novel at the end of a millennium in which the wounds of history remain open, Roth recognizes, as Rahv suggests, that myth, in its revival of romantic "longings," promises a seductive alternative to a disruptive history. Yet the very stutterings of history, the demonic reality of the counterpastoral, play a necessary role in unmasking the illusive coherence of national myths.

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PLAGIARISM, FAKERY AND FAILURE IN PETER ACKROYD'S *CHATTERTON*

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Abstract: The paper offers a detailed analysis of the way in which plagiarism, fakery and failure affect not just the lives of all characters in Peter Ackroyd's novel, but also – to a certain extent – Peter Ackroyd's manner of writing.
Key-words: *plagiarism, literature, painting, failure*

It is one of the characteristics of postmodern literature to mix reality and myth, truth and lie, original and imitation, in an attempt to emphasize the imprecision of ordinary distinctions. Allusions, invented or real quotations, in a word intertextuality find their place in any modern postmodern literary work. Peter Ackroyd's novel *Chatterton* is no exception. It was published in 1987, in a period when postmodernism was at its climax (cf. Matei Calinescu 2005) and it is one of a series of works in which the author, a graduate in English Literature from Cambridge and a Mellon Fellow at Yale (1971-1973) successfully blends reality and fiction. The result of this blend is represented either by inventive biographies (like *The Last Testament of Oscar Wilde* – 1983 or *T. S. Eliot* - 1984) or interesting fictional novels centred around real personalities (like the architect Nicholas Hawksmoor in *Hawksmoor* or the poet Thomas Chatterton – 1752 – 1770 - in the novel under discussion). Plagiarism, fakery and failure are the main themes of this novel, and are in a cause-effect relationship: the various acts of plagiarism in which the characters of the novel are surprised make them create fakes, which lead them to failure. These characters are taken from three centuries: the 18th, presenting the end of Thomas Chatterton's life, the 19th, presenting the circumstances in which George Meredith came to be the model for Chatterton's best known portrait, and the 20th, when the lives of a series of characters come to be influenced by the finding of another portrait that they suspect is Chatterton's as well.

It is in the 20th century that plagiarism, fakery and failure seem to dominate. Plagiarism makes its presence felt in two artistic domains: painting and literature. In painting, the fakes are made by Stewart Merk, the last assistant of a famous painter, Joseph Seymour. Merk is probably the only one who plagiarizes for a good cause: his employer had arthritis and could no longer hold a brush, so Merk painted three last paintings for him. However, Merk fails to pass his work as Seymour's. Though he manages to fool the owners of Cumberland and Maitland, a small art gallery which bought the paintings at the auction, he cannot manage to fool the painter's

dealer, Sadleir, who sees that they are fakes. Still, as Seymour's death had pushed up the prices of his paintings, the two, assistant and dealer, agree to keep the secret.

In literature, a famous novelist, Harriet Scrope, based her success on a series of plagiarisms. Her first novel was indeed her own creation. It took her six years to complete it, and it was the work of a stylist, appreciated by other stylists. It had moderate success, however. After she finished it, her friends and colleagues expected her to produce another one, but she had nothing to write about. Moreover, words failed her. A phrase or an idea would come now and then, but that was all. Believing plots to be unimportant, she thought of adapting a plot from somewhere else. She tried with newspapers, without succeeding, then took by chance one of Harrison Bentley's novels from a second-hand bookshop. With its plot as support, she found it easier to write. The novel she produced by this method was followed by another, then by a third one in which she adapted only the beginning of Bentley's work. Her success increased, and so did her self-confidence. From that moment on, her novels became again her own work. But the thought of her early "borrowing" obsessed her, as she had always fear the discovery of the connection between her work and Bentley's.

In a different situation we find Philip Slack, a public librarian, who fails in becoming a novelist because he gives up writing after getting the impression that everything he produces is taken from the work of the writers he admires.

The 20th century is not only the century of plagiarism, but also the century of failure. The ultimate failure is Charles Wychwood. He is incapable of doing anything right. At the beginning of the novel he tries to sell a book in two volumes, *The Lost Art of Eighteenth Century Flute-Playing* by James MacPherson, for a good price. He does not manage, as the owners of the antique shop where he offers it are willing to pay only 15 pounds. Therefore, instead of selling the book, he exchanges it for a portrait. "It was a portrait of a seated figure: there was a certain negligent ease in the man's posture, but then Charles noticed how tightly his left hand gripped some pages of manuscript placed upon his lap, and how indecisively his right hand seemed to hover above a small table where four quarto volumes were piled on top of each other. Perhaps he was about to put out the candle, flickering beside the books and throwing an uncertain light across the right side of his face. He was wearing a dark blue jacket or top-coat and an open-necked white shirt, the large collar of which billowed out over the jacket itself: a costume which might have seemed too Byronic, too young for a man who clearly entered middle age. His short white hair was parted to display a high forehead, he had a peculiar snub nose and a large mouth; but

Charles particularly noticed the eyes. They seemed to be of different colours, and they gave this unknown man (for there was no legend on the canvas) an expression of sardonic and even unsettling power. And there was something familiar about his face." (Ackroyd 1993: 11).

Actually, Charles's biggest problem seems to be the fact that he cannot take anything up seriously. He had bought the book on flute-playing some years ago in Cambridge, convinced that he was destined to become a flautist, but he had read only its first pages, after which he put it aside and rarely looked at it again. Now, his interest is writing poetry. But he does it slowly and ineffectively. He is in no hurry to prove anything, being convinced of his gifts and of the fact that it is just a matter of time before he is recognized as a valuable man. Until now, he has only managed to produce a "book", made up of a series of poems that he and his wife, Vivien, had xeroxed, stapled together and then left at several small booksellers where they had gathered dust on the shelves. Actually, now it is Vivien who takes more interest in Charles's poems than himself. She truly believes in his talent and encourages him even if she is aware that he looks for opportunities to neglect his work. She even tells their son that his father works very hard.

Charles abandons poetry, too, however, in favour of his newly found "treasure", the portrait. He is delighted with it, being convinced that it is of great value, even if he does not know whom it represents. It is his friend Philip Slack who states that the portrait is Chatterton's. Indeed, when the two of them clean the dust from the canvas they are able to see the titles of the books, which are those written by Chartterton: *Kew Gardens*, *The Revenge*, *Aella*, and *Vala*. They also see the name of the painter, Pinxit George Stead, and the year when it was painted, 1802. The problem is that Chatterton is known to have died in 1770, at the age of 17-18. In 1802 Chatterton would have been 50. The portrait does represent a middle-aged man. This means that he did not die in 1770, but faked his death and continued to write.

Finding also some manuscripts which prove this theory, Charles will then try to have then published, accompanied by a preface of his own creation. But he fails in writing it, as his pen runs out of ink and the words he writes with the empty pen disappear after a short time.

All through the novel, Charles will try hard to make the most of his discovery, thus ignoring his true biggest problem, a brain tumour that causes him various troubles (terrible headaches, hearing and speech problems, loss of peripheral vision in his left eye) and finally death, and his true talent: story telling (he tells marvelous stories to his son, Edward).

Charles fails in everything he tries, but he is not the only one. At least he has the excuse of his failing health. It is not the case of the other failures of the century. Sarah Tilt, for example, Harriet's friend, has been working on a book for six years, being no nearer completing it. It is a study of the images of death in English painting, with the provisional title *The Art of Death*. By studying this state in its many details, Sarah had exorcised her fear of it, but she feels that by finishing the book she would become afraid again. Her studies comprised many aspects. "She had examined the various images of death, from the medieval depiction of the emaciated cadaver to the theatrical richness of Baroque funerary monuments, from the lugubrious narratives of Victorian genre painting to the abstract violence of contemporary art. (…) She studied the artes moriendi of the seventeenth century; she visited museums in Greece and Italy in order to sketch reliquary urns; she documented the smallest changes in burial rites; she read manuals on dissection and embalming; she investigated the Romantic cult of the dead; in whatever town or city she found herself, she made a point of visiting its cemetery." (Ackroyd 1993: 33-34) Still, she cannot bring herself to complete the book, being also aware that by finishing it she would become afraid of death again.

Andrew Flint, another friend of Charles's from university, a novelist and a biographer, also interested in Palaeography, fails both in finishing his biography of George Meredith and in dating correctly the manuscript he is given by Charles. It is true that in this latter respect he falls victim to somebody else's forgery.

Harriet Scrope herself fails on several plans. First of all she finally fails in passing Bentley's ideas as her own, as her forgery is discovered by chance by Philip Slack, who then talks about it to Charles. Then, she intends to write her memoirs, but fails in organizing her ideas (partly because she fears that her forgery might be discovered). Her secretary, though a graduate in English literature from Oxford University, types them, but cannot or would not organize them as well. Charles, her former secretary, to whom she appeals then for this purpose, can think only of Chatterton. Harriet consequently will try to get Chatterton' portrait and papers from him in order to steal his "great discovery" and just when she finally succeeds, the papers prove to be fakes and the portrait dissolves. Last, but not least, she fails in getting Seymour's painting "Bristol Churchyard. After the Lightning Flash", because it also proves to be a fake (painted by Merk).

In the 19th century, Henry Wallis manages to paint a portrait of dead Chatterton lying in his attic room in Brooke Street. It will become the most famous of the poet's portraits, the one everybody knows. But it is a fake, in the sense that the model for the dead poet is George Meredith, himself a

writer, posing dead for his friend's sake. The writer and the painter frequently discuss whether the person immortalized by Wallis is Chatterton or Meredith. Meredith gets to the idea that as the poet does not merely recreate or describe the world, but actually creates it, the painting "will always be remembered as the true death of Chatterton." (Ackroyd 1993: 157). The completion of the portrait will bring about the failure of Meredith's marriage. His wife, perceiving him as being too light-hearted and too artificial, more natural on paper, therefore "a forgery" in real life (Ackroyd 1993: 141), leaves him for the painter.

In the 18th century, on August 23, 1770, we witness the saddest failure of all, Thomas Chatterton's. The young poet is in a very good mood, confident in his talent and in the fame that awaits him. However, he has a health problem. After having had sex with his landlady, he got something from her. The friend to whom he confesses his problem identifies it as gonorrhea and also suggests a cure: a mixture of arsenic and opium – four grains of arsenic to one dessert-spoon of opium. The remedy is supposed to be not dangerous, but Chatterton gets drunk and forgets the proportions, so he dies in terrible pain.

Chatterton is also the plagiarist by excellence. His fame rests on the "Rowley" sequence, a series of verses allegedly written by a medieval monk and accepted as such for many years. Actually, the verses were the work of young Chatterton, who had been capable of creating an authentic medieval style out of his reading and his imagination.

The fakery on which the 20th century plot of the book is built seems to belong to all three centuries. In its centre we find Samuel Joynson, an 18th century bookseller, Chatterton's "teacher" (he introduced him to the works of Milton and others) and publisher. Disappointed with the fact that Chatterton exposed him in some letters as having taken advantage of his work, letters which were published by another bookseller 20 or 30 years after the poet's death, Samuel Joynson decided to take revenge on him. So he wrote a manuscript, an "autobiographical" account of Thomas Chatterton, starting with his early childhood and finishing with his faked death. The manuscript presented Joynson's suggestion that Chatterton should imitate the works of the successful poets, since he could not live on his own work. Thus, he could prove his talent by doing both their work and his. In order to make the others accept this forgery, the young poet was to forge also his own death: to pretend to commit suicide, and then to stay hidden and produce his work. A suggestion to which Chatterton agreed according to the manuscript, which also contained poems, some of them famous, written in different styles, but all transcribed in the same handwriting and all considered as having been written by other poets (Blake

etc.). This manuscript was accompanied by a painting, painted by Samuel Joynson's son. Both the manuscript and the painting were a joke and were never meant to be made public. They appeared as the result of a "quarrel" and came to Charles's possession after a quarrel. Upset with the 20th century Mr. Joynson, his male lover gave them to Charles. It is Philip who returns them to their rightful owner, after Charles's death.

The fraud is easy to believe by the characters because of several coincidences. Mr. Joynson lives in Colston's Yard, Bristol, Somerset, that is behind St. Mary Redcliffe, the church near which Chatterton used to live and where his mother found some manuscripts that would inspire him to write. When going to that church,. Philip is told by an old man that nobody knows where Thomas Chatterton is buried. On reading various biographies of Chatterton's, Charles notices that each described the poet in a different way. Philip finds a book about Chatterton's influence on Blake.

The only one who realizes that the painting might be a fake is Charles's son, Edward, who grows afraid of it and of the harm it seems to do to his father.

The author of the novel seems also to fall victim to "plagiarism". *The Last Testament*, the title of Bentley's book, is an allusion to Ackroyd's own *The Testament of Oscar Wilde*. Joynson's faked manuscript containing Chatterton's confession is in its turn faked by Ackroyd. The opening sentence of Charles's preface is "inspired" from the catalogue of an exhibition at the Cumberland and Maitland art gallery and from *The Last Testament of Oscar Wilde*. In Bentley's *Stage Fire*, an actor believes that he is possessed by the spirits of famous performers from the past, much like in Ackroyd's *The Great Fire of London*, one of the character believes she is possessed by the spirit of Dickens's Little Dorrit. (cf. Finney 1992)

More than that, images and situations circulate from one century to another. The so-called portrait of old Chatterton is seen not only by the 20th century characters, but also by Meredith and his wife at a fair. The child in Seymour's painting, "Bristol Churchyard. After the Lightning Flash", looking out from the interior of a ruined building, also "appears" to the Merediths and to Chatterton himself. Chatterton's ghost appears both to Meredith and to Charles. His death is repeated three times in the novel: when he himself dies, when Meredith poses for Wallis and when Charles dies. In Bentley's novel, *The Last Testament*, the biographer of a famous poet discovers that his last poems had been written by his wife, as he had been too ill. In one of Harriet Scrope's novels, a biographer discovers that a writer's secretary is the author of some of her employer's posthumous publications. In Ackroyd's novel, Harriet tries to get her secretary and then Charles to write her memoirs for her, while Seymour's dealer discovers that

the painter's last works had been painted by his assistant. At the end of the novel, Philip Slack, now a better friend of Vivien and Edward, decides to write a book on Chatterton, continuing thus his friend's work and idea.

Plagiarism is not condemned by the characters of the novel. They get over it quickly, all using it to avoid failure. But all of them wonder what is real and what is forged. Is Chatterton "the greatest forger" or "the greatest plagiarist in history" as Philip seems to consider or is he "the greatest poet in history" as Charles enthusiastically declares? (Ackroyd, 1993: 94) Is the portrait that Wallis painted Chatterton, as he intended or somebody else, as young Edward does not fail to notice? It is for the reader to answer these and many other questions, using the hints given by the author. Including Charles's observation: "If there were no truths, everything was true." (Ackroyd, 1993: 127).

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JOSEPH CONRAD – GUILTY OR INNOCENT? A NOTE ON THE POSITION OF J. CONRAD IN POSTCOLONIAL CRITICISM

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*Abstract: The present paper is about Chinua Achebe's reading of **The Heart of Darkness** by Joseph Conrad in "An Image of Africa: Racism in Conrad's **Heart of Darkness**". The **Heart of Darkness** is one of the 'high canonical fictional texts" and Achebe's work is one of the most important texts for postcolonial/cultural studies. The levels and methods of discourse, as well as transparency and cultural 'oppression' in both texts will also be discussed.*
Key-words: *point of view, darkness, whiteness, otherness*

Postcolonial studies seem to have entered the phase of considerations in which it is time for summaries and recapitulations. Accordingly, a large chapter has been devoted to 'Postcolonialism' in the anthology and handbook of literary theoretical studies recently published in Poland by two renowned authors, Michał Paweł Markowski and Anna Burzyńska. The authors of the university handbook and anthology, entitled *Teorie literatury XX wieku* (Wydawnictwo Znak, 2006), clearly state that 'Postcolonial studies chiefly focus on the ideological and political influence of the West on other cultures, and more precisely on analysis of the colonial (imperialist) discourse, which constructs its object in such a way as to justify conquest, domination/control? and administration of the subdued society. It is not the reality that is the subject of study, but its discursive representation.' (Burzyńska and Markowski 559).

Further on, the basic premises of postcolonial studies are explained as a series of convictions about the nature of *discourse*: that *discourse* does not reflect or explain the reality, but constructs it in compliance with a certain ideology; that the 'colonial' discourse deprives its object of what is peculiar and exceptional about it and imposes its own identity as the 'colonizer'; that the 'western', or 'European' type of discourse constructs an image of non-European cultures according to a political paradigm justifying its own superiority and supremacy, the supremacy of the 'white' cultural majority over ethnic minorities, who are forced to accept the western system of values together with the European literary canon (ibid.).

The 'literary canon', as it is defined by postcolonial studies, is 'the dominating literary model, which comes into existence through the rejection of regional, peripheral and marginal literatures. Its function is to determine the linguistic and cultural standards for the areas subordinated to the

imperialist state. (Burzyńska and Markowski 553)' Established canonical texts, according to postcolonialist theoreticians, retain a sort of 'hegemonic historiography', providing a set of narratives about historical events from the dominating viewpoint of the colonizers.

In such discourse, the English modernist novel comes under particular examination; Joseph Conrad, Thomas Hardy and Henry James are believed to convey the imperialist worldview of western culture. The authors of *Teorie literatury XX wieku* devote a whole subchapter of their discussion on postcolonialism to Joseph Conrad, entitling it 'Przeklęty spadek' ['an accursed inheritance']. The phrase is a quotation from *Heart of Darkness* (1902), meaning the land of the Congo with its riches and the colonized people. As the title of a chapter, however, it begins to mean the book by Conrad as it is presented and criticized by Professor Chinua Achebe, who is introduced as one of the most influential theoreticians of postcolonial studies.

After William Shakespeare's *The Tempest*, *Heart of Darkness* is the second most often quoted example of a literary text contributing to the establishment of colonial stereotypes and underlining the imperial political supremacy of England. The author of this view, Chinua Achebe, a Nigerian writer and an American professor, writes in his essay *An Image of Africa: Racism in Conrad's "Heart of Darkness",* first published in the *Massachusetts Review* 18, 1977:

> '*Heart of Darkness* projects the image of Africa as "the other world," the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality. The book opens on the River Thames, tranquil, resting, peacefully "at the decline of day after ages of good service done to the race that peopled its banks." But the actual story will take place on the River Congo, the very antithesis of the Thames. The River Congo is quite decidedly not a River Emeritus. It has rendered no service and enjoys no old-age pension. We are told that "Going up that river was like traveling back to the earliest beginnings of the world." […]
>
> The most interesting and revealing passages in *Heart of Darkness* - continues Achebe - are […] about people. I must crave the indulgence of my reader to quote almost a whole page from about the middle of the stop/when representatives of Europe in a steamer going down the Congo encounter the denizens of Africa:
>
> "We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly as we struggled round a bend there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric

man was cursing us, praying to us, welcoming us -- who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand because we were too far and could not remember, because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign -- and no memories.

The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there -- there you could look at a thing monstrous and free. It was unearthly and the men were .... No they were not inhuman. Well, you know that was the worst of it -- this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped and spun and made horrid faces, but what thrilled you, was just the thought of their humanity -- like yours -- the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough, but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you -- you so remote from the night of first ages -- could comprehend.

Herein lies the meaning of *Heart of Darkness* and the fascination it holds over the Western mind: "What thrilled you was just the thought of their humanity -- like yours .... Ugly."

Having shown us Africa in the mass, Conrad then zeros in, half a page later, on a specific example, giving us one of his rare descriptions of an African who is not just limbs or rolling eyes […].'

(Achebe:http://social.chass.ncsu.edu/wyrick/debclass/achcon.htm)

In the above fragment of his essay, Achebe quotes a passage from a first person narrative by a narrator-character Marlow, and identifies his point of view with the point of view of the author: Joseph Conrad, who is himself a very complex (Polish-Ukrainian-British) identity. His Marlow, spinning the famous yarn on the boat, is shaped as a very British, but at the same time unreliable narrator. At the end of the book he actually proves to be a liar, inventing a story about the protagonist's last words for a heart-broken lady in mourning. Conrad employs in the story his famous 'technique of appearances', misleading the reader into all kinds of interpretative traps and creating an ambiguous reality, which is far too complex for simple distinctions. The ideas of 'darkness' or 'whiteness', so important for Conrad, are alive with all kinds of meanings, including the 'darkness' of Kurtz's heart and the ivory 'whiteness' of his dying body. The River Congo acquires the metaphysical and symbolic dimension of human life:

'The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress; and Kurtz's life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time. (109)

Even the problem of savagery and civilization is relativized and ironically handled by Conrad in the way he presents the colonialist propaganda of the day as the narrow-minded world view of Charlie Marlow's good aunt, who helped him to gain employment on the ship:

'Good heavens! [says Marlow] and I was going to take charge of a two-penny-half-penny river steam boat with a penny whistle attached! It appeared, however, I was also one of the Workers, with a capital – you know. Something like a lower sort of apostle. There had been a lot of such rot let loose in print and talk just about that time, and the excellent woman, living right in the rush of all that humbug, got carried off her feet. She talked about "weaning those ignorant millions from their horrid ways", till, upon my word, she made me quite uncomfortable. I ventured to hint that the company was run for profit. (Conrad, 38-39)

Joseph Conrad could not easily be "carried off" by any humbug, having experienced the Russian occupation of Poland, cultural uprootment as a British citizen, the difficulties of writing in a foreign language and at the same time having to fight off the attacks of Polish writers, like Eliza Orzeszkowa, who accused him of indifference to the needs of enslaved and suffering Poland. Conrad refused to take such a local and limited point of view and cultural, as well as ideological variety and otherness is one of the main themes of his novels. His other great theme, and the most important one in *Heart of Darkness*, is the theme of communication: spinning a yarn about a culturally divided and suffering world of greedy and cruel beings has a humanizing and healing quality. Marlow, the teller, is a liar. Ending his story, he says:

The heavens do not fall for such a trifle. Would they have fallen I wonder, if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? But I couldn't. I could not tell her. It would have been too dark – too dark altogether… (Conrad, 121)

Achebe seems to realize that Marlow is a created character when he says:

'It might be contended, of course, that the attitude to the African in *Heart of Darkness* is not Conrad's but that of his fictional narrator, Marlow, and that far from endorsing it Conrad might indeed be holding it up to irony and criticism. Certainly Conrad appears to go to considerable pains to set up layers of insulation between himself and the moral universe of his history. He has, for example, a narrator behind a narrator. The primary narrator is Marlow but his account is given to us through the filter of a second, shadowy person. But if Conrad's intention is to draw a cordon sanitaire between himself and the moral and psychological malaise of his narrator his care seems to me totally wasted because he neglects to hint however subtly or tentatively at an alternative frame of reference by which we may judge

the actions and opinions of his characters. It would not have been beyond Conrad's power to make that provision if he had thought it necessary. Marlow seems to me to enjoy Conrad's complete confidence -- a feeling reinforced by the close similarities between their two careers'.

At this point in Chinua Achebe's argument, we are bound to protest, for several reasons. Firstly, the author of the essay seems to treat a literary character, an artistic construct, as a living person similar to the author of the novel, which is a methodological fallacy at least. Secondly, clarity of judgment is not Joseph Conrad's goal at all. As a modernist writer, Conrad needs to be seen in the literary – historical perspective, as a writer wrestling with the Romantic heritage, and especially with Polish Romantic culture, full of ambiguous and tragic moral choices at the time of partitioned Poland. The distinctive feature of his writing, clearly visible in *Heart of Darkness*, is that his peculiar literary symbols embrace sets of contrasting meanings. In this way darkness is not only the looming evil, menace, death or moral degradation , but also suffering and the inner truth of a human being; light or whiteness does not only mean truth, but falsehood as well; not only victory over primitive instincts, but also violence. Literary signs in *Heart of Darkness* tend to arrange themselves into networks of oxymoronic symbols only palpable as a nebulous aureole to be seen in the spectral light of the moon, to use Joseph Conrad's own terminology (Modrzewski 149-150).

In many other works by Conrad (e.g. *The Shadow Line*), the reader is led by the narrative through a variety of possible interpretative systems and a variety of points of view. It seems to be the rule of Conrad's fictitious worlds that a single way of viewing the world is not sufficient; it will always seem more or less illusory, flat, or even false. The choice of a first person narrator (in the Romantic vein) with a limited point of view is a strategy revealing this principle. The concurrence of many cultural systems, or ways of understanding the world, implicit in Conrad's writing compels the reader to choose among a variety of patterns, which endows the process of reading with the features of a quest for the truth. And Marlow, like the 'naïve' narrator of the Romantic ballad, is part of this quest, posing questions about the nature of things he sees:

> '"Mind," he began again, lifting one arm from the elbow, the palm of the hand outwards, so that, with his legs folded before him, he had the pose of a Buddha preaching in European clothes and without a lotus-flower – "Mind, none of us would feel exactly like this. What saves us is efficiency. But these chaps were not much account really. They were no colonists; their administration was merely a squeeze, and nothing more I suspect. They were conquerors, and for that you want only brute force – nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get

for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale, and men going at it blind – as is very proper of those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea – something you can set up, and bow down before, and offer a sacrifice to …"

He broke off. Flames glided in the river, small green flames, red flames, red flames, white flames, pursuing, overtaking, joining, crossing each other – then separating closely or hastily. The traffic of the great city went on in the deepening night upon the sleepless river. We looked on, waiting patiently – there was nothing else to do till the end of the flood; but it was only after a long silence, when he said in a hesitating voice, "I suppose you fellows remember I did once turn fresh-water sailor for a bit," that we knew we were fated, before the ebb began to run, to hear about one of Marlow's inconclusive experiences' (Conrad, 31-32)

The 'inconclusiveness' of Marlow's experiences points to the inexplicability of his stories which, nevertheless, must be told. The process of spinning the yarn and the act of communication are as it were a means of healing, implying an axiologically opposite world to set against the absurd, infernal reality of *Heart of Darkness*, with its meaningless loneliness, wasted suffering and misunderstanding (Modrzewski, 169-170).

The Joseph Conrad and Chinua Achebe controversy, as rendered in summaries and recapitulations of postcolonial studies and in analyses of modernist prose, needs rereading and reinterpreting in the light of the heritage of Conradian studies of the last decades. It seems that Joseph Conrad's prose presents a variety of themes related to the anxieties of modern man: the problems of cultural identity and 'otherness' in a world marked by economic pressure and alienation and the fast disappearance of traditional symbols and values.

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THE SPIRIT OF *DÉ(MESURE)* IN CHAUCER'S *TROILUS AND CRISEYDE*

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Abstract: *This paper responds to recent criticism concerning Chaucer's use of courtly conventions in his Troilus and Criseyde. The aim of the analysis is to show that Troilus, generally regarded as the paragon of courtliness, lacks one of the fundamental qualities extolled by the troubadours – mesure or moderation. This, however, does not detract from his role of a perfect courtly lover. On the contrary, it shows the genuineness and depth of his feelings.*
Key-words: *love, reason, ethics*

Most of Book Four of Chaucer's *Troilus and Criseyde* is devoted to Troilus's inner conflict between love and reason, fuelled by the decision of the Trojan Parliament to exchange Criseyde for a Trojan prisoner of war, Antenor. The conflict seems to be the result of Troilus's "adherence to principles deriving from his privileged position as a courtly knight." (Ciccone 2002:641). Although after a period of indecision Troilus claims to subjugate desire to reason to preserve Criseyde's honour, critics disagree as to the value of his words. Those who repudiate his assertion on grounds of his prior "complete submission to Venus" (Robertson 1968:15) view Troilus as a champion of self-interest whose disregard for the city's welfare leads to the destruction of Troy (Robertson 1968: 1-18; St John 2000: 188-189). Those who agree that Troilus's choice of reason bespeaks his adherence to the courtly ethics (Wenzel 1964: 542-547) don't fail to mention, however, that this is only part of the picture, and the Trojan lover is not free from a fatal flaw, which contributes to his failure. The nature of this imperfection of Troilus's, however, is a matter of controversy, being regarded as either "intellectual limitation or blindness" resulting from the lack of "Boethian 'intelligence'" (Wenzel 1964: 542-547) or "a practical reasoning that fails to issue in the practical wisdom that is theoretically its outcome." (Ciccone 2002: 654). In either case, it bespeaks his disbelief in the power of human agency and results in the protagonist's inability to take action. Analyzing the way courtliness impinges on individual identity, I shall argue that even though Troilus's wholehearted devotion to the courtly principles disables his agency it does not victimize him. On the contrary, the paralysis of action places him in the company of the most famous extollers of love, the Provencal troubadours, whose love presupposed the state of constant waiting or "restless immobility," which arrested the flow of events and

deferred the closure of the story, making them actors of "plotless dramas." (Cherchi 1994:65)

Love's incompatibility with reason was one of the characteristic features constituting the network of conventions traditionally called 'courtly love.' In *The Romance of the Rose*, "the most popular and influential secular poem of the later Middle Ages," (Benson 1987:685) the figure of Reason advises the lover to "renounce love *par amour,*" (de Lorris and de Meun 1994:82) which is usually considered to signify love based "entirely upon the subjective impulses of desire initiated by the senses" (St John 2000: 55-56) in stark contrast to the love based on reason or the love of God. Surprisingly enough, this type of love was considered to be "the fountain and origin of all good things,"(Lewis 1936:33) which poses a question: can sensual and often adulterous love be the source of virtue? One way of reconciling these seemingly contradictory concepts is to tame love so that it is no longer synonymous with passion but becomes a step in the lover's self-improvement. Evidence shows that such a solution to this problem was suggested by the troubadours, who tried to reconcile *eros* and virtue by means of *mezura*, or temperance. (Cherchi 1994; Frappier 1973). As Paolo Cherchi claims: "In performing his drama of *fin'amor* the troubadour renounces the most immediate and selfish *utile* – his sexual satisfaction – and pursues an *utile* of a higher order – the fame of his lady and the perpetuation of the courtly values." (Cherchi 1994: 65). He goes on to argue that it is the audience who appraises the troubadour's performance and "his successful integration into society's horizon of expectation is an indication that the lover has attained *mezura.*" (Cherchi 1994: 65) So considered, *mezura* becomes synonymous with courtliness: "Such an ideal balance or integration of private and public values is courtliness itself"(Cherchi 1994: 52); or, as we read in *Perceforest*, "Courtoisie et mesure est une mesme chose" ["Courtesy and moderation is one and the same thing." Translation mine]. (*Perceforest*, t. II, p. 147).

A different perspective on the meaning of *mezura* is offered by Jean Frappier, who views the concept as one of the elements constituting courtliness, rather than courtliness itself. According to his definition:

> *Mezura* signifie savoir-vivre, modestie, contrôle de soi, équilibre de sentiments et de la raison (…). La *mezura* implique la discipline intérieure de l'amant courtois, une attitude raisonnable envers la dame aimée, la moderation des desires, la patience et l'humilité. [*Mezura* denotes good manners, modesty, self-control, a balance of feelings and reason (…). *Mezura* implies an interior discipline of a courtly lover, a reasonable attitude towards the beloved lady, a moderation of desires, patience and humility.] (Frappier 1973: 7)

Frappier's definition focuses on the personal aspect of the quality, opposing it to the more social dimension of courtliness: "On pourrait dire que *mezura* est à la vie de chaque individu ce que *cortezia* est à la vie en commun, à la vie 'mondaine'." ["We could say that *mezura* is in the life of each individual what *cortezia* is in the life of community, in the life of 'society.'"] (Frappier 1973:7) The inevitable corollary of his *mezura*-courtliness differentiation is the possibility of one of these notions existing without the other. The analysis of Chaucer's *Troilus and Criseyde* shows that this is the case with respect to Troilus. Although his behaviour shows a breach of temperance at times, to deny him courtliness would be to deprive English literature of one of the most devoted courtly lovers.

The first expression of the love-versus-desire conflict appears after Troilus learns about the Parliament's decision to exchange Criseyde. Love encourages Troilus to keep Criseyde at all costs in Troy "and rather dyen than she sholde go" (Book IV, 163), whereas reason prevents him from taking any measures without his lady's consent. While still in Parliament he deliberates on the Parliament's decision and decides to ask Criseyde for her opinion, with a view to "werken also blyve/Theigh al the world ayeyn it wolde stryve." (Book IV, 174-175) However, as soon as he finds himself in the seclusion of his own home, his decision to take action falls through. "Beraft of ech welfare," (Book IV, 228), "ful lik a ded ymage, pale and wan" (Book IV, 235) Troilus flies into a fury:

> Right as the wylde bole bygynneth sprynge,
> Now her, now ther, idarted to the herte,
> And of his deth roreth in compleyynynge,
> Right so gan he aboute the chaumber sterte,
> Smytyng his brest ay with his fistes smerte;
> His hed to the wal, his body to the grounde
> Ful ofte he swapte, hymselven to confounde. (Book IV, 239-245)

This violent image of Troilus beating his head against the wall like a bull pierced to the heart can hardly be said to present a character whose desires are smothered by reason. Rather, it brings to mind a similar picture of a wild animal in a frenzy of rage found in one of the hunting scenes in *Sir Gawain and the Green Knight*. Here, the chased boar reacts with a similar ferocity:

> But when their stubborn strokes had stung him at last,
> Then, foaming in his frenzy, fiercely he charges,
> Hies at them headlong that hindered his flight,
> And many feared for their lives, and fell back a little.

(*Sir Gawain and the Green Knight*, lines 1460-1464)

Peter Mc Clure, examining the role *mesure* plays in *Sir Gawain and the Green Knight* does not subscribe to the commonly held view that the behaviour of the hunted beasts is emblematic of Sir Gawain's performance, but indicates instead that it represents human weaknesses that the knight manages to overcome due to the sense of self-control or *mesure* which he, unlike the animals, possesses. (Mc Clure 1973:375-387) Seen in this light, Troilus's rage does not seem to be very different from the frenzy of the intemperate beast and serves to underline his inability to keep internal composure when faced with misfortune. His rage, however, does not lead to violence and Pandarus's advice to abduct Criseyde is not a serious alternative for Troilus as the act might put her honour at stake:

> Yet drede I moost hire herte to perturbe
> With violence, if I do swich a game;
> For if I wolde it openly desturbe,
> It mooste be disclaundre to hire name.
> And me were levere ded than hire diffame,
> As nolde God but if I sholde have
> Hire honour levere than my lif to save! (Book IV, 561-567)

To save the good name of his lady was Troilus's first preoccupation when he learned about their forthcoming separation (Book IV, 159). His inclination to safeguard Criseyde's honour is socially conditioned - being her knight he has no choice but to follow the dictates of common sense "as lovere ought of right" (Book IV, 570). Thus Troilus's lack of internal composure does not rule out his ability and willingness to conform to the set of values his social status presupposes. In other words, his concern with his lady's honour bespeaks his attachment to courtly values and in this respect Troilus appears to be a perfect embodiment of the social dimension of *mezura,* as understood by Paolo Cherchi. This, however, does not mean that he is free from misgivings about Criseyde's departure. Try as he might to convince himself of the righteousness of his decision, Troilus is "still divided in spite of his decision." (Ciccone 2002: 652). At the risk of seeming too bold, he suggests stealing away together, but Criseyde's reply is unequivocal: they should not consider this alternative lest they jeopardise their good names. Seeing Troilus's troubled spirit, Criseyde appeals to his powers of reason and advises him against rash conduct:

> Beth naught to hastif in this hoote fare;
> For hastif man ne wanteth nevere care. (Book IV, 1567-1568)

She is afraid of people's judgement should they escape, predicting they shall think Troilus cannot master his lust:

> What trowe ye the peple ek al aboute
> Wolde of it seye? It is ful light t'arede.
> They wolden seye, and swere it, out of doute,
> That love ne drof yow naught to don this dede,
> But lust voluptuous and coward drede,
> Thus were al lost, ywys, myn herte deere,
> Youre honour, which that now shyneth so clere.
> (Book IV, 1569-1575)

She admonishes him to subjugate desire to reason by virtue of patience and to take less heed of the powers of Fortune. To bring Troilus round to her point of view Criseyde contrasts his former behaviour with present rashness, claiming that what attracted her to Troilus was not his "estat roial," "ne vein delit," "ne pomp, array, nobleye, or ek richesse," but "moral vertu, grounded upon truthe." (Book IV, 1666-1672)

> Eke gentil herte and manhood that ye hadde,
> And that ye hadde, as me thoughte, in despit
> Every thyng that sounded into bade,
> As rudenesse and poeplissh appetit,
> And that youre resound bridlede youre delit;
> This made, aboven every creature,
> That I was youre, and shal while I may dure. (Book IV, 1674-1680)

After Criseyde departs for the Greek camp, Troilus is at pains to conceal his woe under the guise of manliness and courtesy: "He gan his wo ful manly for to hide,/That wel unnethe it sene was in his chere." (Book V, 30-31) However, as soon as he crosses the threshold of his chamber, he becomes overcome by emotion and we witness "his throwes frenetic and madde." (Book V, 206) Thus, as Siegfried Wenzel notices, the conflict between love and reason shows Troilus as both strong and weak. (Wenzel 1964: 542). He appears to be a man of unquestioned moral rectitude but also one whose mind is "darkened by emotion, grappling with an intellectual problem." (Wenzel 1964:545). Wenzel relates the disparity in his behaviour to different levels of rationality, claiming that

> Troilus is 'reasonable' with reference to his world of chivalry, of courtly ethics, where he appears noble and ideal. But he is irrational in relation to the world of philosophy, where he appears blind and weak (or simple he lacks the Boethain 'intelligence'). The positive and the negative sides of

his rational behaviour do not logically exclude each other, but they refer
to different levels of rationality.
(Wenzel, 1964:546)

He views Troilus as a person whose inability to act issues from his disbelief
in the power of human agency, which is the reason of his failure. A similar
view is presented by Nancy Ciccone, who places Troilus's dilemma in the
context of late medieval practical reasoning, arguing that his
"philosophizing indicates a double-bind that emotionally and intellectually
paralyzes him." (Ciccone 2002:643) I agree that the conflict between love
and reason disables Troilus's agency, but I suggest that we shouldn't
perceive his lack of activity in terms of his weakness. To accuse him of
inertia or to argue that it victimizes him is to forget that the vacillation
between hope and despair was a prerequisite of a courtly lover. As Paolo
Cherchi assumes:

> Indeed, the lot of courtly lovers is that they must 'wait' for ever. *Mezura*
> requires them to live in a perpetual state of restless immobility. They can
> only comment on the joy and pain experienced while imagining an event
> which never precipitates a chain of events. The love of the troubadours,
> rather than risking the 'closure' of a story, prefers to comment upon the
> endless alteration of joy and pain, desire and frustration. What is
> remarkable is that plotless dramas such as those of the courtly lover may
> require a vast stage. (Cherchi 1994:65)

Seen in this light, the fact that Troilus fails to take action does not stem from
his intellectual flaw but from the lack of narrative model that could contain
his actions. Analyzing the relation between time and narrative in Chaucer's
works, Paul Strohm notices that Troilus uses extratemporal or narrative
forms (invocation, *proces*, epistle, song, complaint, vision), which underline
the protagonist's attempts to arrest the flow of time rather than to effect
closure. (Strohm 1994: 118-123) This bespeaks affinity with troubadour
poetry, which has "no story or narrative requiring development, nor
situations to be resolved. Therefore, the conflict between desire and
impediment can be kept alive forever." (Cherchi 1994: 61) In his
exploitation of such 'antinarrative' forms, Troilus takes on the role of a
troubadour, who seeks to alleviate his pain through poetry. Instead of
seeking a real outlet for his passion the troubadour aims to create beautiful
poetry, and so does Troilus. As Paul Strohm argues: "Even as Troilus
mistrusts temporal succession and dreams that things in his life might go on
forever, so does he regularly step outside of the flow of time to comment,
reflect, philosophize." (Strohm 1994:122) This propensity to comment on
his predicament leads to a state of stasis, which is a manifestation of his

mezura. Consequently, his failure to tame love through poetry betrays his *démesure*, his rashness culminating in his complete immersion in the turmoil of war. Focusing on the final moment of Troilus's death, Nancy Ciccone notices that instead of representing his state of mind the narrative points to "his actions as a killing machine. In other words, Troilus falls out of genre. He retreats to epic and an unambiguous role that grants honor and discounts the influence of women."(Ciccone 2002: 653). Thus it is only towards the end of his life that Troilus is depicted as a *chevalier* finding himself in the throes of battle. Those who see him as endangering the welfare of Troy due to his selfish devotion to lust fail to notice that Chaucer's primary aim was to present Troilus as an ideal lover, extolling the virtues of love rather than feats of arms. If there is anything Troilus is guilty of it is the breach of *mezura*, which testifies to the strength of his love for Criseyde. His fits of anger and lack of inner equilibrium are indicative of genuine feeling and make Troilus represent the "the 'thing itself,' of which courtly play is but a pale reflection." (Green 1979: 212). The spirit of *démesure* that permeates the poem is suggestive of an inherent contradiction in the demeanour of troubadours, eulogizing over temperate love with overwhelming passion flaming within them. As Jean Frappier put it, "rien ne prouve que le troubadour célébrant les vertus d'un amour réfléchi et «mesuré» n'a pas le cœur enflammé pour l'objet de cet amour. " ["There is no proof that a troubadour celebrating the virtues of well-considered and temperate love does not have his heart inflamed by the object of this love."] (Frappier 1973:7) Unable to find respite from his pains in poetry, Troilus looks for the solution at the battlefield. In this sense, the poem is not about the failure of love, its lack of fulfilment being one of its characteristic features, but about the failure of poetry to contain the feeling.

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DOCTOR CRIMINALE, MALCOLM BRADBURY

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Abstract: The paper looks at Malcolm Bradbury's novel Doctor Criminale in an attempt to analyse how it reflects the position of the main character in a post-Communist country in the early 90s and how he deals with the disintegrating history of the time. The aim of the paper is to present the paradox of how postmodernism itself can be deconstructed by means of irony and disguise.
Key-words: time, irony, disguise, postmodernism

At the crossroads of two historical epochs, life under and after Communism, Malcolm Bradbury's narrative world experiences, on the one hand, the Communist chaos and deception and, on the other hand, the insecurity brought about by the political changes in the early 90s. The characters witnessed the convolutions of an apparently unbreakable system that is now slowly dying and the uncertainties generated by the new political and social construction. The novel is set in the Mitteleuropa, a place whose population is getting liberated from the claustrophobic atmosphere and that is now experiencing the advantages of a new world, in which the condemnation to unilateralism has been replaced by plurality and the historical isolation is now a thing of the past.

To start with, the main character, born in an Eastern country, Bulgaria, and presently living in Hungary, would be the perfect example of the intellectual whose time has come to air his views freely and who can now become an active member of Europe's broad family of philosophers. Paradoxically, the change cannot be exemplified by this character, as he never suffered from the isolation imposed by the Communist regime. During times of limited liberties, Criminale was given the chance to travel abroad to join congresses and deliver papers on different subjects. In their turn, the Communists took advantage of his reputation in the West. Eventually, his pact with the Communist regime was his recipe of survival. He was forced to be a "two-way channel" (Bradbury, 1992: 327), who passed things to both sides. The condemnation of leading a double life is put on his Eastern origin; the character himself admits that his destiny would have been different, had he been born in America, for instance.

After the death of the regime, the character is accused of having been one of its supporters. He is also accused of betrayal and lying, which Criminale openly admits, as he claims that that was the only alternative of escaping the regime and thus being allowed to think freely in private. Suffering from misplacement and, as a consequence, misinterpretation on

the part of his fellow citizens, Doctor Criminale enters a new epoch, that of the nervous and nebulous 90s. It is the time when new frontiers are being traced and new republics are coming into being, a time of "scrap metal [and] wasted history" (Bradbury, 1992: 4). The age Criminale is living is one of *shaking and tumbling*, the age of breaking down the Communist regime in the Eastern countries. Unlike the others, who are trying to hide away their former identities, Criminale faces history, admits his past failures and flaws and starts searching for *the ethics* of the new world he is inhabiting.

Yet, the character appears to have always been *above* history, accustomed to the openness of the Western society in times of absolute seclusion in the Eastern Europe and, as a result, able to quickly adjust himself to the new Post-communist world. This is the reason why the *decoding* of the hero will not give the reader the general picture of what it was like to live under the Communist regime as an intellectual. Doctor Criminale is the exception rather than the rule.

Given the privileged status of the character, the reader will question the real intention of the novel: why is Doctor Criminale chosen to represent a reality he constantly escaped? Why is this hero, permanently on the move, at the core of this process of change as long as he is not *a new born* of the present times? In truth, Doctor Criminale, the main character and a well-known philosopher, is unsuccessfully being assigned the role of making the transition to the new historical, social, and cultural paradigm. In the economy of the text, the hero functions as a sort of *ineffectual narrative tool* to demonstrate the change and its forthcoming effects. Had he been the philosopher who was not allowed to travel abroad to prevent him from getting in touch with the Western philosophical world, he would have perfectly illustrated how, for instance, Derrida's *binary oppositions* are being undermined in a post-communist country after the lifting of the iron curtain. The reader would have understood how the former ideology used to

> draw rigid boundaries between what is acceptable and what is not, between self and non-self, truth and falsity, sense and nonsense, reason and madness, central and marginal, surface and depth (Eagleton, 1998: 115).

Contrary to the reader's expectations, Doctor Criminale is definitely not the marginal who has just been converted into a powerful central figure that is preaching on the hardship he and his people experienced in their ex-communist country. Moreover, the hero is not at all behind the times; conversely, it is he who is lecturing in the Western society.

As demonstrated above, the thesis of this book is not to make a sociological analysis of the Eastern societies in the early 90s and therefore

understand history as a recent dissemination of multiple centres. Malcolm Bradbury builds a character who goes against history and who finally manifests "a hedonist withdrawal from history" (Eagleton, 1998: 130). No matter how present the character is in the academic world, he never gets contaminated by history and always stays immune to its possible negative consequences. Surprisingly, the character will never be rooted in the unstable ground of history, and thereby it is difficult to apply to him rigid theoretical patterns. By permanently changing his location, by seemingly annihilating time and space, Doctor Criminale eludes any possibility of becoming an active part in history, in the sense that he cannot be manipulated by theories and ideologies. In short, the character is impossible to be restrained to a pre-established order.

As the paradigm shifts, there is a desperate need for a hero. Thus the former Communist traveler is assigned the role of *a hero of the new*, only because the others are readily willing to *murder* his past. Both in the West and now in the East, Criminale becomes a public figure who is asked to make a *portrait* of the newly changed reality. The narrator of the story, the journalist Francis Jay, who is trying to write the biography of the philosopher, falsely attributes to Bazlo Criminale the duty of defending the New Epoch. The narrator simply disregards the fact that "The Great Thinker" is simply not interested in this duty and would rather live beyond time, space, and history. On the shifty ground of the new age, in this placeless territory, Criminale is being converted to a new philosophy, as "new times needed new thoughts" (Bradbury, 1992: 92). For the others, Bazlo Criminale becomes an assertive "hero of [new] ideas" (Bradbury, 1992: 93), the most suitable representative for the new postmodern condition. Thus Doctor Criminale receives the postmodern features of multiplicity and diversity, as he is said to have multiple identities, nationalities, and even different birth places. Yet, Criminale is far from being a simple product of the new times. In addition to the public representation of the character, there is some sort of contradiction in his way of understanding the postmodern condition. On the one hand, in his lectures the philosopher operates with the postmodern terms, such as the fragmentation and the deconstruction of the world, encourages the emergence of multiple perspectives, and explains how texts are now manipulated by means of irony and paradox. In short, Doctor Criminale gives voice to the new postmodern perspective, as a most reliable philosopher would do. On the other hand, as the narrator himself notices, "for a philosopher, Criminale was somehow peculiarly personal" (Bradbury, 1992: 323).

In the second part of the book, a new Criminale is being foregrounded, a more personal, disoriented figure, who feels uncomfortable in his given Postmodern condition. To exemplify, I will focus on a key scene in the book which shows the fact that the character has chosen to fight the theory and to oppose any type of ideology. There he is in Stuttgart, giving a lecture on the very theme of "The Postmodern Condition". He starts his lecture on a solemn tone, making some comments on the contribution of several mainstream representatives in the postmodern world (De Man, Derrida, Baudrillard, Lyotard), then reflecting on the commonly accepted themes in Postmodernism (the death of the subject, the loss of the great meta-narratives, the depthlessness of history). By the end of his speech Criminale becomes more personal and bitterly ironic, drawing the conclusion that in these times "philosophy itself could only be «a form of irony»"(Bradbury, 1992: 323). In the end, irony becomes a legitimate form of discourse that questions the world itself. To put it differently, Criminale claims that, by means of irony, any established system can be overthrown, not to mention the power of irony over the language or over any given form of theory.

Criminale is *murdering* (a possible predestination by name) the system, annihilates the postmodern condition, whose theoretician he has always been. In that moment Criminale stops lecturing on postmodernism and begins telling the audience about what happened to him that morning: his luggage was lost when he made the change of airplanes. The suitcase contained the draft of his last novel, which also disappeared in the entangled ways of airline travel. "Baggageless" and miserable, Criminale resumes the account of the Postmodern condition in a self portrait:

> jet-lagged, culture-shocked, stuffed with too much inflight food and too much vacant inflight entertainment, mind disordered, body gross, thoughts hectic and hypertense, spirits dislodged from space and time, […], without normal possessions (Bradbury, 1992: 323).

In his speech he is denying the acquisitions of the postmodern world: doing away with culture differences, annihilating distances in space and time, and the worship of simulacrum. Criminale's personal response shows his disorientation and confusion in a world which refuses to settle down. As he himself defines his status, he has become "a theoretical nothing, a dead subject" (Bradbury, 1992: 323), who is lecturing "from the heartless heart of […] nothing on the state of nothing" (Bradbury, 1992: 323). He claims that the postmodern nothingness makes him uneasy, hence irony only is the way to cope with this condition. Criminale will stay skeptical to any given pre-established values and will be even more engrossed into the present. In his

book on irony, Vladimir Jankélévitch talks about the *magic of the present* that makes the ironists forget about the past and the future:

> The magic of the present, its absolute features, its high value, and its privileges make us skeptical. Can irony be one of the facets of wisdom? (Jankélévich, 1994: 26, my transl.).

In accordance with Jankélévitch's definition, Bazlo Criminale is an ironist by nature. He manifests his disbelief of the present times, which is the postmodern condition. To him, postmodernism is nothing but another set of pre-defined terms that will confine him within definite theoretical limits.

Richard Rorty defines irony in a similar manner to Jankélévich. In his book, *Contingency, Irony, and Solidarity,* Rorty understands irony as a refusal to accept *final vocabulary*. To be more specific, it is the rejection of that vocabulary made up of *final terms* which are definite, closed to further discussion, meant to explain powerful feelings, such as "«true», «good» «right», and «beautiful»" (Rorty, 1989: 73). Rorty selects the terms of this vocabulary according to the power of the words. He includes those words that are commonly used to express unquestionable thoughts and feelings. Furthermore, this vocabulary, always ready at hand, can be used without fear of imprecision or ambiguity. In his approach, Rorty shows how perilous this *final vocabulary* can be in case one participant in the conversation casts some doubt on the beliefs of the other participant who has expressed his/ her thoughts by means of *final words*. The user of *final vocabulary* will find it impossible to bring arguments to support his/ her speech, as the theoretical frame on which the entire construction was based is now shattered to pieces. Also, the ones who make use of this vocabulary are the victims of a "non-circular argumentative recourse"(Rorty, 1989: 73).

In a generic term, Rorty names *metaphysicians* the advocates of a *final vocabulary*. As opposed to metaphysicians, *ironists* are always aware of how changeable their nature is, and therefore incapable of taking themselves seriously. The main difference that separates ironists from metaphysicians is that the former are perfectly aware of the vulnerability of the final vocabulary and of their own identity:

> I shall define an «ironist» as someone who fulfils three conditions: (1) she has radical and continuing doubts about the final vocabulary she currently uses, because she has been impressed by other vocabularies, vocabularies taken as final by people or books she has encountered; (2) she realized that argument phrased in her present vocabulary can neither underwrite nor dissolve these doubts; (3) insofar as she philosophizes about her situation, she does not think that her vocabulary is closer to reality than others, that it is in touch with a power not herself (Rorty, 1989: 73).

Hence, as Jankélévitch shows in his book *Irony,* the ironists manifest

> a sort of egotistical cautiousness that keeps [them] immune to any compromising exultation and which fights the anxieties of sentimental extremism (Jankélévitch, 1994: 29, my transl.).

By definition, any ironist will be detached from any definite fixed understanding of the world and will favour the provisional meaning rather than the definite one.

Essentially an ironist, Doctor Criminale does not play the game dictated by the postmodern policy. Hence he will never be the victim of one particular final vocabulary, be it the postmodern theory. The reader will remember that Bazlo Criminale is lecturing on almost everything, starting from political and aesthetical theories to the theories and the imagery of pornography. Open to a wide range of themes on academic and non-academic subjects, Doctor Criminale will not fall victim to any all-conquering theory. Consequently, his approach is always that of a self-conscious withdrawal from the system, from theory, and eventually from history.

Bazlo Criminale is by nature the supporter of a permanent change, always wearing an identity mask, so that, in the end, it will be difficult to associate him with any sort of social, political or intellectual movement. The hero is permanently searching for new metaphors that generate change and thus diversifying reality.

In fact, Doctor Criminale is completely uninterested in what is happening around him. He always shows up at the conferences in the nick of time and his departures are as unexpected as his arrivals. Neither the inaccurate biographies about him, nor the conflicting information about his life and career can make him react in any way. In fact, the mystery created around the hero appears to be fostered by Criminale himself. Can't this be part of his strategy of generating an ever changing image of his personality?

Beyond the sparse presence of the character in most of the story, Doctor Criminale seems to be mocking at the other characters that are nothing but some puppets who are building the life project of the hero: an identity in disguise, which is permanently created and re-created. As a genuine ironist, Doctor Criminale always changes his own imagine, and therefore experiences an ongoing process of self-recreation, which is dominated by *the metaphors of production, diversity and novelty* (Rorty, 1989: 77), rather than being guided by the *metaphors of finding and convergence* (Rorty, 1989: 77). The fact of the matter is that Criminale is a *man of many lives and loves,* as goes the title of the TV script that the

narrator is working on. Throughout the first part of the book, the narrator's quest for Criminale is actually the figurative resuscitation of the Author, whose death has just been proclaimed. Francis Jay carefully reads Criminale's articles, books, and reviews, attends his lectures in an attempt to collect more information about him so as to decode his slippery figure. To put it differently, it is the reader who creates the author, while the author is now a text to be decoded, a "paper figure" (Bradbury, 1992: 24) searched for, but hardly ever found.

Unfortunately, irony accompanies Criminale even in death, as he dies in a trivial accidental way, being knocked over by a helmeted bicyclist in a Sony Walkman, engrossed in a latest hit, and so failing to notice the philosopher. While in post-structuralism, the death of the Author releases the text from any restrictive interpretations, in Bradbury's novel the actual death of the author plays with the seriousness of the concept invented by Roland Barthes. Ironically, Criminale was going to attend a conference on "Does Philosophy Have a Future?" Apparently, it doesn't. The last message the philosopher would have probably liked to send is yet again that of how dangerous it can be to be in the service of *final vocabulary*.

Furthermore, irony is not only the acquisition of the main character, but also the overall feature of the narrator's challenging pursuit to establish the real author of Criminale's biography. Francis Jay is intentionally misguided in his pursuit to find the missing pieces of the puzzle that would finally give a complete picture of who Criminale is in reality. In the end, after Criminale's death, the narrator will fail to present a completely new perspective on the philosopher in the paper he is giving at a seminar in Greenwich.

All in all, both Criminale's disregard for the Postmodern condition and the narrator's unfulfilled intentions come as a choice to go against history, with the help of irony. To be more specific, it is the define refusal to frame reality (be it the Communist restrictive frame or the shifty Postmodern one), but only approach it.

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SAM SHEPARD'S FAMILY TRILOGY:
FAMILY AS A SITE OF PEACE OR VIOLENCE

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Abstract: *Sam Shepard's Family Trilogy is well-known for its depiction of middle-class American family from a radical perspective. In the plays of Family Trilogy, he delineates the picture of a family that is far from 'ideal', with its problematic and threatening relations within the household. This paper aims to explore the depiction of family relations and the "American Dream" allusions in these plays.*
Key-words: *American dream, disintegration, responsibility*

Samuel Shepard Rogers: born in 1943, left home for New York in 1961, became an Obie award winner playwright in 1966, joined a Rock'n Roll band in 1967, turned out to be a movie star, rather than a movie fan, in 1984. These are some milestones from the extraordinary life of eminent American playwright Sam Shepard. Yet, Don Shewey (1997: 4) has found an easier way to define him: *an American cultural icon*.

Sam Shepard is a unique character who is able to present the loss and collapse of American dream still remaining entirely "American". He yearns for the good old days and tries to find them by *searching for roots*. While doing this, he makes use of the West, cowboys, American history, rock music, drug addiction and more important than all of these the family relations. A close look to his plays reveals the fact that his life and his plays are partly misshapen mirror images. Mostly, critiques do not welcome biographical interpretation of texts but in this case there is an obvious reference to Shepard's private life and his family. Bigsby (1986:169) defines this haunting of his own family on plays as "a confessional element", his father, his grandfather and even himself appear through various disguises in his plays. Shepard briefly states that the family is what you never really get away from – as much as you want to try (Bigsby, 1986:169).

Labeled as *a genius of theatre*, he achieved a difficult task by reconciling highbrow literature and mass media entertainment in the context of American culture (Tekinay, 2001:51). Shewey (1997:5) portrays this *modern-day cowboy* as "...genuinely an artist of the theatre, exploring in his idiosyncratic, poetically charged language and theatrical gestures the complexities, difficulties, and the quirky humor that lie beneath his rugged facade of American manhood." Shepard, as a playwright, aims to visualize the real America of his day and he takes its starting point from his own life,

significantly his parents. He believes that one can tell the things the he knows for the best thus he follows the path. His themes, in general, remained same however his style changed through time. His first plays were barely intelligible and difficult to interpret whereas his latter plays allow much more space to comment and interpretation. Memories of his first performances on stage give us his genuine feelings about theatre and why it appealed to him more than anything else:

> It was a great time," he said. "I really learned what it is to make theatre. We'd go to churches, mostly in New England, set up lights, do makeup, do the play, tear it all down, and leave to go down the road the next day. It really gave you a sense of the makeshift quality of the theatre and the possibilities of doing it anywhere. That's what turned me on most of all. I realized suddenly that anybody can make theater. You don't need to be affiliated with anybody. You just make it with a bunch of people. That is still what I like about it (Shewey, 1997: 24)

The three plays that will be discussed here, *Curse of The Starving Class, Buried Child and True West*, are known as family trilogy and they seem to follow each other chronologically. Characters appear under different names yet they seem to have an inherent connection with the previous play. The main thematic goal of these plays turns out to be a search for what is lost, he tried to work out this by an inquiry into what is lost in the individual consciousness and what has been lost in national consciousness (Demastes, 1988: 103).

> I feel like I've never had a home. I feel related to the country,to this county and yet at the same time I don't know exactly where I fit in.[...] But there is always this kind of nostalgia for a place, a place where you can reckon with yourself. Now I have found that what is most valuable about that place is not the place itself but the other people; that through other people you can find a recognition of each other. I think that is where the real home is. (qtd. in Shewey, 1997:98)

Always looking for the roots or some kind of unbreakable bonds between individuals, Sam Shepard takes its starting point from his own life and his family. His father, having the same name with him, was serving in the U.S. Army Air Force, which made the whole family move from one base to another. He was an alcoholic, prone to violence but at the same time he was the person who introduced the works of Federico Garcia Lorca and jazz to his young son. Yet, it was again his father who pushed him out of home to search for a place without violence and tension. Shepard's sister, Roxanne, describes the situation and enables us to have an idea about his recurrent theme of struggle between family members: "With him and Sam it was that male thing. You put two virile men in a room and they are going to

test each other. It is like two pit bulls" (Shewey, 1997:18). It is obvious that his relationship with his father has much more influence than any other thing in his life in shaping his personality and his life. Due to the power struggle and instability at home, he seeks for another place to confide in. Moreover, he begins to realize the social environment of his own and what kind of future waits for him. Duarte, California is the place where he becomes aware of this fact: "It was the first place where I understood what it meant to be born on the wrong side of the tracks, because the railroad tracks cut right down through the middle of this place and below the tracks were the blacks and Mexicans." (Shewey, 1997:19)

Shepard states, "*I* [he] *sort of used acting as a means to get out of my environment* (qtd. in Shewey, 1997:23). It is evident that he has realized his goal, namely creating a different, better future for him. Yet, he still displays the strong ties to his part in his plays and he never denies it. His family trilogy, "Curse of the Starving Class", "Buried Child" and "True West", bear considerable resemblance to specific periods in Shepard's life. If the first one can be seen as a fictional account of events leading him to leave home, "Buried Child" takes up 6 years later when Vince (Wesley or Sam) stops to visit his grandparents (Shewey, 1997:119). "True West" can be seen as an attempt to represent dual-sided character of him. He is both Austin and Lee at different times during his life. He remarks in one of his interviews:

> I never intended the play to be a documentary of my personal life. It is always a mixture. But you cannot get away from certain personal elements. I don't want to get away from certain personal elements that you use as hooks in a certain way. The further I get away from those personal things the more in the dark I am. (Shewey, 1997: 132)

The first of the trilogy, "Curse of the Starving Class", comes out of his experience of building his own family and rethinking about the family he grew up. "*Curse* is the first time I have ever tried to deal with my family. Not really my family, just the – what do you call it- nuclear family. I have always been kind of scared of that. Because if you could really understand the chemistry and the reactions that are going on there, I have had the feeling that you'd understand a lot," he says (Shewey, 1997:107). The play begins with the scene Wesley, the son, repairing the door that Weston, the father, broke down. From the first moment, we get the feeling and threat of violence within the household that will not die until the end of the play. The play is mainly about the disintegration of an American family in a run-down farm. The whole play takes place around a breakfast table - the essential symbol of a typical happy family. However, this is not an ideal, prosperous

American family but a disillusioned one. Weston is an alcoholic, has a tendency to act violently and is not aware of their situation. Ella, the wife, is quite aware of their being "the looser" and tries to escape from both this situation and the farm by selling it. Wesley, the son, seems to be the only one who takes care of the farm whereas Emma, the daughter, has her own problems due to her *curse*, the menstruation. Shewey (1997:109) interprets the situation as such:" Weston the come-and-go father, Ella the put-upon mother, Emma the pubescent tomboy and Wesley the day dreaming farm boy".

The whole family is lost in trivial details and impossible dreams rather than the essential question of what they will do to save themselves. The adults of the house, Ella and Weston, try to get rid of the farm for the same purpose: to get some money. It is as if the children take over their roles during the play.

> EMMA: (*after long pause*) You think they will come back?
> WESLEY: Who?
> EMMA: Our parents.
> WESLEY: You mean ever?
> EMMA: Yeah. Maybe they'll never come back, and we'll have the whole
> place to ourselves. We could do a lot with this place. (Shepard 163)

Yet, they are not keen to stay in the farm like their parents and each of them has her/ his own dream. Nevertheless, they are the ones who takeover the responsibility of "being a family". Emma destroys the bar to which Weston owes money and sells the farm. At the end of the play, Wesley dresses up like his father, trying to show that there is no way out for both of them. In fact the story that Weston has told presents their deadlock situation; like the cat and the eagle, they are *one whole thing*.

Throughout the play, they do not want to accept the fact that they belong to the starving class but they inevitably do. The refrigerator stands as the most symbolic image within the household. It not only displays their poverty but also becomes a ritualistic object with all those opening-closing and slamming.

> WESTON: I don't even know why we keep a refrigerator in this
> house. All it's good for slamming. (157)

Bigsby (2000:183) claims that the relationship between Wesley and Weston can be traced back to Shepard's relationship with his father and his fear of emulating him, becoming the thing you fear. In the play, the family is closed up with its own tensions and what he fears in real life happens

there. Wesley turns out to be an imitation of his father both physically and psychologically.

> WESLEY: (*half to himself*) I tried taking a hot bath. Hot as I could stand it. Then freezing cold. Then walking around naked. But it didn't work. Nothing happened. I was waiting for something to happen. I went outside. I was freezing cold out there and I looked for something to put over me. I started digging around in the garbage and I found his clothes.
> EMMA: Digging around in the garbage?
> WESLEY: I had the lamb's blood dripping down my arms. I thought it was me for a second. I thought it was me bleeding.
> EMMA: You're disgusting. You're even more disgusting than him. And that's pretty disgusting. (*looking at ELLA, still asleep*) what's she doing?
> WESLEY: I stated putting all his clothes on. His baseball cap, his tennis shoes, his overcoat. And every time I put one thing on it seemed like a part of him was growing on me. I could fell him taking over me.
> EMMA: (*crossing up to table, tapping crop on her leg*) What is she, asleep   or something? (*she whacks ELLA across the butt with the riding crop*) WAKE UP! (*ELLA stays sleeping*)
> WESLEY: I could feel myself retreating. I could feel him coming in and me out going. Just like the change of the guards.
> EMMA: Well, don't eat your heart about it. You did the best you could.
> WESLEY: I didn't do a thing.
> EMMA: That's what I mean.
> WESLEY: I just grew up here. (Shepard, 1981: 195-196)

The Pulitzer Prize winner "Buried Child" seems to take over where "Curse of the Starving Class" has left. Six years later the grand son, Vince, returns home with his girlfriend, Shelly. The story, at first glance, seems like a pleasant homecoming narration however through the play this homecoming turns out to be a potentially violent one, disclosing the family secret and pain. Bigsby (1986: 169) compares this situation with Shepard's own life and claims that this can be reminiscent of one of his visits to his grandparents to whom he felt much more love than his father. Shelly comes to this place with the expectation of a typical American family and that is what is seen from outside of the house yet she realizes that this is not the place that seems.

> VINCE: This is it.
> SHELLY: This is the house?
> VINCE: This is the house.
> SHELLY: I don't believe it!
> VINCE: How come?
> SHELLY: It's like a Norman Rockwell cover or something.
> VINCE: What's a' matter with that? It's American.
> SHELLY: Where is the milkman and the little dog? What's the little dog's

name? Spot. Spot and Jane. Dick and Jane and Spot. (Shepard, 1981: 83)

People who should be physically and emotionally close are, in an incomprehensible way, alien to each other, underlying the failure of the relationship within the family (Bigsby, 2000:184). The household, which is expected to be full of love and affection, is rather full of menace and threat. Later on, it turns out to be a site for murder as well. Nobody seems to care for each other but there is a constant mention of responsibility within the family members. They are interested in each other at a superficial level, which sometimes carry metaphorical clues. Bradley's cutting his father's hair seems like an unnecessary detail but at the same time it can mark Dodge's weakness and having no control over the events around him, making allusions to the past too.

> VINCE: Grandpa why don't you lay down for a while?
> DODGE: I don't wanna lay down for a while! Every time I lay down something happens! (whips off his cap, points at his head) Look what happens! (pulls his cap back on) You go lie down and see what happens to you! See how you like it! They'll steal your bottle! They'll cut your hair! They'll murder you children! That's what'll happen. (Shepard, 1981: 93)

The buried child is not only a helpless victim of the past but as Tekinay (2001:60) states it becomes the source of the buried guilt and the buried secret. This can be seen as an unusual family bond that holds the family together. This is the family heritage that passes from one generation to another and this should be kept within the family borders.

> VINCE: Off limits! Verboten! This is taboo territory. No man or woman has ever crossed the line and lived to tell the tale. (Shepard , 1981: 127)

This is what makes you the member of the family. Vince, who was not recognized at first, becomes recognizable when he is drunk and like the other members of the household. With this recognition, Dodge even bequeaths the house to his grandson. From that moment, Vince also feels responsible to the family and to the heritage. This is some kind of heritage that he should carry to the future and he is aware of this fact. The questions about the buried child, the murder, the incest are not important any more. What matters is the continuation of the family and Vince is the one to replace Dodge. Like Wesley in "Curse of the Starving Class", Vince undergoes a change, from his own self to his father, his grandfather and even to his *roots*. This is the inevitable stage he should experience in order to be a real/ full member and the head of the family.

VINCE: [...] I drove all night. Clear to the Iowa border.... It never stopped raining the whole time. Never stopped once. I could see myself in the windshield. My face. My eyes. I studied my face. Studied everything about it. As though I was looking at another man. As though I could see his whole race behind him. Like a mummy's face. I saw him dead and alive at the same time. In the same breath. In the windshield, I watched him breathe as though he was frozen in time. And every breath marked him. Marked him forever without him knowing. And then his face changed. His face becomes his father's face. Same bones. Same eyes. Same nose. Same breath. And his father's face changed to his Grandfather's face. And it went on like that. Changing. Clear on back to faces I'd never seen before but still recognized. Still recognized the bones underneath. The eyes. The breath. The mouth. I followed my family clear into Iowa. Every last one. (Shepard, 1981:130)

The last play of the trilogy, "True West", evolves around the two brothers' exchange of their identity. This situation becomes much more awkward with their attempts to imitate, or even become the same with each other. Lee tries to write a screenplay whereas Austin steals toasters from the neighborhood. The long existing rivalry between brothers gains a different perspective in this case. The good and the bad try to switch their roles; yet, this is impossible due to their (in)capabilities. After a time their verbal struggle leaves its place to their confessions and sometimes physical assaulting, however we see them express their feelings genuinely rather than masking them.

LEE: Maybe so. No harm in tryin' I guess. You think it's such a hot idea. Besides, I always wondered what'd be like to be you.
AUSTIN: You did?
LEE: Yeah, sure. I used to picture you walkin' around some campus with yer arms fulla books. Blondes chasin' after ya'.
AUSTIN: Blondes? That's funny.
LEE: What's funny about it?
AUSTIN: Because I always used to picture you somewhere.
LEE: Where'd you picture me?
AUSTIN: Oh, I don't know. Different places. Adventures. You were always on some adventure.
LEE: Yeah.
AUSTIN: And I used to say myself, "Lee's got the right idea. He's out there in the world and here I am. What am I doing?"
LEE: Well you were settin' yourself up for somethin'. (Shepard ,1981: 26)

Again we see how the two brothers are estranged from each other. They are all alone to discover each other when their mother is away. Like two previous plays, the theme of responsibility springs up here. It becomes one of the central issues of the trilogy and remains problematic. On the surface level, the characters feel responsible for taking care of the others

whereas they do not have any idea about how others think, feel or behave. This is seen as a part of family picture, a duty to be fulfilled in order to maintain peace and stability, at least superficially.

Commenting on "True West", Shepard says, "After "Buried Child" I wanted to simplify, to refine and distill. That is the general direction I am moving in." (Shewey, 1997:131) Through the play, we witness how two brothers turn out to be two sides of a coin. The autobiographical inferences to Shepard's life are evident. He shared attitudes of both Austin and Lee, trying to be a scriptwriter and attempting to steal a worthless painting. (Shewey, 1997:132) In fact, Shepard digs up not only his past but also the common share of the manhood. We all display contrasting attitudes during some time of our lives. In this play he presents the duality of humans through two brothers, who come from *same flesh and blood* but become entirely different individuals.

The ending of the play is remarkable in regard to their behaviors when their mother is present. It is as if they are again kids and sharing the same side against the mother. They are protecting each other until their *deal* is broken. Then violence starts. At that point, the mother's reaction is noteworthy: she does not show any interest in their relationship but her plants and the visit of Picasso to their town. Their existence is barely felt as she lives in her somehow distorted reality. Perhaps, rather than end of the play, the end of Lee's script closes the scene and leaves space to interpretation.

> (lights start dimming slowly to end of scene as AUSTIN types LEE speaks)
> So they take off after each other straight into an endless black prairie. The sun is just comin' down and they can feel the night on their backs. What they don't know is that each one of'em is afraid, see. Each one is separately thinks that he's the only one that's afraid. And they keep ridin' like that straight into the night. Not knowing. And the one who's chasin' doesn't know where the other one is taking him. And the one who's being chased doesn't know where he's going. (Shepard, 1981: 27)

Through the Family Trilogy, Sam Shepard begins to explore the world from his own roots, namely his family and his life. The outcome of his search is his admirable and impressive plays, which intermingle his life with his art. In these three plays, he first appears as a shy teenager, and then turns into an estranged son and a disintegrated writer at last. Apart from the allusions to Shepard's life, what makes these plays unite under the name of "Family Trilogy" is their critical approach to the middle class American family. Through these plays, he discloses the potential violence and menace within the household. Coming from a family with violence and tension, Sam

Shepard is probably one of the most succesful playwrights to depict the destruction of familyhood and disillusionment of family members in our era.

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IV ELT STUDIES

KNOWLEDGE AND POWER IN CLASSROOM DISCOURSE

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Abstract: The paper considers how teacher power and roles manifest themselves in various instances of classroom interaction, what linguistic forms these may take in the two pedagogic registers (regulative and informational), and how they are determined by meaning negotiation and language level differences.
Key-words: regulative register, informational register, classroom behaviour

Schools and their agents – teachers – work to achieve symbolic control of the students in order to shape certain forms of consciousness and enable them to use specialist expression. A pedagogic relationship of schooling is established in this process, which bears the mark of the unequal amounts of knowledge and power that the two categories of participants to this activity have.

Pedagogic activity resembles the other socially constructed and negotiated activities, in that it may be analysed in terms of functions, stages, goals, participant roles of various kinds, etc. Classroom activity is a socially constructed and negotiated activity, which has clear stages and aims, in which teachers and students assume various roles while organising the teaching - learning process in various ways.

A characteristic of the discourse used in pedagogic activity is that it unfolds through the operation of two registers: a regulative register and an instructional one (Bernstein 1999, 2000). Bernstein also posits that the latter is embedded within the former. In other words, we may think of two metafunctions of pedagogic discourse, or their linguistic manifestations as registers, one being embedded or projected onto the other. While the regulative register brings the classroom into being and manages it, by determining the direction, sequencing, pacing and evaluation of the activity, the instructional register realizes the 'content' of each session, the specialist information that is the substance of the teaching - learning activity. We could say that the regulative register is the expression of the teacher's authority over the students, while the instructional register is the expression of the teacher's superior knowledge over that of the students.

The pedagogic relationship is constructed as an enabling feature of a successful instance of pedagogic activity. This is more apparent in the earlier years of schooling (lower levels of study), as many acceptable bahavioural patterns are established at this stage: a class/lesson is broken into distinct activities, the time allocated to each activity or activity stage is clearly marked, the physical spaces devoted to various activities can also be

specified in teacher talk; movement around the classroom may be (explicitly) required. The young pupils, in their turn, learn how to use ways of showing willingness to contribute to or participate in classroom talk or classroom activities. In language classes, such actions are clearly foregrounded at the beginner stages but may cease to be explicitly formulated at more advanced levels. As these behaviours are appropriated by the students, the teacher's instructions become less noticeable over time. However, they continue to operate implicitly, and they continue to be an expression of the teacher's power and authority and of acceptable pedagogic behaviour.

The expression of the projection of the regulative register onto the instructional one is actually reversed in the case of the foreign language classes, as the foreign language in which the instructional register is performed subordinates the expression of the regulative register. The latter appropriates and speaks constantly through the instructional register. In this case, the teacher's authority is often manifested through an incomparably superior command of the language and not only through the symbolic control invested in the teacher by the institution. This increases even more the authority of the foreign language teacher over the students. The foreign language students are thus the subject of a symbolic control achieved through the authority of the teacher both as representative of the institution and as master of the means of expression. The nature of the teacher's authority that operates in classroom discourse can be traced in several aspects of the classroom discourse:

1. In the pedagogic relationship established in the classroom, an important role is played by classroom discourse and its specialist language, which may be a foreign language.
2. Classroom discourse has a privileged and privileging status, as it confers power to the one who possesses it. The power of expression of the students is significantly limited in the case of the foreign languages classes.
3. Classroom discourse suggests that authority is invested in the teacher who is the initiator, facilitator and structurer of the pedagogic relationship.
4. The students are pedagogic subjects: their position is that of the apprentice whose consciousness and behaviour are shaped, who acquires ways of behaving, responding, reasoning and articulating their own experience.

Pedagogic discourse also involves a 'moral regulation' of pedagogic subjects – the students. This is linked to the related idea of 'recontextualisation' of forms of specialist knowledge which are transmitted

in pedagogic activity. Classroom discourse creates a moral regulation of the social relations involved in the teaching - learning process in the sense that the moral order is prior to, and a condition for the transmission of competences (Bernstein, 1990). This recontextualisation is a condition for the transmission of competences; however, it may (temporarily) affect hierarchies, relations and even identity. Recontextualisation works on two levels:

    a. interpersonal patterns of behaviour (behavior within the terms offered by the classroom context and, more generally by the school, and the community contexts).

    b. the establishment of patterns of behaviour of another sort concerning handling information, reasoning, thinking, arguing, describing, exploring, explaining, etc. These are taken from elsewhere and relocated within the school as part of classroom discourse.

Successful regulation at the level of interpersonal patterns of behaviour is instrumental to the success of the regulation in the personal dimension. The second dimension becomes more significant over time, as it marks an educated person, and implicitly, the power of the student who masters it.

Naturally, the establishing and maintaining of acceptable patterns of classroom behaviour tend to be better represented in the classroom discourse in the earlier years of schooling. Actually, in the foreign language lessons for beginners, the language used by teachers to signal the control over the classroom are often duplicated after the mother tongue. This probably explains the widespread use of the imperative, which is the accepted rule in the Romanian classrooms, but which sounds rather rude in English. With older pupils, the rules cease to find explicit formulations as they establish familiar understandings of the acceptable classroom behaviour routines. Although these rules become less noticeable over time, their implicit expression is a measure of their importance in acceptable pedagogic behaviour.

At beginner level, for instance, children are taught not only how to greet and how to practise good manners, but also how to address each other formally and informally, how to pay polite attention to each other, how to offer considerate comments to each other, how to be acceptably polite, etc. In addition, from the very early stages, the students are also trained in recognising the symbolic positions of power: standing vs. sitting, standing at the front of the class, holding an object which allots them the turn to speak, etc. The physical dispositions of the speaker(s) and listeners are important,

symbolising the relative status of both and underscoring the acceptable behaviours required of the participants in the classroom activity.

The allocation of student working position by the teacher is a clear mark of the former's authority. The selection of activities and topics and the allocation of speaking turns are yet other marks. However, the organisation of free self-expression activities can change temporarily the balance of power more to the benefit of the students. They allow the speakers opportunities to select and talk about aspects of personal experience. The speaker may be given a reasonably free hand in selecting the content and the expression. One disadvantage of such activities is that often the teacher finds it impossible to monitor all the students involved in such activities and to help those who experience difficulties in sustaining their contribution. Such classroom practices may be significant as activities in which personal self-expression is privileged, on condition they do not leave issues of content or instruction poorly articulated. In such cases, the teacher's authority may be questioned.

A compromise solution is to provide students opportunities to talk about their experiences by sharing experience about the same topic, after practising talking about it, while also using the shared activity and talk to provide a basis for movement into new areas of activity and knowledge. In such an activity it is he teacher who exercises authority over the selection of the content, although this does not rule out the consultation of the students. When the selection is made by the teacher, and in a sense constrained and framed, it will be made as part of a larger plan, in accordance with the curriculum, and allowing more than one substantial presentation.

The foreign language teacher is also concerned with the acceptable behaviour as defined by reference to what is acceptably done at different moments in the lesson or by reference to correction of inattentiveness and an associated requirement to participate appropriately as a member of the class group. In this respect, many teachers invoke considerations of time in initiating the activity, thus providing some definition to the time and task to be commenced, and distinguishing it from what had gone before. (The classroom language samples are taken from recordings done by MA students in EFL Methodology at "Al. I. Cuza" University of Iaşi in their own classes).

now that we answered all these questions let us turn to…
Dan, put that pen away + the time is up

On frequent instances, teachers invoke for the inattentive students a sense of more value attached to good behaviour as a characteristic of being a good participant in class:

Horia, you're spoiling the game + go back to your place and remember what you have to do

Such overt directions to use 'good manners' and acceptable behaviour are not a characteristic feature of later years. Such directions are less frequent as pupils grow older. When they do occur, they are realised linguistically in a different manner. With such students many teachers tend to prefer low and median modality expressions, although the imperative is still frequently used by the Romanian teachers of English:

all right <u>perhaps</u> you want to sit around this table all of you here
a lot of work <u>may</u> be done with a partner
<u>could</u> you find yourself a partner + it's up to you
start working <u>please</u>

In such cases the teacher's authority is not at all in doubt but the more oblique means used to organise the activity are meant to establish acceptable behaviours using a less imposing language, in contrast to the much more frequent uses of the imperative in the talk to younger pupils. The tendency to invoke considerations of morally (un)acceptable behaviours is also less strong.

At more advanced levels, teachers may also invoke considerations of time when starting an activity or defining a task:

right OK now we're going to start our next activity, but we are actually starting a little later than planned because of the…

They perceive their authority to be however intact as they tend to use high modality when establishing goals and directions:

so <u>we've got to</u> do a lot of concentrating on…

Teachers of English also tend to use abstract words such as *requirement, one, stuff like that*, etc.

the requirement is for various things to be done

Apparently, their authority is at its strongest when they use such abstractions, because the human agency involved (the teacher's) is rendered invisible in favour of the principle that is expressed. Such expressions are not usually found in the language of teacher talk at low levels or with young pupils.

As a general principle, the older the students and the higher their level of language proficiency, the least usage of language used for overt advice, and directions concerning desirable behaviours (the regulative register) can be expected to be used. An understanding of the acceptable behaviours in the students is understood and on the classroom evidence, this assumption is justified.

Authority is also quite strongly marked in the ways teachers may shape the process of 'moral regulation' that occurs in the classrooms, when they offer overt advice, admonition and (negative) feedback on the students' behaviour.

start listening
don't waste your time
right that's enough

Overt and explicit advice and admonition tends to be appropriated more and more by the instructional register in the case of older students, and the establishing of methods of dealing with the subject matter becomes more and more significant over time. It is in the foreign language and through it that students are inducted into patterns of reasoning, methods of addressing questions, ways of reasoning and valuing. These educated behaviour patterns confer the students who master them a degree of power and autonomy.

Though 'moral regulation' associated with the recontextualisation of the content and its transmission to the students is of a different order from the regulation of classroom behaviour, in another way both are merely manifestations of the same process of shaping the students. These learn methods and ways of functioning in the classroom; however, these are valued for their relevance for participation in the world beyond school. They empower the students when these are able to re-recontextualise them outside the classroom. This process lies at the heart of the functioning of pedagogic discourse, and at the heart of the pedagogic relationship.

The study of classroom discourse may for various grades may offer a developmental history, where behaviour development is marked by the presence of various linguistic marks. As the classroom discourse unfolds successfully over time with the instructional register dominating the

regulative one, shifts can be noted in the language used by the teacher, which can be considered a gauge of the progress made by the students. The students gradually adopt the appropriate behaviours and language and the patterns of reasoning encoded in it.

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GET IN TOUCH WITH YOUR OWN LEARNING EXPERIENCE

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Abstract: I will claim that group cohesion is an important phenomenon of an effectively working English language class where the students and the teacher can harmoniously work together without giving up their own self-respect. My paper will suggest a number of techniques that can be used in order to train students to become more responsible for their own learning experience.
Key-words: social cohesion, group cohesion, learning experience

The ultimate aim of education and, of course, the aim of language education is to teach students the kind of knowledge that they will be able to make use of outside school and after the school years. It has a special importance today in the age of globalisation when Hungary among other Central and Eastern European countries is a member of the European Union, where we have the right for the free movement of persons and workers. It means it is very likely that people with different linguistic backgrounds will meet either during their free time activities or at work. Their being together can become a fruitful cooperation not only if they have things to say to each other but also if they have a common language to use. People can communicate effectively if they do not only speak the same language but also have the appropriate skills to get and keep in touch with other people. In the present paper, I will discuss techniques and activities that help our students to improve their getting and keeping in touch skills. When we use these techniques we should bear in mind that using a language is a creative kind of activity, on the one hand, and, on the other, they help our students to become more and more independent from their teacher and the teaching-learning environment (cf. Mihály, 2000).

Radó (2001) claims that social cohesion is characteristic of societies that are able to ensure that their citizens could live together harmoniously without giving up their self-respect. Social cohesion is usually used as an opposition to segregation and it is also related to the notions of multi-culturality, equal opportunity and equity. In other words, social cohesion is the way to the development of European societies. Therefore it is the task of education to prepare students for life so that they could integrate in society, have (up-to-date) knowledge usable at work, have a sense of responsibility and have the skills to make decisions concerning their life and achieve their own aims.

What does this all mean within the foreign language classroom? What does usable knowledge mean for us? Usable knowledge for language

teachers and learners means usable knowledge of a foreign language. It does not necessarily mean that people should have a certificate of a successful language exam. It rather means that people have the kind of knowledge that can be used when they are abroad or they are asked to give directions to foreign tourists in their home country or they can communicate in a foreign language in their workplace. In Hungary there are several studies (cf. Major, 1998 and Petneki, year of publication not given) proving that although a large number of employers ask for and accept language exam certificates but there are more and more that check the foreign language knowledge of their would-be employees in job interviews. In positions where employees are supposed to know a foreign language the main requirement is to speak fluently and to be good at reading and listening comprehension. An employee with such skills is fully appreciated and is advanced in their career.

What does social cohesion mean for teachers? It is group cohesion or class cohesion that corresponds to social cohesion. Within the teaching-learning environment it means that members of the group, both the teacher and the students are able to work harmoniously together so that the students could acquire the foreign language as well as possible. In such a case using Radó's (2001) words, individuals are in the position of making choices and decisions for themselves, developing their skills in order to become productive citizens able to act. Such a teaching environment offers economical and social opportunities that people can take advantage of in their after-school years regardless of their sex, ethnicity or social status.

Once the aim of education is to help students to become productive citizens able to act, who will have economical and social opportunities in their life after school it is worth practising the necessary skills in lessons. Students should become productive and able to act, which for a language learner means that he/she is able to work individually or in groups both in the classroom and at home, is responsible for his/her own results, recognizes if he/she has problems, has coping strategies, is creative, sociable, and able to make decisions concerning his/her language learning career. In other words, he/she is constantly aware of his/her learning and is able to ask for and accept help when he/she needs it and can give help when he/she is asked for it. Doing individual, group and class work he/she becomes more and more independent from his/her teacher and the organized teaching-learning environment and becomes more and more capable of managing his/her own learning. Step by step he/she becomes more and more prepared for life-long learning because he/she acquires the techniques and skills necessary for it. He/she constantly keeps in touch with the language learning situation, the material, his/her teacher and colleagues in the class, his needs,

aims and results, makes decisions and keeps on acting to achieve his/her language learning aims.

Below I will show a few techniques and activities that can be used to train our students' getting in touch and keeping in touch skills in the foreign language classroom.

Get in touch with the experience of the foreign language lesson. Ask your students to sit or stand in a circle. The teacher should join the circle. Ask your students to say a word that comes to their minds in relation to the lesson or that describes it best. The teacher should take part in the activity. If we do this activity at the beginning of the lesson, we may get information about the group's expectations or mood and at the same time this activity can work as a warm-up exercise. If we do it at the end of the lesson, besides doing a relaxing or consolidation exercise we may get feedback about the results of the lesson or at least about the feelings of our students. Students might as well send messages to each other, especially if they were supposed to do some pair work or group work exercises. We should go on with this exercise as long as our students are interested. If we do it regularly and/or with advanced level students we may ask for sentences instead of words and can ask them what part of the lesson they should concentrate on. At this stage students will be able to realize that learning and speaking a foreign language is a good device to make themselves understood. This experience may lead them to want to learn more words and expressions to be able to say what they really want to. I find that students like this activity because there are no right and wrong answers, they are not asked to explain why they say what they say and in general they are interested in their colleagues' answers, not to mention the teacher's words.

We can do a similar exercise in writing. We ask our students to reflect on the lesson by finishing a sentence that we give to them, e.g. *In today's lesson I enjoyed/liked/hated that…* When I do this exercise with my students I ask them to write down their ideas only for themselves, I do not ask them to read their sentences out or show them to each other. When I first do it with a group they can hardly believe that it is just a note for themselves and not for me but later on they get accustomed to it. Another variation of the activity can be that we do this exercise after discussing the homework or the new material. If so, I give sentence beginnings like *In this exercise I noticed/understood/ learned that…* Such notes will also be the students' personal notes. Although I do not know exactly what they write but my assumption is that they often summarize grammatical rules or things that they should learn etc. (With lower level students when I expect them to summarize grammar points, I do this kind of exercise in Hungarian because

I think it is important for them to be as precise as possible.) I think that this activity does not only consolidate students' knowledge of some material but also helps them to take a step towards independence and responsibility.

Get in touch with your own learning and take responsibility for your own progress. The previous activity can have a further variation. We can ask our students to say or write down what they wish to learn during the lesson and the sentence to be completed should be something like *In today's lesson I want to understand/learn ...* At the end of the discussion and practice of some material the sentence can be something like *By knowing the vocabulary of .../the grammar of... I can speak about...* or *This material is related to/reminds me of ... and it will be useful when I want to talk about...* or *This material is easier for me to use if I remember that...* etc. If we have a beginner class we can do this exercise in the students' mother tongue, however, with pre-intermediate groups and above I normally insist on speaking or writing in English because in this way students do not only reflect on the new material but also use the language for their own speaking aims, which is an opportunity for them to get experience in their ability of communicating in the language learned.

Get in touch and keep in touch with your fellow students. I find information gap exercises really useful here. In the classical activity students read or listen to different parts of the same text. They get a list of questions and they can only answer them well and fully if they communicate with each other. A variation of this exercise can be when students get the same text to read or listen to and the same list of questions. However, they are not able to answer all the questions in the same time period. It is especially so in a heterogeneous class/group. If so, I ask my students how many of the questions they can answer. Then I ask them to come together with those who can answer the same number of questions and work together after the second and third reading or listening of the text. Following this procedure members of the groups can usually answer much more questions than alone and very often they can answer all the questions. There are several advantages of this special jigsaw activity. We can make all our students work at one time, they gain experience in asking for and giving help, they can see that the teacher is not the only source of knowledge, they can work at their own level because it is very likely that they come together with those who are more or less at the same level of knowledge. This activity is a good way to train our students to become independent from the teacher, it raises their self-esteem and it gives them equity to have the opportunity to develop their own skills according to their own needs. Let me also mention that such an exercise needs some arrangement on behalf of the students and they are also supposed to do the arrangement in English, which

gives them another realistic aim to achieve. It is worth noticing that the Hungarian National Curriculum (Nemzeti Alaptanterv) refers to the communicative competence among the aims and objectives of foreign language teaching by saying that learners should be trained so that they will be able to understand and give information in the language they are learning. Learners are also supposed to use the foreign language in order to cooperate with their teacher and fellow learners during doing different tasks in the lesson (Fazekas, 2006, pp. 7-8).

Get in touch with your knowledge of English. Writing diaries is not a fashionable pastime today. However, we can do an exercise that reminds of it. It is the so called free writing exercise that works best at the beginning of a lesson. The main aim is that our students should write without stopping for a limited period of time, usually three, four or five minutes. Students can write about anything that comes to their minds, there is no title or topic given. If they get stuck, they are supposed to repeat the last word until a new idea comes. They can even write sentences that are not linked or related in any way, since the main objective is to put them into a situation where they can get experience in writing in English. Later, and especially with more advanced groups we can give a word or an expression to start the passage with. For better motivation it is worth giving a starting expression that makes the writer to continue, e.g. *I am working on/thinking about…* or *All this is true but…* or *I wanted to but I couldn't…* The teacher and the students can decide together whether or not the students should read out their passages. I usually do not insist on the students reading out their writing because the contents may be very private. Sometimes the students ask me questions concerning vocabulary or grammatical problems and, of course, I always answer them. I know from my students' feedback that some of them look up words at home after doing free writing exercises at school, which shows me that they are on the way of becoming more and more independent and responsible. It is also interesting to note that students sometimes want to read out their passages, especially when they have had a starting word or expression. It is possibly so because they want to show how well they have done the task. And in fact, students usually enjoy listening to each other reading out and I think they can learn things from each other.

Get in touch with your creativity and watch out for other students' creativity. Ask your students to brainstorm abstract nouns. Students give their nouns and the teacher puts them on the board or OHP. You need as many abstract nouns as students in the group. Then every student gets a small object from a bag prepared by the teacher in advance. Useful objects can be a purse, a coin, a feather, a dry rose, a dry leaf, a small box, a photograph, a knife, a pebble, a chewing gum, etc. You need as many

objects as students. Next every student gets an abstract noun from the list on the board. The task is to write a short poem. The poem should reflect what the object thinks or says about the thing denoted by the abstract noun. The name of the object and the abstract noun cannot be used in the poem. After 15-20 minutes when everybody is ready students read out their poems and those who listen are asked to find out what the object and the abstract noun were. When I do this exercise with my students I always ask them to read out their writing. Of course, there are always a few who are not very willing to read out, however, later on they agree to do so. I think this activity is good to strengthen group cohesion because when reading out students can see that they are able to amuse or entertain each other. And often the linguistically less prepared students prove to be more creative and manage to write a poem that is really well received by the better-off students. So this exercise gives them the opportunity to make a more balanced view on their performance, which in its turn may be good motivation for them in the future. On one occasion when I joined the above activity I wrote the following poem:

> *I'm white and grey and green.*
> *But I miss my shine.*
> *I'm rusty on one side.*
>
> *I'm broken. I'm cracked.*
> *My best parts have gone.*
> *They're somewhere distant*
> *Down the river in the valley.*
>
> *I'd love to roll down the slopes and*
> *Hear the hissing sound of the wind.*
> *I want to be with them,*
> *My brothers and sisters...*

(The object I had was a pebble and the abstract noun was *misery.*)
(The title of my poem is *Stone Misery*)

The activities shown above can be done in any language and at any level of knowledge. They provide opportunities for the learners to improve their skills according to their needs and to be aware of the things they are doing and what standard they have reached in their learning. They all develop not only the students' knowledge of the foreign language but also their language and learner awareness, they make them more and more

independent and autonomous, they offer situations in which students can relate to their fellow students and their teacher. Doing these exercises and activities students can work alone or ask for help if they have any problem, practice their language skills as well as their getting and keeping in touch skills, by the help of which they can better integrate in the teaching-learning environment. And in the long run they will use the same or at least similar skills to integrate in different situations and environments outside school after the school years.

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TOWARDS THE APPLICATION OF THEORY IN AN EFL CLASSROOM: SERBIAN LEARNERS AND ENGLISH COMPOUND NOUNS

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Abstract: This paper looks into the existing theories of English compound nouns and their stress patterns as well as their applicability in an EFL classroom. The examples used are taken from EFL dictionaries and from the Serbian novels written by Serbian authors wanting to produce some sort of effect on a Serbian native speaker without the influence of stress.
Key-words: stress patterns, compound words, EFL

1. Overview of the paper

It has often been observed in an EFL classroom that English accentuation poses great problems to non-native speakers of English. Notwithstanding the efforts put into overcoming these, they are almost invariably present at the university level, even when teaching the basics of phonetics to English majors. This paper is based on my own experience with 1st year students of English language and literature at the English department in Belgrade. It lingers on the difficulties Serbian native speakers encounter when challenged to think about the placement of stress in English words. Alongside with simple words and derivatives, the accentual patterns of compounds are especially hard to master. This paper focuses on the compounds which function as nouns. They are chosen to be the subject of this paper because they are, by far, the most frequent type of compounds in English. I will deal with the ways of their teaching and the effects students get from various theoretical perspectives adapted to suit their needs.

2. Theory in practice

The syllabus of English Phonetics II course (taught in semester 2 to first year students of English) deals mainly with the English suprasegmental features and, naturally, devotes some time to the intricacies of stress allocation in English words. Four solid weeks of lectures and practical sessions, out of 12 or 13, which we ideally have at our disposal during the summer term, were actually invested in teaching and learning word-stress in English. After a thorough theoretical background on the nature of English stress is given, numerous examples are also introduced so as to make the topic more understandable to students.

The existing, rather comprehensive theories of English compounds and their characteristic stress patterns were rarely found to be fully

applicable in an EFL classroom. One of the obstacles is a virtually unlimited corpus of English compound nouns, which are hardly analyzable in terms of straightforward rules. It is always helpful to start from a general rule: in this case, we can say that English compounds mainly fall into two categories: compounds with initial stress and compounds with final stress (Fudge 1984: 134-137). Such a statement, of course, refers to compound nouns, as well. In a rather sweeping statement it is often said that noun compounds are said to belong to the first category (See, for instance, Fudge 1984: 144), e.g. a ∀concrete ∪mixer, ∀deaf- ∪aid, ∀child∪birth, etc. We may also think of a number of other English compounds and apply this rule with a fair amount of success. I shall now go back to the core of the problem and start with a definition of a compound.

3. Compound nouns (in a word?)

Compounds are seen as combinations of more than one root morpheme, and they function grammatically and/or semantically as a single word. Compounds may be written as one word (*daybreak, glasshouse, icecream*), with a hyphen (*ice-cream*), or with a space between the two elements (*working party, ice cream*). If we again look at the example 'ice cream' which is present in all the three categories given above, we shall see that compounds may cause serious problems even when they need to be spelt, let alone the allocation of stress. Fudge (1984: 135) provides two more similar examples which may be written in three different ways: *colour blind, colour-blind* and *colourblind*, and *match box, match-box* and *matchbox*.

When teaching the basics compounds from a phonetic viewpoint, it is helpful to start from a solid theory, but one cannot expect from first-year students to instantly put complicated theory into practice. Teachers' ability to find or devise logical, user-friendly hints for stress allocation in English compounds is highly desirable.

2.1. Some logical explanations

Many authors of phonetics textbooks offer their own analyses of stress in compounds. A comprehensive but simplified one, which is adapted to the needs of university students, is the one that Hlebec (2004: 78-80) offers. Namely, those classes of compounds whose stress patterns may be associated with logical explanations are offered. One of such examples is the class of noun compounds which represent metonymic and other non-metaphoric figures of speech, such as *rubber-neck* meaning 'tourist' or *brasshat* used instead of the traditional term 'army officer', or *daughter-in-law* being 'the wife of one's son''; Hlebec (2004: 78) also notices that

paraphrase is a good way of explaining the meaning and accentuation of an English compound. For instance, if the meaning of a compound may be paraphrased with 'used for…', such a compound receives front or early accent (first element of a compound receives primary accent), e.g. *Christmas card* which is a 'card used for Christmas', *cooking apples* being 'apples used for cooking', *drinking water* that is the 'water used for drinking', and a *mad doctor* who is a 'psychiatrist', or literally 'doctor for the mad'. Another logical criterion which may help a student devise a rule on the accentual pattern of a compound is that when its "first element achieves categorization of the second element" (Hlebec 2004: 79), then early accent is again applicable. This rule may be generalized, and is implemented in a large number of noun compounds. A helpful hint for a student is to think in terms of contrasts, e.g. ∀*boyfriend* vs. ∀*girlfriend*, ∀*glassware* vs. ∀*sportsware*, or ∀*kitchenware*, ∀*oak tree* as opposed to ∀*plum tree*, etc.

On the other hand, the second category of compounds is formed by those lexemes which receive the so-called late accent or back accent (second element of a compound receives primary accent). Similarly, some logical explanations may be offered for these words. Compounds which contain metaphors and other comparisons according to similarity, for instance, receive the primary accent on their second element, e.g. *best man* 'attendant of the bridegroom', i.e. "the best" man, *high-flier* 'ambitious and clever person', as well as *running water* and *blind alley*. Obviously, some of these examples do not call for an additional explanation. Then again, in compounds whose first element does not bring about categorization, the primary accent is also placed on the second element, e.g. *woman writer*, i.e. a woman who is a writer (rather than a type of writer), *prince-consort* 'queen's husband', *learner driver* 'someone who is a learner and a driver at the same, i.e. learning how to drive', etc.

2.2. Some user-friendly rules

In a similar vein, other authors have devised very useful guides for allocating stress in English compounds. Some most welcome additions to the field are the rules which have recently been proposed by Collins & Mees (2003), entitled the 'Manufactures Rule' and the 'Location Rule' (among many other useful stress allocation tips they launched). Much to my students' liking, these two rules were instantly used. It is necessary for the students to get familiar with the basics of English word stress beforehand, and they should also be equipped with the terminology necessary for understanding the main concepts in the field. Collins & Mees (ibid.) make a difference between what they call compounds with initial element stress

(abbreviated to IES) and those with final element stress (referred to as FES). This devision of compounds was repeatedly given to students, as it struck them as new. I shall now linger on the two rules mentioned earlier in the paragraph, and also offer two additional hints, which I myself thought of on the basis of the existing theories of English word stress.

The Manufactures Rule is defined as follows: "if the compound includes a material used in its manufacture (e.g. an *apple pie* is a pie made of apples) then FES applies, e.g. *apple ∀pie, plum ∀brandy, paper ∀bag, cotton ∀socks, diamond ∀bracelet"* (Collins & Mees, 2003: 113). It is also enlightening to compare non-manufactured items, like *∀apple-tree, ∀paper-clip, ∀plum-stone, ∀cotton-reel, ∀diamond-cutter*, to the words given above, as the differences in the accentuation patterns are obvious.

The "Location Rule" describes a very strong tendency for a compound to take FES if location is in some way involved. This guide is useful for English compounds if the first element is a) the name of a country, region, or town: e.g. *Turkish de∀light*, also *Russian roulette, Burmese cat, Bermuda shorts, London pride*, etc., or, if b) the compound in question is a place-name or has some other geographical features (regions, towns, suburbs, districts, natural features, bridges, tunnels, parks, public buildings, sports clubs, most street names (except *street* itself). The 'Location Rule' is mainly applicable when it comes to parts of a building, as in *back ∀door* or *office ∀chair*, or when any other sort of positioning is involved (Collins & Mees, 2003: 113).

My students learnt and used these two rules with notable success, and so I decided to introduce several other similar tips for them to use. The first one, inspired by Fudge (1984: 144) is what I call the 'Time Rule' which may be further explained in the following way: if the first element of a compound refers to time or season, then FES applies, e.g. *evening ∀paper, summer ∀weather, Christmas ∀stocking*. Numerous exceptions follow, of course, e.g. if the second element of a compound is a generic term denoting time, then IES works: *∀wintertime, ∀Whitsuntide, ∀nightshift,* etc.

Another useful hint I used is the 'Value Rule', which is valid for compounds whose first element specifies the value of the second element. FES applies in compounds like *dollar ∀bill, pound ∀note, 50 p ∀piece,* etc.

3. Stress misuse problems and solutions for overcoming these

The main problem which arises soon after EFL learners are faced with compounds is that they often do not perceive them as single units. Depending on EFL learners' language background, they may want to assign stresses to syllables where they are not necessary or displace the location of

the primary accent. Such things may lead to major misunderstandings in communication with native speakers of English.

What should teachers of phonetics do then in order to avoid such problems? They may start off with logical, impressionistic criteria, especially when teaching phonetics to freshmen. The 'Manufactures Rule' or the 'Value Rule' proved very useful in my EFL classroom. In order to implement such rules to a greater extent, teachers could think in terms of familiar words (elements of compounds) and combine them to make complex words.

Another useful tip, which works in an EFL classroom is an artificial production of a foreign accent; play with a foreign accent in students' own language so that they can realize how strange their English seems to native speakers. Interestingly enough, I have recently come across some examples of compounds in a masterpiece of Serbian literature, Miloš Crnjanski's *Novel about London*. Crnjanski uses literal translations of English compound nouns in the Serbian original with the aim to produce an effect of alienation of his characters. Words like *lažne vilice* (literally **false jaws*) for *false teeth*, *mešač čaja* (literally *tea-blender*) for a semantically empty slot in Serbian, *karta identiteta* (literally **card of identity*) for *ID,* all strike a Serbian native speaker as odd, in the least. These English-induced compound nouns may throw a new light to a Serbian EFL learner when it comes to the intricacies of English accentuation, as well.

Furthermore, EFL learners may be advised to use both EFL dictionaries and specialized pronunciation dictionaries looking for new compounds and possibly devise their own 'colourful' rules. All these hints may be able to raise learners' awareness of the language-specific rules and help them start thinking in terms of newly acquired rules.

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METHODOLOGICAL IMPLICATIONS OF CROSS-LINGUISTIC INTERFERENCE BETWEEN ROMANIAN AND ENGLISH

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Abstract: My paper focuses on the phenomenon of interference between Romanian and English, discussing its implications in the field of language teaching. The examples are taken from different language areas and the methodological aspects are also discussed. The aim of the study is to find relevant ways of correcting the errors that occur due to cross-linguistic interference.
Key-words: error correction, linguistic interference, language teaching

My paper focuses on the phenomenon of interference between Romanian and English, discussing its implications in the field of language teaching. The examples are from different language areas and the methodological problems are also considered, the aim of the study being to discuss the errors that occur due to cross-linguistic interference and to find relevant ways of correcting them.

Language interference, also called *L1 interference, linguistic interference, cross-linguistic interference* or *transfer,* refers to the influence of the learner's first language (L1) over the production of the second language (L2) which is being learned. As Odlin (2005) mentions, the phenomenon may influence all language areas, such as pragmatics, rhetoric, semantics, syntax, morphology, phonology, phonetics and orthography, being an important issue in language teaching, as it is a frequent source of mistakes.

There are different types of interference, according to the way L1 influences L2 and the result of the influence. Therefore, language interference may be positive or negative, Weinreich (Odlin, 2005) being the first one who makes this distinction and discusses the issue thoroughly. When the structures of the two languages are similar, the result is correct language production, called *positive interference*, but when the two have different structures L1 influences L2, the result consisting in errors, and the phenomenon is called *negative interference*.

Negative interference seems to Weinreich more interesting than the positive one, arising from cross-linguistic differences. It may be divided in two categories: *direct interference*, when the learner transfers linguistic

structures from L1 in L2, or *indirect interference*, when the phenomenon does not exist in the learner's mother tongue. The direct phenomenon takes place when the two languages are related, they have similar structures, whereas the indirect one intervenes when the languages are not related (Kiraly, 1998:155), such an example being Romanian and English.

Another categorisation refers to primary and secondary interference. *Primary interference* refers to a direct and unconscious influence of L1 on L2, whereas in the case of *secondary interference* errors appear because of wrong linguistic ideas.

The aspects which imply cross linguistic interference between Romanian and English are multiple, therefore my paper will only refer to several aspects: negative, indirect interference, leading to the most common grammar mistakes.

- Expressing age: the wrong use of the verb *to have* instead of the verb *to be*. It is associated with the Romanian structure which uses the verb *a avea (to have)*.
  e.g. mistaken variant: I *have* ten years old.
  Romanian variant: *Am* 10 ani.
  correct variant: I *am* ten years old.

- The incorrect use of the articles (definite, indefinite, zero), due to the Romanian influence over English.
  e.g. mistaken variant: She is *teacher*.
  Romanian variant: Este *profesoară*.
  correct variant: She is *a teacher*.

- The mistaken use of some uncountable nouns, commonly used with a verb in the singular. Under the influence of Romanian language they appear used with the plural form of the verb:
  e.g. mistaken variant: The money *are* on the table.
  Romanian variant: Banii *sunt* pe masă.
  correct variant: The money *is* on the table.
  Another possible mistake is the plural form ending in *-s* for uncountable nouns, such as in Romanian.
  e.g. mistaken variant: I have just received the *informations*.
  Romanian variant: Tocmai am primit *informaţiile.*
  correct variant: I have just received the *information.*

- The misuse of the quantifiers *much/many, few/little,* due to the fact that Romanian has only one form, used both with countable and uncountable nouns.
e.g. mistaken variant: *many milk, many flowers*
Romanian variant: *mult lapte, multe flori*
correct variant: *much milk, many flowers*

- The mistaken use of the continuous forms of the verb.
Romanian learners frequently mix the simple and continuous forms, due to the fact that in Romanian the continuous aspect does not exist.
e.g. mistaken variant: I *am listen* to you.
Romanian variant: Te *ascult.*
correct variant: I *am listening* to you.

- The wrong use of certain prepositions or the lack of them, under the influence of the Romanian language.
e.g. mistaken variant: *in the same time*
Romanian variant: *în acelaşi timp*
correct variant: *at the same time*
We have noticed a similar situation of the preposition *by,* used with means of transport.
e.g. mistaken variant: I go to school *with* the bus.
Romanian variant: Mă duc la şcoală *cu* maşina.
correct variant: I go to school *by* bus.
The preposition *on*, used with days of the week, is often forgotten.
e.g. mistaken variant: *Monday* I go to school.
Romanian variant*: Lunea* mă duc la şcoală.
correct variant: *On Monday* I go to school.

- The misuse of the future tense in temporal and conditional clauses due to the fact that the Romanian structure requires its use in such situations.
Temporal clauses:
e.g. mistaken variant: I will speak to you when I *will get* there.
Romanian variant: Vom vorbi când *voi ajunge* acolo.
correct variant: I will speak to you when I *get* there.
Conditional clauses:
e.g. mistaken variant: She will be there if you *will invite* her.
Romanian variant: Va fi acolo dacă o *vei invita*.
correct variant: She will be there if you *invite* her.

- The wrong place of some adverbs under the influence of the lax Romanian topic, unlike the strict English one.
e.g. mistaken variant: I like *very much* apples.
Romanian variant: Imi plac *mult* merele.
correct variant: I like apples *very much*.

- The incorrect word order in indirect questions, which copies the Romanian one.
e.g. mistaken variant: I wonder where *is he.*
Romanian variant: Mă întreb unde *este el.*
correct variant: I wonder where *he is.*

- The subject, which should always be expressed in English, is sometimes forgotten, due to the fact that in Romanian the subject is missing, being understood from the context (the form of the verb is relevant for the subject).
e.g. mistaken variant: *Is* a car.
Romanian variant: *Este* o maşină.
correct variant: *It is* a car.

These are only a few examples of mistakes due to cross-linguistic interference, the mother tongue, Romanian, having a powerful influence on the new language learned, English. The possible errors are either of form, or of meaning (Edge, 1993), affecting the message sent. The mistakes discussed in this paper are mistakes of form, grammar ones (in the fields of morphology and syntax).

As the methodological side is concerned, we will refer to some possible solutions. Jeremy Harmer (1987) states that the problems arising from the influence of the learners' mother tongues could be overcome by predicting them and also contrasting the structure in L1 to that in L2. There are also various types of exercises that may be used in order to avoid or correct these mistakes, both written and oral ones (Harmer, 1987).

Written exercises should be the first ones used, as they provide more practice for the language structures that are incorrectly used. They could be: fill-in exercises, multiple choice, sentence completion, rephrasing, sentence writing, translations, parallel writing, word order exercises. The next stage is their use in oral activities, the learners practicing the language in interactive situations, imitating real life. Some examples: drills, dialogues based on certain structures, games.

These two stages of grammar practice point at reinforcing the structures first in writing, aiming at developing the learners' accuracy, followed by speaking activities, aiming at developing the learners' fluency. Such mistakes can be avoided or corrected only through intensive practice, following the two stages presented.

Conclusions

The types of mistakes that occur due to cross-linguistic interference between Romanian and English are due to the influence of the mother tongue over the target language, which is very powerful. Learners adapt various words and structures from their own language to the language they are learning, from Romanian into English in this case. The paper has presented only a few cases, restricted to mistakes of form in the fields of morphology and syntax and possible solutions to these problems.

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CULTURAL VALUES: TEACHING THE BACKGROUND

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Abstract: In response to an ever-increasingly common practice of including British/American cultural studies in the studies of the English language, this paper looks into the benefits of exploring discrepancies in cultural values between the target and heritage cultures in ELT both in terms of affective factors (attitudes, motivation) and communicative competence (pragmatic, sociolinguistic) in interaction with native speakers.
Key-words: affective factors, communicative competence, cultural values

In the context of an ever-increasingly common practice of incorporating cultural awareness and understanding into foreign language teaching, this paper looks into the benefits of exploring differences in cultural values between the native and target cultures in English language teaching both in terms of affective factors (attitudes, motivation) and communicative competence (pragmatic, sociolinguistic aspects).

What is being taught?

The question of the content is inextricably linked to the question of what culture actually is. This is not an easy question to answer, particularly in an increasingly international world. However, many authors begin the discussion on the meaning of culture by referring to at least two ways of defining a social community:

1. its material productions, be they works of art, literature, social, political institutions, or artifacts of everyday life, and the mechanisms for their reproduction and preservation through history

2. aspects of daily living studied by sociologists and anthropologists such as housing, clothing, food, transportation, and all patterns of behaviour

(Kramsch, 1996:2)

The two categories correspond to the dichotomy widely known as `Big C` (achievement culture) versus `small c` (behaviour culture) division. Robinson (1985: 17) subdivides the latter into `behaviours` and `ideas`, making a further distinction between the observable cultural phenomena such as products and behaviours and those reflecting a notion of culture as non-observable (i.e. ideas).

It is clear that our understanding of what culture means in foreign language education is varied. Lessard-Clouston (1997), therefore, argues

that the issue of defining culture in FL teaching and learning should be viewed as a continuum so that we can stress various dimensions of culture at different points. However, due to the controversy over the definition of the term and the difficulty and scope of the issues involved, many teachers have been slow to accept it as a broadly defined concept. Most teachers are comfortable with the idea of `Big C` (factual knowledge) as well as with the behaviourist perspective of culture (customs, habits). In theory, however, there is a common consent among contemporary authors that the mere acquisition of information about a foreign country, without the psychological demands of integrated language and culture learning, is inadequate as a basis for education through foreign language teaching. Many agree that it is the functionalist approach which adds to the behaviourist perspective in that it focuses on revealing the rules behind or reasons for the behaviour. In other words, culture is seen as a facet of human life learned by people as a result of belonging to some particular group and includes not only the group's way of thinking, feeling, and acting, but also the internalised patterns for doing certain things in certain ways and not just the doing of them (Peck, 1984). It is, in fact, at this point of transition from manifest to hidden culture that the concept of cultural values should be introduced.

Cultural values

Values refer to orientations toward what is considered desirable and preferable by social actors (Zavalloni, 1980:74). The study of societal values has a long history in sociology and anthropology, individual values have been similarly long investigated in psychology, whereas the cross-cultural study of both societal and individual values is relatively recent.

Based on the work of Hofstede (2001), Trompenaars (1997), Mole (2003) and Lewis (1999) the following table lists the differences between British and Serbian cultural attitudes and values as reflected in the behaviour of these nations at various levels of social organising:

GREAT BRITAIN	SERBIA
Small power distance	Large power distance
Low uncertainty avoidance	High uncertainty avoidance
High individualism	High collectivism

High masculinity	High femininity
Universalist	Particularist
Neutral	Affective
Specific	Diffuse
Low context	High context
Achievement	Ascription
Systematic organisation	Organic organisation
Group leadership	Individual leadership
Task orientation	Networking

Table 1.

We may find that, belonging to the same European cultural context, the two nations have many similarities at the level of the more easily observed cultural phenomena (as opposed to the culturally more distant non-European countries). On the other hand, cultural values and attitudes presented in the table above prove to be significantly different in the two societies compared. For illustrative purposes, we shall now look at some of these cultural dimensions.

For each of the seventy-four countries or regions in the final version of Hofstede's study (G. Hofstede and G. J. Hofstede, 2005) a score is provided on each of the four value dimensions he defines. The indexes for Serbia and Great Britain are displayed in table 2:

	SERBIA		GREAT BRITAIN	
	Index	Rank	Index	Rank
Power Distance	86	8 / 74	35	63 -65 / 74
Uncertainty Avoidance	92	11 -13 / 74	35	66 -67 / 74
Individualism	25	53 -54 / 74	89	3 /74

Masculinity	43	47	66	11
		-50 / 74		-13 / 47

Table 2. Value dimension indexes for Serbia and Great Britain

1. *Power Distance (PD)* - Power Distance refers to the extent to which the less powerful members of institutions and organisations within a country expect and accept that power is distributed unequally. Value differences are seen as underlying more tangible behavioural patterns which Hofstede (2001) considers at different levels of social existence (e. g. family, school, workplace, state). For example, high power distance index characteristic of Serbia, presupposes that: (1) parents put high value on children's obedience (2) students put high value on conformity (3) close supervision is positively evaluated by subordinates at workplace; privileges and status symbols for managers are expected and popular etc. On the other hand, in Great Britain as a small power distance country, equality is more pronounced in relationships at all levels.

2. *Uncertainty Avoidance (UA)* - Uncertainty Avoidance refers to the extent to which people feel threatened by ambiguous situations, and have created beliefs and institutions that try to avoid these. A distinctly higher degree of uncertainty avoidance in Serbia in comparison with Britain implies a greater fear of change, less willingness to take unknown risks (e.g. changing employers), and less tolerance of what is different. As a result, there is a need for clearly defined structures and strict rules in order for these to be avoided.

3. *Individualism / Collectivism (IND / COLL)* **-** The Individualism / Collectivism dimension refers to the value a society places upon the `I` versus `we`, or the degree of inter-dependence among individuals within a particular society. Being strongly collectivist, the Serbian society places high value on people's participation in groups and on working toward common goals, whereas the British as strongly individualist tend to give precedence to their personal aspirations. According to Hofstede (2001), strong family ties and a pattern of dependence on seniors in Serbia contrasted with self-reliance nurtured from an early age in British families can be seen as antecedents of such social relations.

4. *Masculinity / Femininity (MAS / FEM)* The masculinity dimension refers to the extent to which a society values traditionally male qualities such as assertiveness, toughness and focus on material success, versus the value placed on those things associated with

femininity, i.e. modesty, tenderness and concern with the quality of life. A more masculine orientation of the British suggests more stress on achievement and material success than on people and quality of life.

Loyalty to the family and friends is an essential element of the collectivist society. Trompenaars and Hampden-Turner (1997) found that 76% of Serbian respondents would write a false review about the friend's restaurant in order to help him/her and 80% would tone down their doubts about the friend's health if they were doctors working for an insurance company. In both cases such high values were found in none of the 31 surveyed countries, which defines Serbia as a strongly particularist society where judgements focus on obligations of relationship and special circumstances rather than exclusively on rules. By contrast, the British were found to be strongly universalist.

The teaching of culture as a component of language teaching has traditionally been caught between the striving for universality and the desire to maintain cultural particularity resulting in the following dilemma: should it stress the commonalities or emphasise the differences between the native and the target culture? (Kramsch, 1996:6) Noting that `the differences between people divide them and the commonalities bring them together`, Robinson (1985: 53) opts for the former, while Seelye (1993:75) believes that culturally contrastive patterns should be exploited for their motivating interest by using them as points of entry into the target culture. It can be argued that in either case, comparison and contrast will be used by learners implicitly as part of their general strategies of accommodation and assimilation anyway, which leads to the conclusion that there should be a central role for comparative methods in the explicit language-and-culture instruction as well.

The benefits of comparing cultural values in ELT

Cultural value discrepancies can be viewed as one of the variables which could affect language learning, when they are interpreted primarily in terms of the affective. Seliger, for example, writes:

> `Since language is used in social exchanges, the feelings, attitudes, and motivations of learners in relation to the target language itself, to the speakers of the language, and to the culture, will affect how learners respond to the input to which they are exposed. In other words, these affective variables will determine the rate and degree of second language learning`.

(Byram, et al., 1994:5)

Culture learning is instrumental to the processes of communication. Linguistic competence has been defined more broadly to include culturally-determined behavioural conventions but does not include analysis of the value systems or ideological expectations of different cultures which constitutes a part of the humanistic orientation of culture learning within FL instruction. Foreign language teaching at any level should be a humanistic pursuit intended to sensitise students to other cultures, to the relativity of values, to appreciation of similarities among peoples and respect for the differences among them. That is why it is important that students should learn the cultural background for the behaviour itself, that is, the function of the behaviour and rules underlying it. Contending that any behavioural pattern can be seen as a piece or fragment from one's repertory of options designed for the gratification of any universal need, Seelye (1993:122) suggests activities which will get students thinking about different forms of human behaviour and help them to gain insight into `the fallacy of projected cognitive similarity`. It is if and when learners recognise that the foreign language embodies a different set of beliefs, values and shared meanings, that they begin the shift of perspective which leads to reciprocity and reflection on both others and self. This is of great importance as it is usually due to perceptual mismatches between people of different cultures, that is, mismatches in schemas, cues, values and interpretations that cultural misunderstandings arise. Baumgratz-Gangl (in Byram, et al., 1994:23) argues that, when learners have integrated new meanings into their consciousness through comparative methods, there follows a neutralisation of negative emotions through recognition of cognitive dissonance. This corresponds to the reduction of aggression in interpersonal relationships as learners recognise the justification of another viewpoint and consciously draw back from their own as an absolute.

Conceptual research has argued most convincingly that language teaching has a significant role in developing young people's critical awareness not only of other cultures, but of their own society as well, and in moving them into more advanced thinking as citizens with political understanding. It is argued that language and culture teaching must find means of encouraging the shift to formal-operational thinking and to higher levels of moral development through the process of decentring, so that the individual acquires a capacity for understanding the perspectives of others and reflecting on his/ her own perspectives.

Finally, cross-cultural understanding does not mean just decoding someone's verbal system or being aware of why someone is acting or feeling the way they do, but also empathising or feeling comfortable with another person (Robinson, 1985:66). It is, however, usually when the focus

is exclusively on the affective that teachers will experience unease. Some authors suggest the enacting of cultural mini-dramas as a format that carries the capability of evoking an emotional response in addition to providing cultural information. The student is led to experience the ambiguity of much cross-cultural communication in the dramatised misunderstanding, discomfort, confusion or embarrassment portrayed in the skit (Seelye, 1993:71).

Conclusion

The aim of incorporating cultural awareness and understanding in EFL should be not only to acquaint students with the different behavioural patterns of the target social reality (e.g. parent-child relationship; teacher-student; boss-subordinate; citizen-authority), but also to provide insight into the above listed and other cultural values and attitudes (e.g. love of independence, respect of rules, achievement-orientation) which shape the observable target social behaviour in the way that differs from the one students are accustomed to. This will not only explain why such behaviours are reasonable from the perspective of a target society, but can also lead to the restructuring of the students' attitudes and their world view, their understanding of themselves and their own culture and the realisation of why other people perceive their culture in the way they do.

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