ROMANIAN – AMERICAN UNIVERSITY

CROSSING BOUNDARIES IN CULTURE AND COMMUNICATION

VOLUME 11, NUMBER 2
2020

Crossing Boundaries in Culture and Communication

Journal of the Department of Foreign Languages, Romanian-American University

Contents

Editorial

*"**Crossing Boundaries in Culture and Communication**", the journal of the Department of Foreign Languages of the Romanian-American University in Bucharest, is a professional publication meant to bring together the preoccupations and contributions of those interested in human communication and cultural phenomena in the global context: foreign language educators, academic researchers, journalists and other specialists, from schools, universities or alternative areas of humanistic approach around this country and abroad.*

The 9th international conference with the same name facilitated the issuing of this journal. The articles published here represent a selection of the Conference presentations; they reflect a variety of perspectives and innovative ideas on topics such as (applied) linguistics, translation studies, FLT, literary and cultural studies and their related fields, providing opportunities for professional development and research.

The editorial board considers that the personal contributions included in this issue as well as in the next ones, come in support of multilingualism and multiculturalism due to their variety of topics and linguistic diversity. This would be, in fact, the challenge we are faced with: to put forth a journal which, in spite of its heterogeneous blend, should serve the goal of gathering under its covers the results of the pursuits and concerns of those interested in the ongoing development of culture and in the interpersonal communication which have been subject to various mutations as an effect of an ever-changing globalized world.

This unity in diversity should be achieved by connections established within and among a variety of fields which often blend into each other, proving the interdisciplinarity of modern research: education, teaching, literature, media etc. which also allow complementary approaches in linguistics, rhetoric, sociology etc.

The present issue includes three sections: cultural studies, linguistics and translation & foreign language teaching. All the contributions published here share their authors' ideas in what we hope to become a large cross-boundaries "forum" of communication, debate and mutual cultural interests.

As we don't want to reveal too much right from the beginning, and in the hope that we have stirred your curiosity, we are inviting you to discover the universe the authors have shaped and described, the view upon life that they are imagining, which might be considered, in fact, the overall desideratum of our Journal.

Thanking all contributors, the editorial board welcomes your presence in this volume and invites the interested ones to unravel the various topics which put forward the concerns and the findings of a challenging professional community.

♦ LITERATURE & CULTURAL STUDIES ♦

Providing Linguistic Hospitality through Cultural Awareness: Some Case Studies

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Abstract

Culture is a particular construction, with its own values and idiosyncrasies. Culture-bound terms carry these idiosyncrasies, which make such terms difficult to translate. Transferring the original meaning into the target language often proves a challenge, especially when the translator is little aware of the peculiarities of the source culture. Hence, developing cultural awareness is essential for developing linguistic awareness. Both types of awareness contribute to extending linguistic hospitality to a source-language term, making it as transparent as posible in the target language.

Keywords:

Linguistic hospitality, cultural awareness, culture-bound terms, British culture, translation.

1. Introduction

This paper aims to underline the link between the translators' cultural awareness and their ability to provide linguistic hospitality for culture-bound terms by focusing on some examples typical of the British way of life.

The terms selected for this analysis can be grouped into several categories: British Parliament terms (The Shadow Cabinet, frontbenchers, backbenchers, crossbenchers), urban life (inner cities), London life (The City of London, The Lord Mayor, the mayor of London, the soapbox) and royalty (Swan upping, queen regnant, heir apparent, heir presumptive, princess royal).

The terms included in this selection are some of the culture-bound terms that freshmen of the Specialized Translation and Interpretation program of study of the Technical University of Civil Engineering Bucharest have found more difficult to deal with in their translation practice. This paper analyses the students' responses and aims to offer solutions able to make the original meaning as clear as possible in the target language, Romanian.

The students' translation is a good place to start in the identification of the root of the problem. The translation which they have provided to various terms underlines how important it is for the translator to be able to render the original meaning in the target language so that the cultural load of the term is preserved, to the benefit of both the source culture and the target culture. Hence, the translator

ought to be able to provide the source-culture terms with the much necessary linguistic hospitality, which "accommodates" the original text in the target-language text (Ricoeur 2006: 23-24). This particular hospitality can only be provided on condition the translator is willing to develop his/her cultural awareness.

There are no perfect recipes for fostering cultural awareness. Any kind of cultural activity contributes to the translator's cultural development, ranging from classical activities such as reading, visits to the museums, actively watching films to activities which are, apparently, less stimulating, culturally speaking, but which can offer a wide range of general and valuable information, such as carefully reading a bus or train ticket, a fiscal receipt, an invoice or a prescription.

2. British Parliament terms

The British Parliament is world famous for its century-old ceremonial and for the names of various political positions in parliament, which are steeped in tradition. Some of these names, such as "The Shadow Cabinet", "frontbencher", "backbencher", "crossbencher", reflect the development of the British Parliament through centuries and the ways in which it works.

The British Government is managed by a group of ministers known as "The Cabinet", which has "about 20 members who are chosen by the Prime Minister" (Cabinet, 1992) and who are the most influential members of the British executive. They are "ministers of the Crown" (Anghelescu Irimia 1999: 45) and "meet as a group to make decisions or to advise the head of the government" (Cabinet, 1992). The members of the Cabinet are also members of the House of Commons, which, as in any democracy, includes the MPs of the party in power and the MPs of the opposition party/parties. According to the British Parliament tradition, the Cabinet is closely scrutinized by the so-called "Shadow Cabinet", which is the opposition correspondent of the Cabinet. In spite of its metaphorized name, the "Shadow Cabinet" is a political reality. Its members are "politicians in the opposition party in the British Parliament who each study and speak about the work of a particular minister in the government" (Shadow Cabinet, 1992).

How can the translator accommodate the term "Shadow Cabinet" in Romanian language? It is not homologous with any Romanian political construction. The translation studies students have translated the term by using a calque: "Cabinetul din Umbră". In French, the term is translated as "Le Cabinet Fantôme" while in Spanish it is translated as "El gabinete en la sombra" (Hola Chamy, 2015). All the three translations indicate the lack of linguistic correspondence between the British term, on the one hand, and the Romanian,

French and Spanish terms on the other hand. The term can also be introduced in the target culture by keeping it as it is: "Shadow Cabinet", but the borrowing may be too opaque for those unfamiliar with British culture and civilization. We can try and translate it into Romanian by means of equivalence as "Guvernul din opoziție", but this construction may cause confusion since a government can only be in power. Furthermore, the noun "guvern" (or "government", in English) is a much larger concept than "The Cabinet" which, according to its definition, is made of the most important ministers of the government. In Romanian, the accepted translation of the term is "Cabinetul fantomă", following the French example.

Other parliamentary traditions are reflected in the names of various groups of MPs. Some of them are called "frontbenchers" while others are called "backbenchers" or "crossbenchers". These names are derived from the position of the seats occupied by MPs in the House of Commons. For students, the three names have been quite opaque and caused confusion. So, the students have decided to keep the terms as they are in the source language. But a bit of investigation is necessary in order to clarify what they mean. The name "frontbencher" derives from the noun "frontbench", which is the front row of seats on each side of the Speaker's Chair and the Table of the House of Commons. On the right side of the Speaker's Chair and the Table of the House lie the frontbenches of the Prime Minister and government ministers. On the left side of the Speaker's Chair and the Table of the House lie the frontbenches of the leading opposition members. So, the term "frontbencher" designates both a leading member of the party in power and a leading member of the opposition, sitting on the front row seats on either side of the Speaker's Chair and the Table of the House of Commons. Hence, the name "frontbencher" can be translated into Romanian as "parlamentar de frunte al partidului la putere sau al opoziției, care, în timpul dezbaterilor din Camera Comunelor ocupă unul din locuri din primul rând". By contrast, a "backbencher" is "a member of the British parliament who does not hold an official position in the government or opposition, and who sits on one of the back seats" (backbencher, 1992). The term "backbencher" can be rendered into Romanian through a paraphrase, as above: "membru al parlamentului britanic, care ocupă un loc în rândurile din spate ale Camerei Comunelor". Furthermore, the name "crossbencher" comes from the noun "crossbenches", which means "seats in both houses of the British Parliament for members who do not belong to the official government or opposition parties" (crossbenches, 1992). Following the symbolism of the layout of the House of Commons, the term "crossbencher" can be paraphrased as "membru independent al Camerei Comunelor".

3. Urban life

A feature of the British urban life is the existence of the so-called "inner cities". An "inner city" is defined as "the central part of a city, esp. an area with a high (usu. poor) population, old buildings in bad condition, etc." (inner city, 1992). Inner cities represent the consequence of the economic slump of the 1970s that affected the large cities on the island (Anghelescu Irimia 1999: 17). The term "inner city" is literally translated as "orașul interior" (Anghelescu Irimia 1999: 17). But is this solution helpful for the Romanian target reader? Isn't it opaque? A borrowing may work for a target reader already aware of British realities, but it may remain as opaque as the literal translation mentioned above. To make the term more transparent, a paraphrase may be more apposite: "zona limitrofă centrului unui oraș britanic, afectată de probleme economice și sociale".

4. London life

London is well known for its City and for the pageantry associated with it, such as The Lord Mayor's Show. For some, London is the same as the City of London, judging from the translation of the term "The City of London" as "Orașul Londra". But the City of London is, according to the dictionary, "an area in central London which is the British centre for money matters. It measures one square mile (2.5 square kilometres). The Bank of England and the Stock Exchange are here, as well as many financial companies [...]" (City of London, 1992). Hence, the City of London is just that district in central London famous for its financial institutions and businesses. In contrast, London means Greater London, which is "a local government area including the whole of London and parts of other areas surrounding London" (Greater London, 1992). Consequently, the term "City of London" can be translated by means of a paraphrase: "district central al Londrei unde se află sediul marilor instituții financiare și multor firme". Another possible translation is "City-ul londonez", which is a triplet of borrowing, naturalization and transposition. This triplet accommodates the source-language term into the target-language term without loosing any part of the original meaning.

Another confusion created by cultural unawareness is that between the Lord Mayor of London and the Mayor of London. Most students do not know the difference between the two, thinking that the Lord Mayor is the same as the Mayor of London. The "Lord Mayor" is "the official title of the person elected each year by a council to be head of a city, the most important example being the Lord Mayor of London" (Lord Mayor, 1992). Thus, the Lord Mayor of London "is the head of the City of London Corporation, the governing body of the Square Mile"

(City of London, 2020). Contrastingly, the Mayor of London is the mayor of Greater London, who "leads the Greater London Authority (GLA) and is responsible for the strategic governance of Greater London" (The Mayor of London, 2020). Furthermore, the Mayor of London, assisted by the London Assembly, "is accountable for pan-London issues which include transport, economic development, policing (outside the City of London), civil defence and fire services, planning and the environment" (The Mayor of London, 2020).

Hence, the term "The Lord Mayor of London" is translated as "Lordul Primar al Londrei", which refers to the administrative head of the City of London. We can even paraphrase it as "Lordul Primar al City-ului londonez". While "The Mayor of London" is translated as "Primarul Londrei", which refers to the head of Greater London, who is "elected every four years" (Mayor of London, n.d.).

As far as London life is concerned, an emblematic image of the British capital is Hyde Park and The Speakers' Corner. The Speakers' Corner is "a part of Hyde Park in London where people go when they want to tell other people about their political opinions. Anyone can go there and make a speech about any subject they like and other people will listen to them and sometimes argue with them" (Speakers' Corner, 1992). A term associated with the Speakers' Corner is "soapbox", which literally means "cutie pentru săpun" (Anghelescu Irimia 1999: 111). Let us have a look at the following example: "Speakers' Corner in London is well known as the home of free speech, where anyone can get on their soapbox and make their voice heard" (BBC, 2015). What is the connection between the Speakers' Corner in Hyde Park and the soapbox? Initially, the speakers used to get on a soapbox in order to catch the viewers' attention. Now, in the context of the speakers' corner (be it in Hyde Park or elsewhere), it is defined as "a box that someone stands on to make a speech in public […]" (soapbox, 2002). So, the soapbox, in the context, is a kind of platform used by speakers. Hence, the term "soapbox" can be translated as "estradă la Colțul Vorbitorilor". Furthermore, the term "soapbox" has become part of various idioms. One of these idioms is "to get/be on your soapbox", which means "to tell other people your opinions in an annoying way" (soapbox, 2002) and is translated as "a se ambala într-o demonstrație" or "a ține morțiș să convingă lumea că are dreptate" (Anghelescu Irimia 1999: 111). The other idiom is "to get off one's soapbox" which is translated as "a o lăsa moale" or "a renunța la un punct devedere susținut pînă atunci cu fervoare" (Anghelescu Irimia 1999: 111).

5. Royalty

British royalty is associated with numerous ceremonies, including a very peculiar ceremony that takes place on the River Thames annually, called The Swan Upping. This ceremony involves "catching cygnets and marking their beaks to show who owns them [...]" (swan upping, 1992). The Swan Upping is, in fact, "the annual census of the swan population on a particular stretch of the River Thames" (The Royal Family, n.d.), a ceremonial event which also "plays an important role in the conservation of the mute swan" (Swan Upping, n.d.). Furthermore, the queen "retains the right to claim ownership of any unmarked mute swan swimming in open waters, but this right is mainly exercised on certain stretches of the River Thames" (The Royal Family, n.d.). One translation provided by students was "Prinderea lebedelor de pe Tamisa". But this translation does not manage to reflect the purpose of the ceremony. As this old ceremony involves catching and marking cygnets and swans, and then carrying out their census, we can translate the term "Swan Upping" as "recensământul lebedelor". The functional equivalant preserve the main idea of the activity and tries to accomodate the term in the target language and culture.

Royalty manifests itself not only through centuries-old ceremonies and time-honoured traditions, but also through some lingusitic rules and conventions characteristic of the development of British royalty. In English, adjectives usually have a pre-nominal position, which means that the adjective precedes the noun. However, some English expressions associated with royalty are characterised by postnominal adjectives: "heir presumptive", "heir apparent", "queen consort", "queen regnant", "prince consort", "prince regent", "princess royal". In all the expressions above, the adjective is placed after the noun, so it is a postpositive adjectives, probably a reminiscence of the Norman influence on the English language and royal history. It is important to become aware of these exceptions from the general grammar rule in order to use terms correctly. In such cases, manifesting cultural awareness helps the translator use these set phrases correctly and develop linguistic awareness, which plays a paramount role in delivering good translations and retroversions.

6. Conclusions

Culture-bound terms, though they often prove a challenge to the translator, can enrich a target culture if the target language is hospitable enough to accommodate these terms comfortably. Developing cultural awareness is the task of the translator, who can use a variety of means at his/her disposal to attain this

aim. Cultural awareness, in its turn, gives birth to linguistic awareness, which helps the translator turn the target language into a hospitable host, facilitating access to and understanding of new cultures.

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The Ballad of Songbirds and Snakes by Suzanne Collins, or the Redemption (?) of Coriolanus Snow

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Abstract

The starting point for this analysis is that Coriolanus Snow is a character that has not been capitalized on fully in the trilogy of The Hunger Games, *leaving us with a sense of incompleteness, as far as the narrative, emotional and psychological potentialities connected with him, as well as, perhaps, a feeling that this unexploited potential has done him injustice. The introduction to the study, called Relay, puts this notion forth, looking back (or, rather, forward, in the chronology of the story) to the context of the trilogy's ending, to see what avenues of meaning it has opened to cause this sense in both the receiver of the work and in its author, since Collins decided upon a prequel. Then, once we have established that Coriolanus Snow is the highlight of the research and explained the potential rationale behind that, the next section looks into the biography of the character, relying on the logic that his background and origin of his family, as well as significant events in his early life, which turn out to be highly traumatic, may delineate some traits of character that he sets out with in the journey of his life and becoming. The third part focuses on elements that may be considered as links with the trilogy, i.e. aspects that are highly symbolical and rich in signification and which will go through a type of flourishment later on, holding the skeleton for the interpretation of the whole story. This part reveals the other directing line in our research, or other interest, but the scrutiny into these aspects is always related with the character Snow, shedding light on his future way of being as well. The conclusions reiterate the ideas stated previously with respect to Snow's personality and aspects that connect the prequel with the trilogy, also highlighting the focal protagonist's evolution. We conclude that Coriolanus Snow's becoming is influenced by his traumatic past, but mainly and mostly, as far as its negative turns, by the politics and morals of The Capitol.*

Keywords:

Hunger games, prequel, Coriolanus Snow, narrative links, symbols.

1. Relay

The end of *The Hunger Games* film series comes with poetic justice but sheds new light on the character of President Snow, who seems to gain a new dimension that does not get the chance to be either explored or capitalized upon, narratively, psychologically and emotionally speaking, for both the reader/viewer and the writer, leaving behind a void – from all perspectives that have just been mentioned – and leaving all of us who have invested in the story (on the sides of

reception and creation) somewhat dissatisfied and in need of closure with respect to this particular character.

This persistent afterthought and feeling that I have personally had turns out to have been a correct assumption, as, some years after the book and film series, the author of the trilogy comes back to the narrative and throws at us *The Ballad of Songbirds and Snakes*, having as its central figure Coriolanus Snow. Since a continuation of the trilogy with this character as the centerfold would have been impossible, as in the final scenes of it the President dies in the arena, placing the story prior to the one we know is the only logical solution. Collins' prequel is dedicated to him, before or rather than to Lucy Gray Baird, the tribute-hero. The new novel takes us back to the tenth edition of the hunger games, which is a turning point in the way they are conceptualized, and for which the foundations of what the games will later on become is laid. However, the new novel shows not only an origin and making of the modern games, but also a making of Coriolanus – who in the new writing is an adolescent. From this respect, it is a bildungsroman. The mechanisms and logic behind the up-to-date version of the games are not the only ones that get explicated, but the circumstances in which the personality of the future man and president is being forged are expounded as well. Hence, we could say that the search for the origin of the new, enhanced gaming occasions the search for the chiseling of an individual. Or was it the other way around, and the need to redeem President Snow, or at least to bring him closer to us was the root cause for the writing? In any event, in the prequel, in the aftermath of the rebellion, people need to revisit their beliefs and find ways to cope with the new situation, as well as think of new survival strategies and answer some questions regarding their existence and what they want from their lives in the future, how to build them from then on: the period under the lens is "fertile ground for characters to grapple with these questions and thereby define their views of humanity" (*The Ballad of Songbirds and Snakes*, Fandom The Hunger Games Wiki, https://thehungergames.fandom.com/wiki/The_Ballad_of_Songbirds_and_Snakes).

The Ballad of Songbirds and Snakes could be considered, taking these hints, a sort of apology of or redemption for the President who shows us a side of him that we feel has not been given room to develop, mature, expand and ultimately grow on us, but the seeds of which have definitely been planted in the famous greenhouse scene of the conversation he had with Katniss Everdeen, the eternal Mockingjay and heroine of the trilogy and his feared opponent. We had had indications as to the President's mixed feelings towards the teenage girl from other moments in the trilogy films (and books), previous to the one in question. Coriolanus both hated and liked her. We knew that much. But the why of it was never explained to us clearly, we felt that it was somehow implicit for unclear

reasons, but there was never something to put our finger on. This and much more is shed light upon in *The Ballad of Songbirds and Snakes*. Also, the greenhouse discussion revealed, beyond doubt, other features of the President that may have planted in us the notion of, if not his congeniality (although this one perhaps is too positive a word, given the fact that he remains a murderer), at least his being worthy of compassion, as well as doubt and wonder regarding his being all bad. For those of us who are less willing to be forgiving, curiosity is the least manner in which we are piqued. These reactions became stronger once we understood that Katniss herself was willing to, if not forgive him, at least feel something altered inside her, transformative of her hatred enough as to think of giving him a humane death and of acting upon this impulse, by preparing a poison pill to extend to him in the arena instead if executing him as initially agreed upon. Moreover, she changed her mind about killing him, directing her arrow to Alma Coin, which redirected the negative energy that we had invested in Snow towards another character; suddenly, he was no longer the epitome of evil, some other persona replaced him in that role. The villain shifted, which was another significant adjustment that happened in us, receivers of the story and its implications. The other feelings that we experienced as altered as a result of the greenhouse scene and ending were a sense that he was frail and human too, defenseless and vulnerable and thus somewhat less cold, which potentially determined us to be willing to get closer and consider him a potential receiver of pity, empathy or even sympathy, concern and interest. He became more interesting as a character while showing more facets and angles which, we feel, have remained unexplored. These emotions and perceptions amplified as we realized that he may not after all have been responsible for the bombs detonated over the crowd filled with children awaiting to be granted access at the gates of The Capitol. His exoneration of this final murderous act – which was all the more awful as it contained treachery under the mask of sanctuary, and as a result of which impressive numbers of children were killed at once (along with Katniss' sister, Primrose) – and the simultaneous and implicit, automatic accusation and guilt of Katniss' allies, the revolutionaries, threw us into confusion as to who the real villains were. Blame was no longer clearly placeable, but shared, and, worse, it even became confusing who carried most of it. All these aspects, together with the President's confessions, the foggying, suddenly interpretable evil image he had carried, and his demise have left us, the receivers of the story, ambivalent in our perception of him, curious, sorry for him, wanting to understand more, with a feeling that more could have been said. All these get a new chance at development in *The Ballad of Songbirds and Snakes*.

We shall try to look here at some elements that connect aspects present in the movie trilogy, related to Coriolanus Snow, with something that is present in the early years of his life introduced in *The Ballad of Songbirds and Snakes*. These may reveal more about what might have happened inside him, mentally and emotionally, given that they were tied to past experiences, and thus add to the puzzle of his personality, making sense of some reactions and attitudes of his. This analysis has been called the redemption of Coriolanus Snow, but the word need not be understood as a statement supporting either the idea that he was definitely better or that he was worse than we are left to figure out at the end of the trilogy. It is to be seen only as a completion of his character and, yes, perhaps a call for compassion that comes with comprehending more about him out of his life circumstances.

2. Facts concerning Coriolanus Snow's biography

We shall look into this section at the biographical elements of the character Coriolanus Snow, reading into them some of the early features announcing the subsequent developments of the future president of Panem.

The becoming is captured in the titles given to the three parts of the story. The Mentor, the first, is about his mentorship in the tenth edition of the hunger games, when he gets to train and supervise Lucy Gray Baird, a teenage girl from District 12. Then, Part II, The Prize, refers to the Plinth prize that is a scholarship that Snow wins and which will pay for his studies at the Academy of Panem, sponsored by his colleague Sejanus' upstart father, who makes his money from weaponry developed for The Capitol. Part III, The Peacekeeper, is about his life as a trainee for this kind of office, and describes his life after having left the Academy. We notice that the three parts denote *two offices inside the system, serving The Capitol*, separated by a temptation of money. These positions are presented as held chronologically, the first at an earlier age and the latter later on in life, in more mature years. Paradoxically, though, we notice an involution instead of an evolution, given the quality and nature of these offices. A mentor in the games is an architect of a system, learning to communicate, design strategies, build a world and have other human beings' lives in his or her hand. A peacekeeper merely follows orders – there may be heightened discipline, but no creativity, and perhaps more direct, outward violence. Instead of growing as an individual, Snow apparently chooses to blindly follow the representatives of the system, renouncing any authorship as to his own life, depriving himself of choices. It is true that the position in which he ends up is not of his own making, but the outcome of a devious mind plotting against him, but the turn his existence takes further

contributes to a kind of abasement or roughness of spirit. Any emotionality or sentiment that he might have had is worked against and extinguished by the work that he has to do in this later stage of his life. It is as if the circumstances have favored his becoming and transformation into a more robotic, emotionally-poor human being. They enhance his stern discipline and they strengthen in him the belief that the cruelty and sometimes extreme disciplinary measures of The Capitol are the way to a better existence. They thus take a toll on his humaneness. They make him prone to his own future insensitivity and cruelty. Despite going back to the Academy, this time of training for a Peacekeeper leaves its mark on him.

Grandma'am, Coryo's grandmother, no longer has her wits about her, at least apparently, mainly because she is in denial of their current financial situation, after having fallen from the past magnificence of their family. She speaks of dreams of future grandeur, as she is firmly convinced that her grandson will become president. She grows *roses on the roof*, which are sometimes used to embellish Coriolanus' outfits. To her, the roses seem to be a connection with the times in which the nobility and power of their family had not yet set, representing both a sign and proof of that, as well as the only surviving vestige of a reality that has almost disappeared and altered beyond recognition. The old lady's abnegation in caring for the roses and tending for the garden is mentioned, as well as her reluctance to part with them, while considering them as priceless as diamonds (Collins, 2020: 49). A rose manages to be a sign of elegance and change a rather modest or revisited shirt into a proper one for special occasions, thus becoming a signature for young man Snow without him initially intending to or envisaging the flower(s) in this way himself in his adolescent years. This is one habit that he will preserve as the leader of Panem, when he always wears a white rose at his buttonhole. Moreover, in the rose garden that he will grow when in office, he will be often depicted as engaged in meaningful conversations which blend philosophical teachings debating human nature with war and manipulation tactics, showing his way of seeing the world and the ideas behind his rule. The fact that the rose represents his own person is illustrated as early as the prequel in the way he is recognized by people at the zoo as part of the family that grows roses on the roof (ibidem: 60). Also, we can see the same identification in the way in which he offers a rose, which he has convinced his gramdma'am to give him with difficulty, to Lucy the first time he meets her; it is a symbol of his purest intentions, of his core personality, as he likes her and wants to establish a trust and a connection between them, and of new beginnings, of (yet) unwritten stories. Upon the time when they have to enter the show of presentations, he wears at his lapel a rose in the same pink shade as the one he places behind Lucy's ear, to show – and this is his comment to himself – whose girl Lucy is (ibidem: 193). This complex symbolism,

of identity representation, as well as ownership and transformative power over others can be paired with the one in the trilogy, where it gets even more complex and richer.

Coriolanus and his family are presenting as struggling to make ends meet despite living in a sumptuous Capitol penthouse, while wanting to keep up appearances of wealth at all costs. A type of dissonance ensues, which determines the adolescent to learn the art of deceit and pretense from an early age, at the same time fueling his frustration and discontentment. His ego gets inflated while trying to appear as carefree and seeing his friend Sejanus, a former district boy, thrive together with his family due to the benefits that his father's arms business brings to The Capitol, which come along with easy money and save the clan the discomforts that Coryo's family endures because of a lack of such an opportunity. Besides contributing to his ability to lie and boiling anger, this situation creates, in his being, an ambivalent attitude towards both the system and the rebels. It was during a rebellion – and in his mind because of the rebels – that his mother got killed while pregnant with a baby girl, causing the young boy a very traumatizing loss. Not much later, his father also died at the hand of a rebel. Hence, he *hates the rebels* and is beginning to love order and discipline which, it seems to him, can help avoid loss of lives and tragedy. Nevertheless, The Capitol does not take care of its citizens exactly the way it should, as *he does not feel entirely protected or safe enough inside this system either*. He will see precisely what the system can do, how cruel his so-called protectors may be, when he witnesses what happens to Clemensia, who is almost killed by their teachers for having told a lie, or when he is given black balls and downgraded on account of dean Highbottom's whims and ill feelings. All this masked negativity that he feels for both sides makes it impossible for him to experience loyalty or do things out of conviction, because he does not really rally with anything or believe in anything strongly. His unattachment will make him prone to betrayal and schizoid, as there is nothing that he really holds dear all the way. He can obsess over things and people, but he does not actually genuinely care about them. His biography and the situation with his mother, whom he misses and in relation with whom he feels loss explains to some extent how his personality will develop along the lines that we have just mentioned.

Snow perceives Sejanus Plinth's father as a kind of traitor and outsider, since he comes from the districts, but also as a practical-minded man, whose cleverness Coriolanus admires and respects. In collaborating with the officials, Plinth senior has betrayed his own kind and at the same time secured, in this way, a plentiful existence for him and his family. Sejanus, on the other hand, has not forgotten his origins and will later even support the rebels secretly and get hanged

for it when Snow tells on him to the authorities. Snow hates him, although he pretends to be friends only in the hope of getting some advantages (such as food and money for the scholarship from the Plinths), because he sees him as siding with the unruly and uncontrollable masses which have brought the demise of Snow's family – since both his parents were killed in the districts' rebellion. On the other hand, there is something that moves in Coriolanus due to Sejanus' principled attitude. Still, Snow can understand neither Sejanus' noble feelings nor his fits of revolt which he shows to the representatives of the system (such as their teachers), considering him to be a fool for it, but preserving the appearance of a friendship for selfish reasons. *Snow's inability to genuinely empathize with Sejanus* combines with a heightened capacity to play the close friend who saves him upon occasion, only to finally betray him in such a terrible and absolute manner so as to bring him to his death. Being capable of that, despite prolonged conversations with him, and despite Sejanus' mother having brought them her cooked food countless times, and notwithstanding being in a critical life-and-death situation in the arena and sharing quarters at their peacekeepers' training etc. proves Snow to be a cold, harsh young man, to avoid more negative characterizations. Sejanus is the closest thing to a brother that Snow has, the young man his age with whom he has shared most of the moments of his existence over more years, and yet Snow does not manage to feel much about him. This may show some concern as to the future adult that Snow will become and how he will perceive his fellow people, if he can be like this with someone he has kept so close.

3. More bricks to the bridge over time

The very organization of the distribution of various tributes to a mentor, namely ending up drawing the short straw – i.e., the weakest link, the tribute with the least chances of success or coming from the least popular district – puts young Coriolanus in front of a frustrating situation in which the *odds seem against him* from the start. He is supposed to manage the tribute coming from District 12, which is the last one in the count of all districts, usually giving the least physically apt individuals, the ones who die in the first minutes of the games, and, as if the humiliation he feels should be complete, he ends up with the girl – not even the boy – of the region. He is faced with his own hunger games, which he is forced to play with his colleagues, for the supreme mentor who will, using his or her abilities, lead his or her tribute to success. We could speculate that this kind of frustration is the root for the future proneness towards putting others in similar situations – of unfair competition and sustaining contest with uneven odds coming from disadvantages that they have to begin with and which are not the result of

their own mistakes. It may even be the subconscious situation that will yield the phrase and greeting related to the odds being in one's favor in the trilogy.

Also, he happens to become the mentor of the female tribute from *District 12* – exactly what Katniss will later represent – Lucy Gray Baird, a girl to whom he slowly becomes somewhat attached, despite his initial reaction of rejection, upset and discouragement related to his winning chances (as usually the winners are from the well-fed first districts, who have a better relationship with The Capitol). Lucy, his protégée in the games, or mentee, will save his life from the fire that breaks out in an incident occurring in the arena of the games set aflame. He likes her as a girl, becoming almost a bit infatuated, admires her courage and defiant attitude, but at the same time envies her, something that he experiences and confesses to after she has sang for the crowd in the televised presentation of the tributes, when he feels she is the one who has stolen the spotlight away from him (ibidem: 195). He also dislikes her unruliness and district background, as the district people have, directly and indirectly, caused his parents' deaths. He hates what is uncontrollable, and she is something that he cannot control, in various ways: she causes him emotional states that baffle him and become undefinable, he feels dominated by her in more than one manner, which is also somewhat both pleasurable and untenable, she has a style of not passing unnoticed and captivating people that he lacks for the moment, she saves his life, which puts him in her debt (something else that is new and which he is unaccustomed to), she treats matters as if she were his equal, as she talks of *them* thinking about a strategy instead of *him* doing so (ibidem: 180). Also, her success will automatically be his success, which means that they have a common interest and mutual help makes sense in the situation, but at the same time it is a conditioning that introduces in the picture a co-dependence that he is not ready to be involved in, given his many years of being on his own and pretending on a daily basis. Lucy has proven to be quite capable to make ends meet for both her and the rest of her family through her singing and entertaining, an aspect that Coriolanus feels perhaps eclipsed in as well, since he struggles to do the same in his life as well, despite living in The Capitol, and as a man, which may mean to him that expectations for success are higher. We could agree here with Natalie Berglind's initial characterization of him as "a Nice Guy figure who is frequently propelled into jealousy and the need to control Lucy Gray" (Berglind, 2020: 11). All this psychological baggage will get transferred to Katniss Everdeen in the future. What he feels for Lucy and the context he shares with her can help us understand better where he is coming from in the way he positions himself with respect to Katniss at a much more mature age, but still carrying with him his unresolved issues and past traumatic experiences.

Lucy's singing talent and the association of the members of the band she leads, formed by members of her family, with birds (and thus called symbolically The Covey), reverberates later in the way Katniss *embodies a bird* and becomes the mockingjay. Lucy's singing distinguishes her from everyone else and allows her to gain a special status and interaction with her own people and the other side, i.e. peacemakers, alike. This is similar to how Katniss will use tunes and singing as a symbol for and glue of the resistance – starting from the four notes learnt from Rue, who then get repeated in various contexts as a signal triggering revolts all over the districts, to the song of the hanged man at the tree. The connections deepen as we go into the story, as far as both mockingjays and singing are concerned. We realize that Lucy sings the *song of the hanged man* in a key moment in the story, which charges it with a wide range of significations, and Coriolanus will, as part of his training for becoming a peacemaker officer, need to capture and be around *mockingjays*, which triggers all sorts of feelings with respect to these birds in him. But we shall analyze these two aspects in turns.

The song of the hanged man marks some special moments in the story and relates to more characters' dreams of liberty and getting away from the system and its interdictions. Coriolanus' reunion with Lucy, the moment when he sees her again from close-up and in private after so much time apart happens in the woods, when she rehearses on her musical instrument while he approaches. The subsequent discussions are about her intention to flee north, and, while listening to her, Snow realizes that he would like to accompany her and live with her for the rest of his life, and proposes to go with. Then, the following days, Lucy and her band sing this song and Coriolanus feels that it represents a secret pact and a connection, a hidden message of underground, subversive deeds that they share and keep secret from the rest of the world. It is the song whose content expresses their pact of freedom as well as togetherness. However, it is not only *their* dream that the song speaks of. Billy Taupe, Lucy's former suitor and band member, is the one who used to tempt Lucy to run away with him, and who still tries to persuade her to do it, which fuels Coryo's jealousy. There is an actual tree where Billy met with Lucy previously, and where they were imagining their escape, in a similar way in which she did with Snow. Apart from the connotations of treason and mutiny, the tree and the hanging by it connote another kind of treachery, between lovers – in Coriolanus' mind – a feeling that he cannot shake. Also, Sejanus ends up being hanged precisely at that famous spot for plotting against The Capitol around the very days when the young couple are thinking about leaving fleeing and everything behind. It is as if the tree carries an ambiguous type of energy that connotes love, suffering, revolt, betrayal and brotherhood in multiple ways. As Lucy sings the song in her show after the decision of Coryo accompanying her has been made,

Snow feels as if there is a multiplicity of messages going around in it, with various senders and receivers who become blurred: it could be that Lucy is thinking about Billy having transmitted this message to her, or that she harbingers the liberty that she will enjoy with Coryo, or even that, in the past, seeing Arlo's death by hanging at the same tree (which apparently took more lives), Billy wished Lucy to be better dead than not his; the song is, after all, originally, Billy's; all these readings cross Snow's mind while listening to the band's interpretation of it and make the atmosphere eerie (Collins, 2020: 541-2). This confusion surrounding the song and the significations attached to the tree, which is a place of romance, revolution, death and new beginnings and endings creates a suspense and a sense that something is not quite right and tragedy may lie ahead.

The work with birds in which Coriolanus gets involved without wanting to do so, but forced by the circumstances, occurs as The Capitol wants the peacemaker recruits to catch about one hundred jabberjays and mockingjays in cages, to help study them further. On a 38-degree-Celsius heat in the middle of swarms of mosquitos, dressed in white robes, Coriolanus and some others start hanging cages in trees in the forested area around their garrison. This very exhausting, annoying work unfolding in unfriendly conditions creates a type of physical and psychological discomfort for the young man, and soon a rash, which outline the premises for a different kind of hatred that he will come to develop against the creatures. The bodily discomfort is seconded by a fear that the occasion is an opportunity to make him meet and confront with doctor Gaul again, whom he knows to be dangerous. Actually, his distaste is not as much for the jabberjays, which he sees as helpful war weapons designed for espionage, but for the mockingjays, which can imitate any song, but do so willingly and selectively, as if they had a mind of their own. To Coryo, the mockingjays are aberrations, they are not the orderly result of a carefully planned strategy and an illustration of a system working successfully, but of things running amok, of divergence, proof of error and failure, something untamed which he feels as threatening, dirty and wild, and therefore against his disciplined nature, a threat and repulsive; that is why the conclusion that they should be all killed, as they are unnatural, escapes his mouth before doctor Kay before he realizes that he has committed a blunder, as the woman could not understand such a revulsion and loves the birds, being a scientist (ibidem: 464-5). After the recruits have set traps for the birds, the mockingjays, which have lived in freedom, are more suspicious and refuse to enter the cages, unlike the easily-caught jabberjays. This sign of intelligence looks to Coryo like mockery from their part, which is again associated in his mind with something defiant, threatening and uncontrollable. We can better understand after this episode

the kind of feelings that, after many years, Katniss Everdeen calling herself a mockingjay will likely trigger in him.

The *association of band members' names with colors* prefigures the way in which the personality and core of a character is expressed with the help of shades, and the full-fledged, alchemical symbolism attached to the trilogy characters via various elements of dress and tokens purposefully having certain tints later on. Maude Ivory, the charismatic little girl who is the other lead singer in the group, explains to Coryo that their first names come from ballads and their second from a color, exemplifying with a few of the band's members'. Barb Azure's name is Barbara Allen's, a character in a Scottish ballad, followed by the shade of the blue sky; the little girl's comes from a character called Maude Clare, and ivory are the piano's keys; Lucy Gray is "special" because her whole name is taken from a ballad (ibidem: 487), Clerk Carmine and Billy Taupe being other members with "colorful" names, but Maude remarks that even Snow's name seems to be from a ballad, as snow is pure and white (ibidem: 488). One of the implications is that he may belong with them, but also that, since his first name does not seem to be present in any legendary song and has no ballad, and since white is the color containing the whole spectrum, his story has not been written yet, and is still undecided, which may, further, be a bad omen for the way in which his destiny will entail unexpected turns and different deeds than the ones that get prefigured at that point. The color gray may be considered to carry similar connotations in this respect, because it is a non-color as well, almost just as undecided as white.

As she gets picked from District 12 for the games, and later on during the show where the contestants are introduced and assigned mentors, Lucy is wearing a vibrant dress, each dress ruffle a color of the rainbow. It is one distinctive and at the same time decisive element which helps her stand out in the crowd and makes people remember her. The colors in her dress send to the idea of her being like a colorful bird, joyous and free, since she belongs to a band whose members consider themselves like birds, and to the color symbolism contained in the names. Lucy matches with gray, and is for this an exception, since she takes no particular hue. At the same time, being the lead singer and somehow the leader of the group, the centerpiece, she reunites and represents all band members. Similarly, gray is an undecided color but it resembles white in that it could be considered to either contain all the others or refuse to identify totally with any, precisely because she can be all of them or equates in importance their reunion. Chevalier and Gheerbrant's dictionary of symbols matches these interpretations by noticing that gray is at the center of the chromatic sphere, in between the pairs of complementary colors, in a position of neutrality and potentiality as it were, as well as one that implies all the other hues at the same time (Chevalier and Gheerbrant,

1994: 284-5). Lucy mirrors Snow himself and his neutrality and paradoxical complexity, from the point of view of their chromatic. Also, the *parallel between Lucy and a bird, due to her singing talent and outfit, as well as the use of a relevant dress for her personality to be a signature in the games as a form of marketing* reverberates through time in the same procedures that will be resorted to with Katniss and the way her unique individuality is built much later for the masses in the games and not only. *Lucy appears like an older version of Katniss.* In the novel, there is an even clearer indication of the way in which Lucy deems herself to be similar to a mockingjay, in the comment she makes before entering the staged celebration of the participants in the games, when she tells Coryo that the show is not over before the mockingjay sings, specifying that this bird is about to sing in The Capitol's show (Collins, 2020: 193). In President Coriolanus Snow, this similarity must have struck a chord, making him to have ambivalent feelings towards Katniss Everdeen. The way the two female adolescents have these elements in common, along with some other character traits, such as courage, defiance and determination will later make Snow develop love-hate feelings for the trilogy heroine, also explaining this attitude of his towards the Mockingjay.

A *condensed meaning in, and heightened signification of names* that we witness in Collins' trilogy starts in *The Ballad of Songbirds and Snakes* with Coriolanus Snow's name first. From Chapter 1 of Part 1, we find out that the Snows have a saying in relation with their family name, that snow always "lands on top" (ibidem: 17). This phrase is a mutual encouragement in the family, uttered to help them survive through the hard years of the war, as the narrator contends, but also much more than that. For one, it has a premonitory quality, announcing Coriolanus' future leadership. Moreover, it suggests indirectly a certain proneness to slyness and shrewdness in having narrow escapes, which he demonstrates throughout the novel, and even a tendency to make the others responsible by putting blame on them simultaneously. In other words, he manages to look nobler than he is on a number of occasions – when he presents his ideas regarding the games, when he helps Lucy (which he does with the mind of seizing glory, at least initially), when he appears to sacrifice in saving Sejanus in the arena while in fact he was made to enter it and did so unwillingly, when he finally brings Sejanus' demise and when he is ready to kill Lucy just hours after he has decided to follow her in her exile.

Snakes' *poison* is the way he begins fearing the system, when he realizes that his colleague is almost murdered by The Capitol intentionally by exposure to the venomous bite of an engineered snake as punishment for her lie of taking credit for the innovations proposed for the games which are in fact Coriolanus' ideas. To punish her, doctor Gaul makes her put her hand into the snake box to remove the

document with the proposals, knowing full well that she will be bitten as the snakes will not recognize her smell from the ones on the paper – which it should have been marked with, had it been the joint effort of she and her colleague Snow. Later in the novel, Snow will use the same ruse with the familiar smell by slipping in the box an object of Lucy's, helping her in the arena in this way as the engineered reptiles let loose in it and which have grown accustomed to her scent will not attack her due to this reason. We can also mention here, in relation with the obsession that he develops for poison, how he uses his mother's compact case to fill it with rat poison and teaches Lucy to use it against the other tributes in the arena. The effectiveness of poison may have stuck to Snow's mind, as a number of the future sophisticated weapons in the games will rely on deadly or harmful substances, and poison will remain his favorite way of executing his commanders.

4. Conclusions

We have analyzed here some of the elements that may be considered as symbolical links with the trilogy of *The Hunger Games* by Suzanne Collins, also supporting the idea that the writing of this novel is dedicated to the character of Coriolanus Snow out of a need for clarification or closure in terms of understanding him more thoroughly. We have explained in the beginning that this sense of incompleteness related to his personality, or even, we dare say, a kind of pity for his person, may have been the trigger for the prequel. The idea is that the term redemption is meant to refer here not necessarily to finding excuses for his actions as a cruel dictator, but to looking into his personal life and history so as to understand better who he is and, to some extent, perhaps, the rationale of his attitudes, way of being and decisions.

We have started from biographical elements regarding his family history and how his life unfolds, in the second part of the study. Then, in the third, we have moved on to see other elements in the novel at hand which may constitute linking aspects with various powerful symbols in the trilogy. Hence, the second purpose of our study gets reveled, namely to follow precisely these connections, to a two-fold purpose: to see how continuity is ensured, on the one hand, and, on the other, to see to what extent they can function as causes or explanations for what happens in the future in the trilogy. These components, we contend, have an enlightening value as to the reasons why some things happen the way they do and some characters react and feel in certain ways in the trilogy. In this light, *The Ballad of Songbirds and Snakes* provides additional insight into the why of matters, with a particular interest and focus on the personality of Coriolanus Snow.

What *The Ballad of Songbirds and Snakes* reveals as far as the character under our lens is concerned, is that we cannot say that Snow is all evil, just as much as we cannot say that his deeds are excusable. He seems to be capable of a wide range of attitudes, but what is noticeable is an evolution from more feeling and openness towards more robotic attitudes and coldness. Some of this progression is caused by the characteristics that he notices in the system: The Capitol's orientation on strategic thinking and preserving power and discipline at any cost, its playing God with genetic mutations and killings, the disrespect for any individual life, not only those of district people but also Capitol lives, and the harsh education instilled in adolescents that inspires them the same cruel, calculated attitudes. Even though, despite his trauma, he shows potential for noble feelings at the beginning of the book, in his early period at The Capitol Academy, by offering Lucy a rose and food, worrying about her fate, displaying compassion for her condition, experiencing infatuation with her and a type of surrogate friendship towards Sejanus, all these will get lost in the punitive, tough approaches instilled in him by the system, which he starts copying. He does it, first, as a coping mechanism, in order to survive, then out of conviction, as he starts seeing the preservation of order as the chief preoccupation justifiably, and then reaching a point when he is ready to kill Lucy himself in order to defend himself and his way of life in The Capitol. Any potential for him being a good person is entirely lost. We can therefore agree on a passage from a type of innocence with a bad genetic predisposition, in inverted commas or not (his father came up with the idea of the hunger games, even though when inebriated), to a "villainy" that "comes from the subtle escalation of his obsessive behaviors into others' misfortune", to finally reach the stage of a "blood-and-rose-scented president" (Berglind, 2020: 11). What Coriolanus Snow remembers about Lucy and him only remains in his heart as a type of nostalgia mixed with unpleasantness and spite (given his intentions in the end), and all this gets rehashed when he meets Katniss Everdeen, causing his mixed feelings towards the future District 12 tribute.

If not anything else, *The Ballad of Songbirds and Snakes* does justice to the character of Coriolanus Snow from the perspective that it explores a personality that has not revealed all its valences and aspects in the trilogy. We were left with the notion that there is more narrative potential yet untapped. Collins remedies this in her prequel. For some receivers of her work, this feels like a type of redemption, understood freely as anything between an apology (to some extent), to a narrative capitalization on, and compensation for a character who had not poured all his fullness in the trilogy.

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Investigating Slang Expressions in the "Ball of Fire" Classic Movie

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Abstract

Golden Age films created all the premises for the development of American culture, actively participating in its consolidation and in the foundation of American national principles. This paper aims to identify slang terms in the classic film "Ball of Fire" then verify their registration in an electronic dictionary focusing, in particular, on the lexicographical description and their features. We also look at how humorous slang can help students improve their language skills. Slang can be a process of arousing humor. The way slang is used varies depending on the context, the level of education, the social status and the personality traits specific to each individual. It serves to establish social cohesion or streamline communication between individuals.

Keywords:

Context, American slang, lexicological description, humour.

1. Introduction

At the beginning of the 1940s, The American society was struggling with the effects of the Great Depression, the worst economic downturn in the history of the industrialized world. The release of the "The Great Dictator" film (1940) reflected a comic estimation and a notice of the threat Hitler posed to humanity. Even though it is a silent film, the message it conveys is a call addressed to the United States to enter the war. It is a parody of Hitler, in which Chaplin played exceptionally a mad dictator, Adenoid Hynkel, and a humble Jewish barber. The dictator dreamt to take over the world but was detained in a concentration camp by his troopers who mistook him for a Jewish barber.

During the 1940s, The Mafia intensified its activities in the United States. Even Frank Sinatra, who began to be appreciated as a singer, was close to the "capi" of two criminal organizations based in Chicago and New York and got involved in their activities, for instance, in the transport of trafficked alcoholic beverages. Once his role was to carry a suitcase with 3.5 million dollars, a delicate mission that would have affected his life and liberty at the airport security checkpoint if his fans had not recognized and gathered around him. Thus the officer decided not to check Sinatra's suitcase, which contained a big amount of money.

Movie directors were trying to offer the public relevant messages and funny stories in well-crafted, entertaining movies to make people forget the difficult times they were facing and to assure them the USA will never give in. The comedy "Ball of Fire" was released on December 2, 1941. This is the saddest month in the history of the United States because on December 7, in the morning, Japanese fighter planes launched a surprise attack on soil, destroying the U.S. Pacific fleet docked at the base. It took the life of 1,177 sailor and marines and damaged 21 naval ships, which led to the entry of USA into World War II - it declared war on Japan the following day and on Germany and Italy on December 11.

The richness of slang in the "Ball of Fire" comedy movie is attributed to the American culture and the time it was used, somewhere between the ending of the Great Depression and the U.S. entrance into the World War II. Director Howard Hawks collaborated with first-rate writers, who created the unforgettable stories in his films. The role of a good writer was essential in his work and he even argued that "I'm such a coward that unless I get a good writer, I don't want to make a picture." In addition, he encouraged his actors to participate in the creative process, which resulted in spontaneous and entertaining roles and very good interrelationships between characters. The movie revealed the English language dynamics and the fact that slang had a very important role in the social interhuman relationships. Thus, it became a topic of interest for researchers, who conducted an investigation and had fruitful discussions with its users to discover and understand new expressions in use.

The goal of this analysis was to discover slang terms in the classic movie "Ball of fire", identify their equivalent phrase then check if they have similar entries in an online urban dictionary. In conducting this analysis, I was guided by the following research questions:

    a. Are the identified slang terms registered in an online dictionary (Urban dictionary)?
    b. Is their lexicological description reflected in the movie scenes?

2. Methodology

The documentation about the development of slang was reviewed in order to identify the situational context in which each of the slang terms was delivered. According to the theory of Systemic Functional Linguistics, this context is based on what is going on (the Field), the social roles and relationships between the participants (the Tenor), and the aspects of the channel of communication, e.g., monologic/dialogic, spoken/written, etc. (the Mode). Halliday explains the complexity of human language in relation to five dimensions: the paradigmatic dimension, the stratification dimension, the metafunctional dimension, the

syntagmatic dimension and the instantiation dimension (Halliday, 2003). The third dimension is relevant to this study because it contends that language is the means for creating and maintaining interpersonal relationships (ibidem). Specifically, it developed because people needed to make meanings about the world around and inside them (ibidem).

I collected the data from the transcript of the "Ball of Fire" movie. The procedure aimed at finding slang expressions, verify if they are registered in an online dictionary, analyze their lexicological description and highlight the distinctive features of the identified slang. Then I focused on the use of the movie as a pedagogical tool to improve students' communication, vocabulary and translation capability. Beyond all these aspects or benefits that may arise from the use of colloquial language, it should be mentioned that slang expresses emotion. In the mother tongue, everyone speaks colloquially when expressing their emotions. This must also be true when learning another language; slang is essential in social encounters as it allows young people to express their emotions and make the information more memorable.

3. Results and discussion

The movie transcript reveals not only the linguistic peculiarities specific to an environment that contributes to the humorous effect, but also the paralinguistic features (intonation, pauses, voice intensity, etc.) or significant gestures, which can help students to describe each character effectively. The comedy film is written in a jargon-free, lively style, and features a number of humorous slang terms throughout the interactive moments. Thus, it is an educational tool catching language teachers' strong interest as it can elevate the spirits and involvement of the students.

When teaching advanced ESL students, this comedy movie can be used as a pedagogical tool for four reasons:
- to provide insights into language and culture (the teachers introduces the movie then asks students to watch several movie scenes);
- to increase students' critical thinking (the teacher asks students to reflect on the humorous slang terms to elicit from them to which extent these phrases relate to certain expressions from their culture);
- to enhance students' speaking skills (students can choose a movie scene to role-play it);
- to make learning more memorable (e.g. students link new and old information when they make a comparison between the comedy movie of the 1940s and a comedy movie they have recently seen).

The linguistic processes by which words become slang are the employment of metaphor, borrowings from foreign languages, clipping, hyperbole, metonymy, synecdoche, generalization, specialization, and distortion of sounds in words. It is very common for slang to diverge notably from the standard meaning. The slang in "Ball of Fire" comedy movie includes not just words but also expressions used in a special way in certain social contexts (e.g. *lousarilla*). The slang terminology comprises two terms (e.g. *chicken, boogie* exemplified below) which have an obvious present-day relevance in the Digital Age, marked by the Internet lingo, another creative language that is constantly evolving.

> *"You hear the piano rompin' (Boogie!)*
> *You see the drummer stompin'*
> *Drumboogie, drumboogie (Drumboogie!)*
> *The cat's a killer-diller*
> *Drumboogie, drumboogie*
> *The drum boogie-woogie"*

These terms were prevalent in the dominant culture and were transmitted by word of mouth. Some terms and expressions have entries in the online Urban Dictionary (see the table below where the entries are listed) and are topical while other probably changed their form or simply disappeared, leaving room to lively new words generated by economic, political and social phenomena. Professor Lighter points out that "23 Skiddoo" was *en vogue* around 1905, and it is frequently cited as an example of obsolete slang. However, not all jargon terms are forgotten, according to Lighter: "Well, almost nobody still uses it, but almost everybody is familiar with it. It's nearly always used humorously and with the knowledge that it's archaic, but that is not quite the same as being completely obsolete and forgotten. Any word or phrase that has had the popularity of "23 skiddoo" will tend to stay around for a long time before it fades away completely." (Rawson, 2003)

Sugarpuss	A nickname showing love and adoration to a significant other, mostly females.
Dog Dunked	X
Drum boogie	1. To dance to, sing to or play boogie-woogie music 2. To engage in any lively or upbeat popular music or dance especially rock and roll or 1970's disco 3. To party especially when drugs are involved

	4. *(Also BOOGIE-WOOGIE) to engage in habitual lifestyle of immoral or destructive vices*
Pure gestanko	X
Just a jerk	A person that breaks off the relationship twice and still expects you to come back
Two ply poke	X
Bop the apple	X
Solid sender	X
Oolie droolie	A guy who gets over excited and drools over anything and everything that is tempting, be it a woman, food, alcohol or expensive material things.
Lousarilla	X
Clip the mooch	X
Slap happy	Term used to describe one's mood when sleep deprived or tired. Signs of being 'slap happy' include inane rambling, strange remarks, odd random behavior (such as giving oneself a wedgie), uncontrollable laughter at one's own jokes.
Killer diller	A musician that really plays all out. Especially a horn player. From the big band era.
Corny	Trying to be cool, but ultimately very uncool indeed, and often even extremely embarrassing
Yum-yum	X
Skiddoo	X
Hoytoytoy	X
Blitz it	X
Mahaha	X
Gets chicken	To lack courage and bravery. Unskilled, stupid, afraid, loser, coward
Cut the menkenkes	X
Schmalzando	X
Dig me?	X
Loose tooth	X
Futzing around	Wasting time with tomfoolery and shinanigans, especially while at work.
Lamb pie	X
Squirrel fever	X

Professor Bertram Potts' investigation reveals that one can converse with people of different generations and professions using slang appropriately. He interacted with groups of people and even invited people from different social categories at his residence to contribute to his study. As I was watching the movie, I felt that I belonged to an effervescent community whose members could help viewers gain insights into the history of USA and learn more about the language of academics, nightclub entertainers, police officers, gangsters, housekeepers, etc. Generally, slang is generated by the creation of new meanings for existing words. However, in this movie, most of the expressions used are "true slang" because they meet the following criteria (Dumas & Lighter, 1978):

- They are seen in contexts as a "non-compliance with the register", where a "register" is a subset of a language used for a particular purpose or in a particular social setting *("You have committed a more serious crime–splitting an infinitive." – Professor Potts)*.
- The discussions in the nightclub reflect that the expressions used build rapport, bring people together to party so the users are familiar with what they refer to (e.g. *boogie, killer*) and with the group of people that are familiar with them and use them to express emotions and feelings (e.g. *when they hear Sugarpuss singing with the band*).

Some of the expressions are taboo terms in ordinary discourse with people of a higher social status or greater responsibility like the scene in which Professor Bertram Potts asked the waiter to tell him the meaning of the expression "*drum boogie*".

4. Conclusions

In order to ensure the enrichment of students' vocabulary, it is necessary for them to master the proper and figurative meanings of the words, so each language class should offers them the opportunity of a lexical acquisition so that they could describe slang terms and translate movies. Achieving these requirements such as understanding and describing slang requires an appropriate teaching methodology. Humor is the human trait that makes us laugh and forget about the everyday troubles. It has a major importance in interpersonal relationships because it creates good mood and frees us from stress and sadness. Laughter and fun relax the class participants, allow better communication between the teacher and students, trigger spontaneity and increase the interaction among students.

Using humorous slang phrases from "Ball of Fire" can be an effective tool in the communicative teaching of English. Kristmanson (2000) stressed the role of

humor in creating a positive atmosphere for learning a second language. Humor decreased students' anxiety and stress and contributed to class unity and learning, as students were more willing to get involved in using their second language.

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♦ LINGUISTICS ♦

Un ricettario manoscritto del 1947

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Riassunto

L'Autrice ha trovato quaderni di ricette di cucina della mamma e della zia. I quaderni sono scritti a mano e risalgono al periodo immediatamente successivo alla II guerra mondiale. L'importanza dei quaderni consiste nel fatto che sono una testimonianza di come le signorine di buona famiglia si preparassero alla vita di padrona di casa. L'interesse dei quaderni, però, sta soprattutto nel linguaggio usato, che si differenzia da quello divenuto standard nelle ricette culinarie. La lingua usata è vicina al parlato e non mancano prestiti. Dopo una descrizione del quaderno, sono presi in esame la lingua, lo stile e vengono analizzate nello specifico alcune ricette. Si tratta di un documento privato che costituisce comunque un esempio di come si mangiava o si voleva mangiare negli anni Quaranta del Novecento.

Parole-chiave:

Ricette, manoscritti, Sicilia, cibo, lingua.

1. Il quaderno

Nella casa di famiglia ho trovato quaderni di ricette di mia madre e di mia zia, scritti a mano. In questa sede analizzerò quello della zia materna. Si tratta di un quaderno dalla in marocchino sulla cui prima pagina mia zia ha scritto: *Ottime Ricette per la Cucina* di M.Cristina De Benedictis - Siracusa 13 Maggio 1947 che chiameremo Ms1.

La data suppongo si riferisca all'inizio del lavoro. Il nome dell'Autrice può trarre in inganno perché sembra M.Cristina De Benedictis mentre la zia si chiamava Maria di nome e Cristina di cognome; De Benedictis è il cognome della madre, cioè di mia nonna materna, il cui padre, un grande avvocato, era considerato la persona più importante della famiglia nonché colui che aveva acquistato il palazzo in città e la casa di villeggiatura.

Il quaderno è evidentemente riciclato perché le dimensioni delle righe sono quelle che si usano in terza elementare e la zia nel 1947 aveva 36 anni. Aveva conseguito la licenza del liceo classico, non aveva figli ma si occupava dei bambini della Parrocchia. Il titolo e le ricette si trovano a partire dal retro del quaderno; sul fronte, infatti, si trova il titolo: "Monologhi e dialoghi in prosa" seguito da 15 pagine con due dialoghi, scritti o copiati a mano. Il numero di pagine dedicate alle

ricette è molto più numeroso. La pagine sono numerate a mano in alto a destra, fino a 160; la successiva, centosessantunesima, è scritta ma non numerata. Anche le ricette sono numerate, con un numero apposto a sinistra sullo stesso rigo del nome del piatto, fino a 105; in realtà le ricette sono 112 perché sette sono aggiunte negli spazi rimasti vuoti nelle pagine e portano il numero della precedente seguito da "bis" (13bis, 14bis,20bis, 33bis, 40bis, 48bis, 73bis).
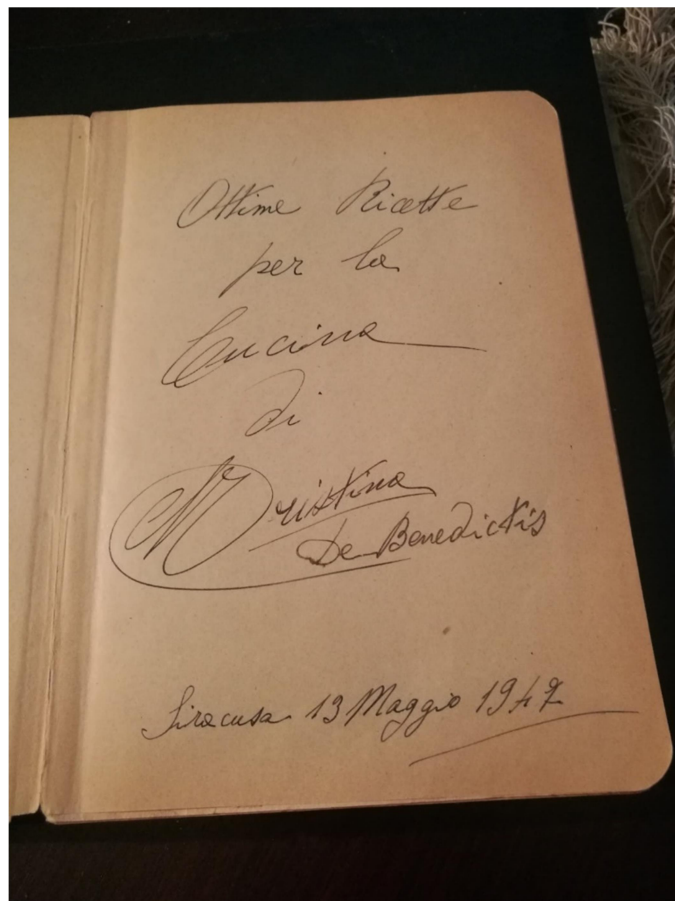
Figura 1. Il titolo del quaderno Ms1

Esiste un altro quaderno che sarebbe dovuto essere la bella copia del primo. È un quaderno nuovo, grosso, con copertina cartonata lucida a quadretti. Le righe sono quelle di grandezza normale. Lo chiameremo Ms2. La data è sempre Siracusa, 13 maggio 1947 e il titolo ancora "Ottime ricette per la cucina". Il nome completo dell'autrice questa volta è chiaro. Le pagine sono numerate da 1 a 32, con le pagine dispari a destra. La prima pagina è bianca. Le ricette sono pure numerate

da 1 a 16; della 16, "Tagliatelle alla Bolognese" si trova, però, solo il titolo. A partire dal retro si trova l'indice, con il numero della ricetta a sinistra e la pagina a destra. Evidentemente nella bella copia l'Autrice intendeva mettere ordine alla ricette che nel primo quaderno si trovano in ordine sparso. Inizia infatti, con i primi piatti, in ordine alfabetico, da "Gnocchetti" a "Tagliatelle alla Bolognese". Il quaderno, però, si interrompe a p. 32[1].

Figura 2. Il titolo del quaderno Ms2

2. Il contenuto
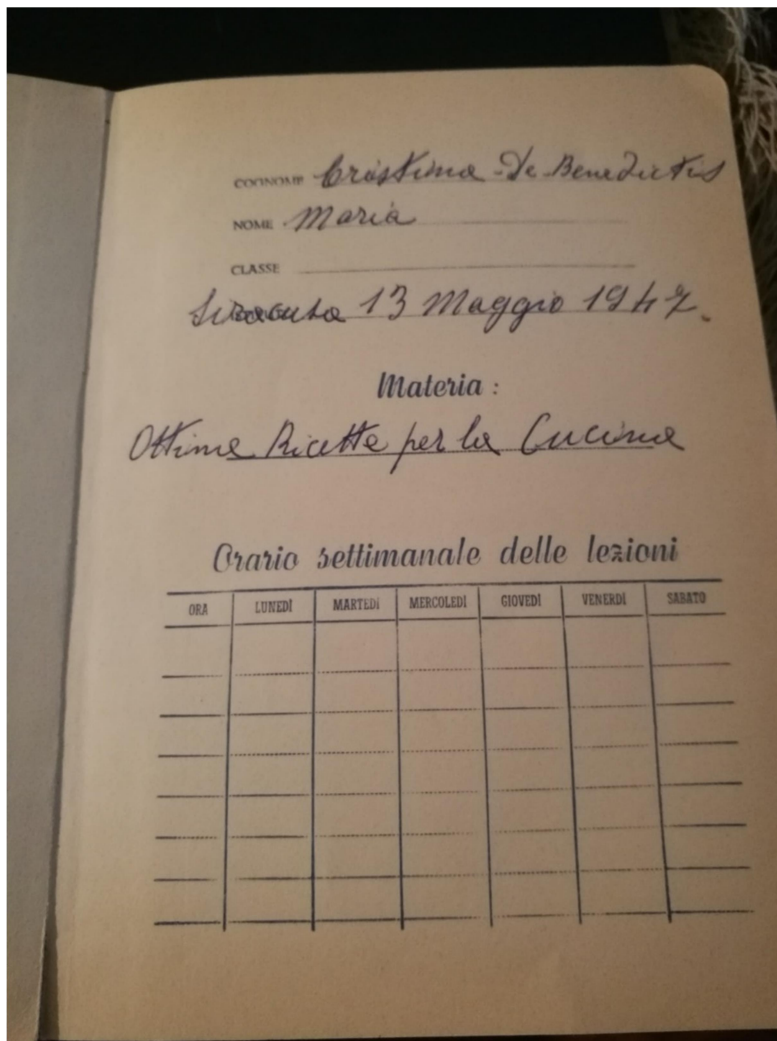
Ci occuperemo solo del quaderno Ms1. S'intende, dunque, che la pagine indicate si riferiscono a Ms1.

Il quaderno riporta una serie di ricette di varia origine. Probabilmente la zia voleva fare una summa delle ricette possibili ai suoi tempi. Pochissimi sono i piatti della tradizione familiare: mancano il "coniglio alla stemperata" e il "pollo lessato condito con salsa di pomodoro". Molto strano è il fatto che pochissime sono le ricette a base di pesce, considerato che Siracusa è una città di mare in cui il pesce è diffusissimo.

Le ricette con pesce sono:

I.Pasta asciutta al tonno, p.13,
II.Spaghetti alle vongole p.17,
III.Ravioli ripieni di tonno p.30,
IV.Tonno in umido p.34, n.20bis,
V.Le uova tonnate, p.35,
VI.Finocchi alla marinara [con acciughe], p.82,
VII. Costolette di vitello all'Ungherese , p. 105
VIII. Manzo acciugato [con acciughe] p.109,
IX.Vitello tonnato p.115,
X.Vitello tonnato …falso [con acciughe] p.117,
XI.Luccio alla finanziera p.134,
XII.Polipi alla Barese p.138,
XIII.Salmone alla mayonnese p.139,
XIV.Tonno sott'olio con piselli p.140,
XV.Insalata composta p.147 [con sardine in scatola e acciughe].

Abbiamo, dunque, tre primi (I, II, III), un piatto di uova (V), uno di finocchi (VI), uno di insalata (XIV) e nove secondi, cui tre a base di carne (VII, VIII, IX) e cinque a base di pesce (IV, X, XI, XII, XIII). I pesci o molluschi locali sono: le vongole (II), i polipi (XI), le acciughe (VI, VII, IX, XIV), cioè le alici conservate sott'olio e che venivano e vengono lavorate anche nel siracusano. Sicuramente in scatola, perché espressamente indicato, sono il salmone (XII) e le sardine (XIV). Il luccio (X) è un pesce d'acqua dolce che non è venduto a Siracusa[1]. Un discorso più complesso riguarda il tonno. In Sicilia e anche a

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[1] Equivalente di mare del luccio è il barracuda mediterraneo, detto in siracusano "aluzzo". Se consideriamo il fatto che la ricciola venga chiamata in siciliano "aricciola", c'è una certa somiglianza fonetica fra "luccio" e "aluzzo" e dalla ricetta on si evince se si tratti di un pesce di acqua dolce o salata. Si fa marinare in olio, vino uniti a cipolla e carota e si serve con la salsa ottenuta tritando gli elementi serviti a marinare. LA salsa viene amalgamata con un po' di burro, cosa che farebbe propendere per una ricetta non locale, sebben il burro sia abbondantemente previsto in tutto il quaderno.

Siracusa (nelle contrade di Santa Panagia e di Terrauzza) c'erano numerose tonnare. Industria di lavorazione del tonno si trovava e si trova nell'isola di Favignana. Le ricette indicano espressamente "tonno sott'olio" in I, IV, VIII, XIII. Non viene espressamente indicato a proposito delle "uova tonnate", anche se è probabile che per motivi economici e per la possibilità di preparazione durante tutto l'anno si tratti del tonno sott'olio. Probabilmente in III, Ravioli ripieni di tonno" si tratta di tonno fresco perché viene raccomandato l'utilizzo di tonno "magro". In ogni caso il tonno era un pesce locale e in alcune famiglie si usava conservarlo sott'olio per mangiarlo tutto l'anno. Mancano pesci che vivono nel mare siracusano, come le viole, le boche, i dentici, gli sgombri, le orate, le cernie, le spigole, anche i pesci-spada [1].

2.1. Piatti non siciliani

Come si è detto all'inizio del paragrafo, non tutte le ricette sono siracusane o siciliane. Vediamo quelle che già nel nome rimandano a tradizioni, di altre città o regioni:

Minestrone alla Milanese, p.7
Minestrone genovese +pesto, p.9
Tagliatelle alla Bolognese, p.15
Gnocchi alla Romana, p. 23
Ravioli alla Torinese, p. 26
Ravioli alla Milanese p. 28
Cappelletti alla Bolognese, p. 31
Pizza alla Napoletana, p. 46
Costolette di vitello all'Ungherese, p. 105
Polipi alla Barese, p.138
Calzoni fritti alla napoletana, p.143.

Si tratta di piatti della tradizione italiana, con l'eccezione delle "Costolette di vitello all'Ungherese" che, del resto, prevedono tutti ingredienti mediterranei quali acciughe, limoni, olive, capperi e uova sode.
Altri piatti, per gli ingredienti, non possono essere siracusani, come:

Salmone alla mayonnese, p.139,
Luccio alla finanziera, p.134

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[1] Per tutti i riferimenti ai pesci, ringrazio mio nipote, dr Federico Aliffi, esperto sub e campione mondiale in categorie collegate al mondo subacqueo.

Bordura di polenta e polipetti, p. 135,
Tondelli di polenta, p. 160,

Va, però detto, a proposto della polenta, che in "Tondelli di polenta" si parla semplicemente di farina mentre in "Bordura di polenta e polipetti" si parla chiaramente di "farina di granoturco". Altri ancora, come "Strudel di pomodoro e carne" p.145, appaiono non locali a causa del nome.

2.2. Le ricette speciali

Particolarità del quaderno è che in alcune ricette è indicato, dopo il nome, il *target* cui sono consigliate. La zia, con un padre medico, era un'appassionata di medicina.

Am. di fegato: Crocchelle di riso, p.94
Am. di reni: Pomodori crudi ripieni, p.42
Anemici: Riso gratinato, p.11, Sandwich variati, p.45, Cotolette di zucchina, p.103
Bambini: Gnocchetti morbidi, p.20, Frittata allo zucchero, p. 72, Frittata dolce, p.73
Diabetici: Involtini di verza, p. 99, Fagottini di manzo ripieni, p.100
Gottosi: Pomidori ripieni di riso, p.39, Macedonia di verdura alla panna, p.58, Cavolfiore al forno, p.90,
Polpettine di ricotta, p. 92, Cotolette di pollo saporite, p.101, Luccio alla finanziera, p. 134
Persone anziane: Uova ripiene al forno, p.37, Torta di verdure, p.54, Sformato di bucce di piselli, p.56,
Passato di zucca, p.88.

Inoltre, nel rigo successivo al titolo: Insalata di carote gialle, p.81, si trova l'indicazione: Nutrientissima.

3. La lingua

Le ricette sono scritte in buon italiano, con qualche particolarità che esamineremo.
Ammalati è abbreviato in "Am." (pp. 42 e 94) anziché in "Amm.", come è consueto.
Gnocchi è sempre preceduto dall'articolo "i" e non da "gli". Va notato, però, che anche Artusi usa il medesimo articolo, come vedremo in 4.3. sotto.

Da notare il composto *sott'aceti*, p.67. Il nome della ricetta è "I sott'aceti", con un articolo in genere poco usato e che si ritrova solo un'altra volta in "Le uova tonnate", p. 35. *Sott'aceti* presenta un'anomalia nella scrittura: si tratta di un composto Preposizione + Nome ma, in base al modo in cui è scritto, è ancora un composto sintagmatico, dato che la preposizione è separata dal nome e quindi non si spiegherebbe il plurale. Evidentemente, il composto è inteso come un'unica parola, cosa che giustifica il plurale, ma la grafia rimane quella del sintagma originario.

Talvolta, il verbo 'cucinare' è usato in maniera impropria, come a p.21: "fateli cucinare entro una grande pentola". Il verbo, infatti, è biargomentale e nella costruzione attiva richiede soggetto animato (treccani.it/magazine/lingua_italiana/ domande_e_risposte/grammatica/grammatica_1777.html). La frase corretta è: 'fateli cuocere entro una grande pentola'.

A p. 91 ricorre l'unica attestazione del termine "maiorca", che è la parola siciliana[1] la farina bianca raffinata, 00, di grano tenero, di contro alla farina gialla, di grano duro, dei mulini.

3.1. Alternanze

Alternanze si trovano nei nomi tuorlo e pomodoro.

Torlo (tórlo) è usato, per esempio, a p.1 mentre *tuorli* (con -ò-) a p. 73. Le due varianti seno entrambe accettate, anche se torlo non è usato in ambito scientifico. Entrambe derivano da lat. *tŏrŭlus* (Treccani online: *s.vv.*); si può pensare che la -ŏ- di *tŏ*-, breve, e tonica e in sillaba aperta sia stata sottoposta al fenomeno della dittongazione in -uo-. Parallelamente o in altro ambito, la sincope di -*ŭ*- centrale ha dato luogo a *tŏrl*- con -o- in sillaba chiusa e quindi medio-alta; *torlo* è comunque considerato forma popolare (Zingarelli 1983: s.v. *tuorlo*).

Per quanto riguarda *pomodoro*, abbiamo nella stessa ricetta a pp. 40-1: *pomidoro* (sg.) 1x, *pomidori* (pl.) 3x, pomodoro (sg.) 2x, pomodori (pl.) 1x. Nella ricetta a p. 39 abbiamo pomidoro (sg.) 1x e *pomidori* (pl.) 3x. Nella ricetta a p. 52 abbiamo: *pomidoro* pelati (pl.) 2x, il *pomidoro* (sg. con valore collettivo: "fino a che il pomidoro sarà ben ristretto) 1x, *pomodoro* in "salsa di pomodoro" 1x.

Il termine nasce come composto sintagmatico *pomo d'oro > pomodoro*, quindi il plurale dovrebbe essere *pomidoro*. Ben presto si perde l'idea del composto e la parola *pomodoro* viene intesa come un tutt'uno con plurale *pomodori*. La parola *pomidori* è evidentemente il plurale di *pomidoro*, inteso come singolare a causa della terminazione in -o (Graffi-Scalise 2002: 136-9),.

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[1] Ringrazio il collega e amico prof. Vito Matranga, docente di Linguistica italiana e Dialettologia siciliana, di aver confermato il mio ricordo.

Nelle ricette esaminate ricorrono numerose varianti che proviamo a schematizzare:

pomidoro sg. 2x, pl. 2x, collettivo 1x
pomidori pl. 7x
pomodoro sg. 2x, generico in "salsa di pomodoro", che probabilmente è un
frame
pomidori pl. 1x.

La terminazione in -i indica sempre il plurale. Quella in -o il singolare se in *pomodoro*; in *pomidoro* o prevale la -i- di *pomi-* ed allora abbiamo il plurale, o prevale la -o finale e allora abbiamo il singolare. Nonostante l'alternanza, c'è coerenza nelle ricette delle pp 39 e 40-1. In quella di p.52 c'è una certa incongruenza. Bisogna aggiungere che è possibile un'interferenza del dialetto, in cui il singolare è *pummaroru*, con -a- che rimanda al plurale. Le forme pomidoro al sg. e pmidori al pl. sono considerate popolari (Treccani online: s.v.).

3.2. Prestiti

I prestiti, a parte *Strudel* dal tedesco (p. 145) e *Sandwiches* dall'inglese (p. 45), sono tutti dal francese e richiedono un approfondimento. Sono:

Béchamel pp. 56, 65 2x,
Briosce p. 53,
Mayonnaise, più volte,
Purée, p. 21,   con [Patate] machées, p.77
.

Béchamel pp. 56 e 65 2x. Si tratta di una prestito integrale (Bombi 2002: 155-9). Da notare come sia mantenuto l'accento sulla prima -e-. Alle pagine 22 (2x) e 156 si trova, invece, il prestito adattato nella grafia e nella morfologia *besciamella*.

Briosce p. 53. Chiaramente è un prestito da brioche, adattato nella grafia e forse nella fonologia: non sappiamo se la -e finale fosse pronunciata. Nell'italiano contemporaneo abbiamo *brioche* o *brioscia* al singolare, con il diminutivo *brioscina*, e *briosce* al plurale,

Mayonnaise (p. 121, 2x) è il prestito integrale. A p.40 ricorre il prestito adattato graficamente e foneticamente mayonese, che porterà all'attuale *maionese* in concorrenza col prestito integrale. Accanto al prestito integrale mayonnaise a p. 121 si trova il prestito graficamente adattato *mayonnese*, che ricorre da solo e tre

volte a p. 139, mentre a p.96 sembra di vedere una correzione da *mayonese a mayonnese*. La variante grafica *majonnese* si trova nella stessa ricetta, pp.63-4 nonché all'interno della ricetta, p. 41, 2x, dove è, se vogliamo, in contraddizione con *mayonese* del titolo a p.40[1].

Purée, prestito integrale, si trova a p. 22, con riferimento alle patate. Il prestito adattato morfologicamente purea occorre a p. 102, dove indica un trito di carne e verdure. A p. 77 è trascritta la ricetta "Purè di patate" o "Patate Machées". *Purè* è italianizzato anche nell'accento; da notare "Patate Machées", cioè 'rosicchiate', con rifermento ai frammenti derivati dalla schiacciatura.

4. Lo stile

A differenza delle ricette cui siamo abituati, gli ingredienti e le dosi sono indicati all'inizio solo in 15 ricette su 112. Sicuramente nelle ricette numerate 13 bis, 20 bis, 33 bis, 34, 46, 52, 91, 93, 94, 95, 97, 98, 103, 104, 105. Nelle altre, gli ingredienti sono nominati solo quando è il momento di servirsene. Di conseguenza, la preparazione di un piatto risulta quasi una narrazione. Inoltre, la scrittura delle ricette è un atto linguistico obbligativo-direttivo perché si impartiscono istruzioni (Dirven & Despoor 1998: 179-84). Di solito non viene rispettato il principio di cortesia, che sarebbe ridondante; cioè, non si dice 'per favore, sbattete due uova' ma semplicemente 'sbattete due uova'. Parecchie ricette della zia hanno la particolarità di non esser strettamente oggettive ma di voler, in qualche modo, coinvolgere emotivamente chi legge e deve scegliere che cosa preparare. Per esempio, a p.119, si legge "aggiungete una *bella* mollica di pane bagnata nel latte oppure nel brodo e *ben* strizzata; […] un *bel*[2] pizzico di sale". *Bella* e *bel* non sono indicazioni precise, anche se rimandano a un valore di grandezza, mentre *ben* è pienamente giustificato. Il registro sembra quello del parlato, Nella ricetta de "I sott'aceti" a p. 67 leggiamo: "Mettere a fuoco aceto bianco, <u>ma aceto sopraffino e di vero vino,</u> […]". La sottolineatura della scrittrice è simile alla voce che cambia tono per raccomandare qualche cosa. Ancora, nella medesima ricetta troviamo: "Disporli [scil.: i sott'aceti] con un po' d'arte in un vaso di vetro", dove *con un po' d'arte* è quasi un consiglio da amica.

4.1. Suggerimento per migliorare una ricetta

La ricetta descritta è "Insalata di pesce) (*sic!*[3]) alle pp. 79-80. Più che di un'insalata si tratta di un composto di pesce e verdure sminuzzati cui si dà la forma

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[1] Si è fatta una selezione delle occorrenze.
[2] Corsivi miei.
[3] Al posto delle virgolette di chiusura di trova la parentesi.

di pesce e che si ricopre di maionese. Riportiamo la fotografia della seconda pagina.

Rr. 1-2: è la fine della ricetta: "ed ecco il piatto molto figurativo", dove *figurativo* sta per 'che fa bella figura'; si tratta di un significato non canonico perché l'aggettivo vale 'che si esprime per mezzo di figure' o, in ambito artistico, 'realistico' (Treccani online: *s.v.*).

R.3: " P.S." , come nelle lettere, "Se lo volete più fine:_", cioè 'più elegante, ricercato'.

R. 4: "fabbricate mezzo litro di gelatina economica". Si tratta di una bella metafora d'autore: dato che la gelatina è solida, mi sembra corretta l'immagine del *costruire* rispetto al generico *preparare*.

Rr. 8-11: "Oliate leggerissimamente un bello stampo da budino;", anche qui *bello* per *grande*[1], "versatevi l'impasto, leggermente premetelo ed appianatene la superficie". Da notare l'uso ricercato dei clitici, _-vi, -lo, -ne_. L'avverbio di modo *leggermente* è in posizione ante-verbale, posizione non-consueta e ha significato letterale rispetto al superlativo *leggerissimamente* che, riferito ad *oliare*, ha valore metaforico.

Rr. 12-4: "Ponete lo stampo: rovesciatelo sul piatto da portata quando la gelatina vi [?] sarà ben rappresa". *Ponete lo stampo* non è chiaro; forse: ''ponete lo stampo da parte' oppure 'ponete lo stampo sul ghiaccio' , perché la gelatina si rapprende al freddo. In mancanza del frigorifero, si raffreddava 'sul ghiaccio', come si vede alle pagine 41, 125, 139. Un altro problema è costituito da *quando la gelatina vi [?] sarà ben rappresa*, che dovrebbe essere 'si sarà ben rappresa' ma credo di leggere 'vi', per indicare che la gelatina si rapprende nello stampo.

Rr. 15-6: "Ornate il tremolante budino con qualche acidetta leccornia". Si tratta di un consiglio che accomuna diversi registri: *il tremolante budino* presenta la metafora 'tremolante', il termine 'budino' probabilmente metonimico a partire da 'stampo da budi. no', dato che il budino di prepara con amido, e l'ordine Art.-ADJ-N che sembra più dello scritto. In compenso *acidetta leccornia* presenta il non-comune *leccornia* compensato dal diminutivo *acidetta*, del parlato perché riferito ad aggettivo. Probabilmente le 'acidette leccornie' sono i sott'aceti.

Rr.16-7: "ed avrete un piattone moltissimo figurativo. Ovviamente, *moltissimo figurativo* è agrammaticale ma tutta la frase amplifica il finale della ricetta più semplice, "un piatto molto figurativo": *piatto* diventa *piattone*, *molto* diventa *moltissimo* mentre *figurativo* rimane tale perché già di per sé espressivo.

Questo tipo di descrizione di ricette va ben al di là dell'oggettività delle normali descrizioni. Il principio di cortesia, che prevede che forme più lunghe

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[1] e vd. 4. sopra.

indichino maggiore cortesia, è abbondantemente rispettato non nella direzione di una maggiore cortesia ma nella direzione di un maggiore coinvolgimento emotivo del lettore suscitato in qualche modo dall'entusiasmo manifestato dalla scrivente attraverso mezzi linguistici.
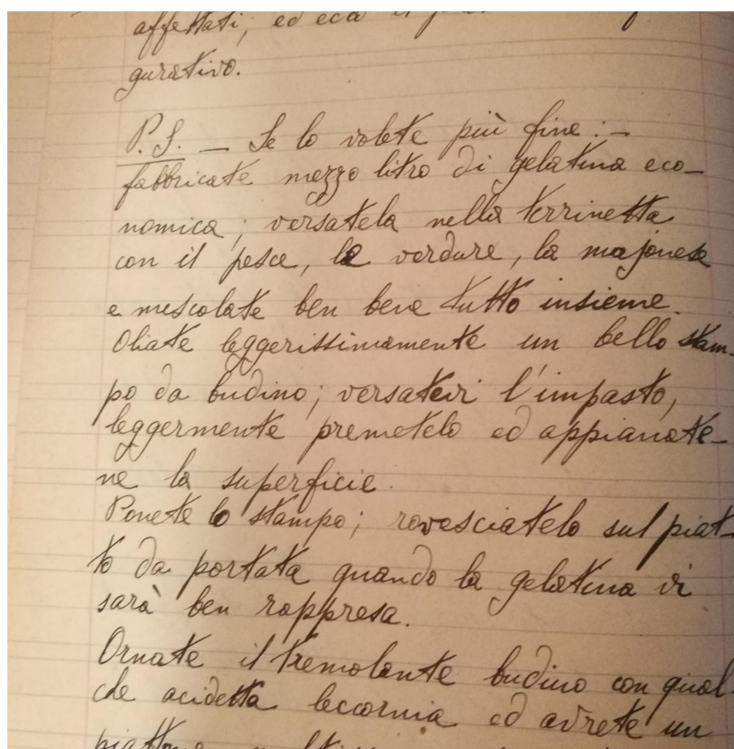
Figura 3. La seconda pagina della ricetta "Insalata di pesce)

4.2. Confronto con una ricetta dell'Artusi

Propongo ora un confronto fra la ricetta degli "Gnocchi di patate" della zia e quella del famoso Pellegrino Artusi (1926: 71)[1].

Zia pp.21-2, n.13	Artusi p.52, n.71
Bollite, con acqua salata, 6 etti di belle patate farinose, sbucciatele, passatele al passapatate mettendo la purée in mucchio sull'asse.	La famiglia de' gnocchi è numerosa. Vi ho già descritto i gnocchi in brodo del N.11: ora vi indicherò i gnocchi di patate e di farina gialla per

Unitevi 3 etti di farina bianca, un pizzico di sale ed un uovo intero.

Mescolate e lavorate bene la pasta sino a ridurla ben soffice ed omogenea. Tagliate la pasta a pezzi e fatene dei bastoncini grossi quanto un grissino. Tagliate questi, a loro volta, a pezzetti, intrideteli di farina e schiacciateli uno per volta sul rovescio di una grattugia.

Fateli *cucinare* entro una grande pentola con molta acqua bollente salata. Quando i gnocchi cominceranno a venire alla superficie saranno cotti.

Scolateli, lasciateli sgocciolare per bene e conditeli con un sugo di vostro gradimento, accompagnando con parmigiano grattugiato.

minestra e più avanti quelli di semolino e alla romana per *tramesso* o per contorno e quelli di latte per dolce.

Patate grosse e gialle, grammi 400.

Farina di grano grammi 150.

Vi noto la proporzione della farina per intriderli, ode non avesse ad accadervi come ad una signora che, me presente, appena affondato il mestolo nella pentola per muoverli, non trovò più nulla; i gnocchi erano spariti. - O dov'erano andati? – mi domandò con premurosa curiosità un'altra signora, a cui per ridere raccontai il fatto, credendo forse che il folletto li avesse portati via. – Non inarchi le ciglia, signora, risposi io, che lo strano fenomeno è naturale: quei gnocchi erano stati intrisi con poca farina e appena sentirono l'acqua bollente si liquefecero. –

Cuocete le patate nell'acqua o, meglio, a vapore e, calde bollenti, spellatele e passatele per lo staccio. Poi intridetele con la detta farina[1] e lavorate alquanto l'impasto con le mani, tirandolo a cilindro sottile per poterlo tagliare a tocchetti larghi tre centimetri circa. Spolverizzateli leggermente di farina e, prendendoli uno alla volta, scavateli col pollice sul rovescio di una grattugia. Metteteli a cuocere nell'acqua salata per dieci minuti, *levateli asciutti* e conditeli con cacio, burro e sugo di pomodoro, piacendovi.

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[1] Non è chiaro perché ci sono lettere accavallate, probabilmente da altra pagina. .

	Se li volete più delicati, cuoceteli nel latte e serviteli senza scolarli; se il latte è di buona qualità, all'infuori del sale, non è necessario condimento alcuno o tutt'al più un pizzico di parmigiano. [1]

Da notare che per entrambi 'gnocchi' richiede l'articolo *i*, come notato in **3.** sopra. Per 'cucinare', vd. *3. Sopra*.

La ricetta della zia è, al solito accattivante: "belle patate farinose", "lasciateli sgocciolare per bene" ed è molto precisa per quanto riguarda le azioni.

Artusi si rivolge direttamente ai lettori annunciando anche altre ricette di gnocchi e alleggerisce la ricetta con la narrazione di un divertente aneddoto. Suggerisce, infine, una variante più delicata. Quanto a 'tramesso', si tratta di un termine caduto in disuso che indicava "il piatto di mezzo, più leggero, servito tra l'uno e l'altro piatto forte di un pranzo" secondo Traccani on line (:*s.v.*) che cita proprio Artusi. Certo, per le nostre abitudini alimentari, considerare gli gnocchi un piatto di mezzo risulta molto strano.

Le ricette sono simili; in quella della zia è aggiunto un uovo, evidentemente per amalgamare la pasta. Mi sembra che quella della zia sia più precisa allorché propone due attività per arrivare ai singoli gnocchi: fare dei bastoncini della larghezza di un grissino e poi tagliare i grissini a pezzetti. Artusi parla di un unico cilindro sottile da tagliare a pezzi: quanto sarà lungo questo cilindro? Inoltre, Artusi parla di dieci minuti di cottura mentre la zia dice che gli gnocchi sono pronti quando salgono alla superficie della pentola. Infine, Artusi dice di "levarli asciutti", frase francamente poco comprensibile a differenza di quella della zia che dice di scolarli e lasciarli sgocciolare per bene.

4.3. Le ricette secondo una tipologia alternativa

Nella varietà di ricette della zia, a mo' di esempio ne esaminiamo una che presenta un'altra tipologia di descrizione: "Panini gravidi", p.48. Strano e metaforico è il nome accompagnato dall'aggettivo *gravidi*: ritengo che si vogliano differenziare tali panini, fra l'altro fritti, dai più frequenti panini *imbottiti*, che vengono farciti una volta cotti. In questo caso, invece la farcia si mette all'interno della pasta prima di farla lievitare e di friggerla.

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[1] I corsivi in 'cucinare', 'tramesso' e 'levateli asciutti' sono miei.

Ingredienti e dosi sono indicati all'inizio. La *maiorca* è la farina bianca 00, ed era il termine usato dalla zia per indicare la farina raffinata (vd. **3.** sopra); da notare *patata* al singolare collettivo. Va prestata attenzione al fatto che la ricetta non usa i verbi alla II persona plurale dell'imperativo ma all'infinito. Sembra che aumenti la distanza tra chi scrive e chi legge. Mancano i suggerimenti riguardanti la farcitura e mancano istruzioni come quella di formare i panini dal blocco di pasta spolverizzando della farina sulle mani affinché la pasta non si attacchi a queste. Si tratta, dunque, di una tipologia meno chiara e meno accattivante.
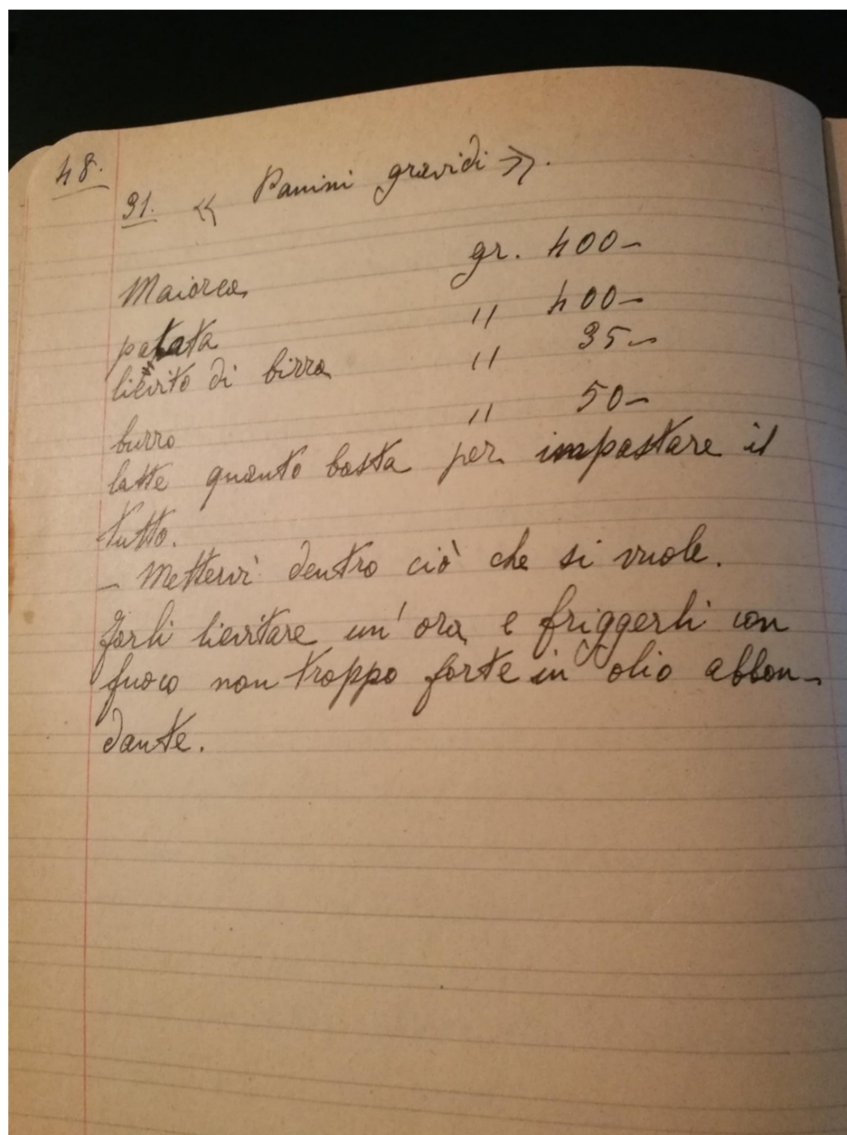

Figura 4. La ricetta dei "Paini gravidi"

5. Conclusione

Il quaderno Ms1 è una sorta di antologia di ricette di varia origine. Sebbene manchino ricette di pesce del mare siracusano, gli ingredienti sono per lo più locali; per esempio, piatti con ricotta si trovano a p.25 "Gnocchi di ricotta", p. 33 "Tortelli ripieni di ricotta", 92 "Polpettine di ricotta" (per i Gottosi). Sono indicate anche le scatolette, di salmone (p.139), di salsa di pomodoro Super Cirio (p.34) e soprattutto di pisellini Cirio (pp. 156) che si alternano con i piselli freschi, indicati espressamente a p. 140 e a p. 56, dove è descritto lo "Sformato di bucce di piselli" (pers. anziane). All'inizio della ricetta "Sformato Giallo-Verde", p.102, sifa un elogio dei piselli in scatola: "I Piselli del Buongustaio Cirio permettono di occuparsi della sola preparazione dello sformato, giacché i piselli che devono guarnirlo sono forniti da Cirio cotti, conditi, pronti". Teniamo presente che allora non c'erano i surgelati, quindi le verdure e gli ortaggi fuori stagione si potevano trovare solo nelle scatolette oppure si preparavano in casa, come i "peperoni in bottiglia", p.62.

Le fonti appaiono v8arie, data la diversità di ricette e di stili; possono essere riviste, contenitori di ingredienti, consigli di amiche, parenti o persone di servizio. Il punto cruciale mi sembra, invece, quello del *target*: per chi sono scritte o trascritte le ricette? Tanta importanza la zia ha dato al target che ha incominciato anche a metterle in bella copia in un altro quaderno dotato di indice, il MS2. La prima risposta che viene in mente è che la zia le abbia scritte per se stessa, costruendo un ricettario di suo gradimento e che le consentisse di variare i piatti da portare in tavola. Siamo nel dopoguerra ed è anche possibile che pensasse si sposarsi, come è accaduto a tante donne siracusane ultra-trentenni, e di portare nella nuova casa un ricettario completo. È anche possibile che siano state scritte per farle conoscere ad amiche o allieve del Catechismo. Si tratta, comunque, di un documento interessante che la nipote ha sfruttato.

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Metaphors of Limitation in Vasile Voiculescu's Poems

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Abstract

The present paper aims at at giving an insight into Vasile Voiculescu's poems focusing on the metaphors of limitation. They are present in a large number, in all stages of creation, pointing to Vasile Voiculescu's consistent and permanent attempt to surpass all obstacles in order to establish a genuine relation with God. Mention should be made of the fact that these metaphors of limitation are analysed having in cognitive linguistics.

Keywords:

Metaphors of limitation, cognitive/conceptual metaphors, metaphorical mapping.

1. Introduction

This paper aims to highlight some stylistic features of Vasile Voiculescu's poems, namely the metaphors of limitation. Undoubtedly, not only is Voiculescu one of the greatest Romanian poets of all times, but he is also the most religious of all[1]. Considering that his religiousness is an innate characteristic, he used to say that, if he hadn't been a physician, he would have become a priest[2]. Therefore, one can read Voiculescu's work as a search for God. His poems are full of metaphors of Good and of evil. The metaphors of limitation are of no less importance. It is as if the poet underlines the fact that our entire life is a struggle to defeat all the obstacles that prevent us from being reunited with God. There is no easy way to do that, there is no other way but struggle, pain, sacrifice- they are all impossible to be eluded. Our souls have to be shaped by them in order to become their best possible variants: that is true sons of God. One of the most beautiful poems highlighting this is *Părinte, unde să te caut?* (*Father, Where Shall I Look for You?*). Here, the poet presents the search for God as an obstacle course, on water or on clay, which started at the beginning of the world. In point of obstacles, mention should be made of the fact that they are innumerable, as in the poem *Absolution* (*Dezlegare*):

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[1] ``the poet with the most pronounced religious inclination`` (Crohmălniceanu 1974: 234).
[2] ''Domnilor, dacă n-aș fi ajuns medic, cred că aș fo fost preot...'' (Voiculescu 1986: 455).

''watchmen'', ''gravestone``, ''mind'', ''senses'', ''clay walls'', ''lust'', ''the webs of pain'', etc.[1].

2. Metaphorical mapping: the cognitive Analysis[2] of the metaphors of limitation

We proceed by analysing some metaphors of limitation from the cognitive stylistic point of view:

2.1.''Like from a heavy handcuff which is tightening me/ I have got across centuries of disasters/ And I have just crossed oceans of blood``[3] *(It Was Knocking at Heaven's Door – Bătea la poarta cerului)*

From the cognitive linguistics point of view, *heavy handcuff* is a conceptual metaphor[4]. Thus, the following elements can be identified:
I.   *limitation*– target, vehicle, focus space. It is in attribute relation with the base domain.
II.   *heavy handcuff* – source, tenor, base space.
III. Common features / generic space / ground –the idea of restriction, constraint, hindrance
IV.   The blended space (the new emergent understanding) –Voiculescu creates a world with deep hidden meanings, a world in which one has to surpass countless obstacles in order to reach the essence.
Only the source is present, the target is missing from the text and the readers have to make an effort of understanding.

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[1] ,,străjeri'', lespedea de pe mormânt'', ,,mintea'', ,,simţurile'', ,,pereţi de lut'', ,,patima'', ,,pânzele durerii''.
[2] In fact, cognitive approach implies a "thorough re-evaluation of all of the categories with which we understand literary reading and analysis" (Stockwell 2002: 6). The cognitive point of view states that metaphors are not seen as stylistic figures of speech, but as a "system of thought"(Lakoff and Johnson, 1980). Therefore, if the thought itself has a metaphorical nature, then language in general is metaphorical. Thus, metaphors are defined as "understanding one conceptual domain in terms of another conceptual domain", "conceptual domain A is conceptual domain B" (Kövecses, 2010, p. 4), a conceptual domain being "any coherent organization of experience" (Kövecses, 2010, p. 4). The understanding of one conceptual domain in terms of another is achieved by seeing a set of correspondences or mappings between the two domains: the source domain and the target domain.
[3] ,,Ca dintr-o grea cătuşă ce mă strange / Am străbătut prin veacuri de dezastre/ Şi-abia trecui oceane-ntregi de sânge`` (*Bătea la poarta cerului- It Was Knocking at Heaven's Door*)
[4] In cognitive linguistics, the association between the target and the source domains is called conceptual metaphor. Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains.

The above example can also be seen from the point of view of the discourse world theory, which considers the cognitive tracking of entities, relations and processes to be a mental space. In order to understand and represent reality, Voiculescu builds a mental space which contains mental representations of everything that can be perceived in real space (also called *base space*). Voiculescu's poem is a blended space, a space that combines the other spaces and which has specific features emerging from the mapping. The stages that can be referred to are: cross-space mapping, generic space and blend.
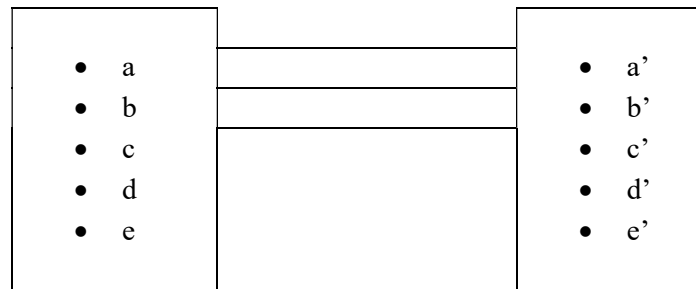
Base Space / Real Space /   Projected Hypothetical Space/
Idealised Conceptual Model (ICM) Fictional Space / Blend
a = handcuff   a'= "heavy handcuff"
b = oceans   b'= "oceans of blood"

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are handcuffs, oceans, etc. In this space, ``heavy handcuff`` is understood as a strong limitation in establishing a connection with God.

The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. In the projected hypothetical space/ Blend, Voiculescu creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, God expresses itself in every possible way, even in the smallest elements of nature. In fact, the entire poem is a metaphor, one in which the presence of God is felt everywhere, the only thing that people have to do is to be focused on the essence. They have to keep their belief in God no matter what, they must not give up on it, they must never despair.

a', b', c' are counterparts of **a, b, c** in the base space.

2.2.''Like the blind man who was untying the handcuff on the eyelids``[1] *(Iisus-Jesus)*

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[1] ,Ca orbul ce-ar desface cătuşa-i de pe pleoape`` (*Iisus-Jesus*)

From the cognitive linguistics point of view, *handcuff* is a conceptual metaphor[1]. Thus, the following elements can be identified:

I.   *limitation*– target, vehicle, focus space. It is in attribute relation with the base domain.

II. *handcuff* – source, tenor, base space.

III. Common features / generic space / ground – the idea of restriction, constraint, hindrance

IV. The blended space (the new emergent understanding) – Voiculescu creates a world in which human beings have to surpass many obstacles, the lack of right judgement being one of them.

Only the source is present, the target is missing from the text and the readers have to make an effort of understanding.

From the point of view of the discourse world theory, this can be represented as follows:
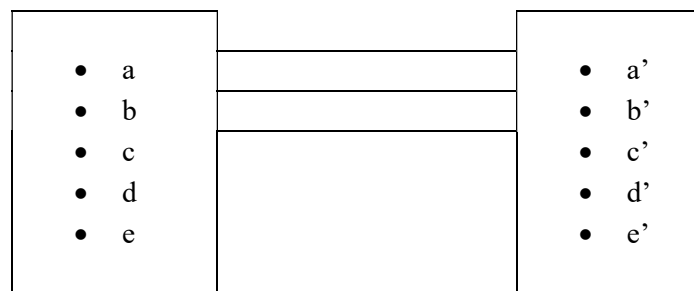
Base Space / Real Space /   Projected Hypothetical Space/
Idealized Conceptual Model (ICM)   Fictional Space / Blend
a = handcuff   a'= "handcuff on the eyelids``
b = crown of thorns   b'= ''the crown of thorns of thinking``
c = messenger   c'= "the messenger of the Idea"

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are handcuffs, crowns, thorns, messengers, etc.

The generic space, comprising the commonalities of the two spaces, is made up of common general nodes and relationships across the spaces. In the projected hypothetical space/ Blend, Voiculescu creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space,

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[1] In cognitive linguistics, the association between the target and the source domains is called conceptual metaphor. Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains.

``handcuff on eyelids`` is understood as an inner limitation, namely the lack of right judgement.

a', b', c' are counterparts of **a, b, c** in the base space.

2.3. ''[…] with the blind worms in the night of the clay,/ […] ``[1] *(Father, where Shall I Look for You-Părinte, unde să Te caut)*

From the cognitive linguistics point of view, *the night of the clay* is a conceptual metaphor[2]. Thus, the following elements can be identified:

I. *limitation*– target, vehicle, focus space. It is in attribute relation with the base domain.

II. *night of the clay* – source, tenor, base space.

III. Common features / generic space / ground –the idea of restriction, constraint, hindrance

IV. The blended space (the new emergent understanding) –Voiculescu creates a world in which the very human nature is the obstacle.

Only the source is present, the target is missing from the text and the readers have to make an effort of understanding.

From the point of view of the discourse world theory, this can be represented as follows:
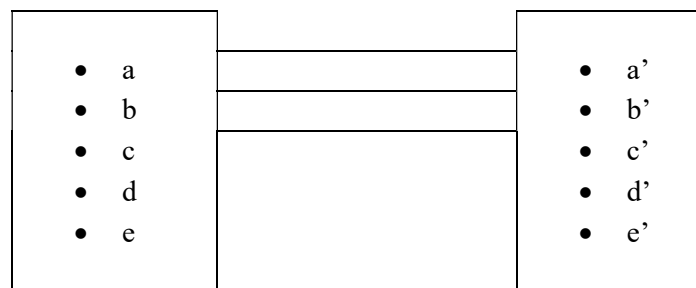
Base Space / Real Space /
Idealised Conceptual Model (ICM)
a = night
b = clay

Projected Hypothetical Space/
Fictional Space / Blend
a'= "night of the clay``
b'= "night of the clay``

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[1] „[…] cu viermii orbi în noaptea humii,/ […] …m-a, târât alături `` (*Father, Where Shall I Look for You-Părinte, unde să Te caut?*)

[2] In cognitive linguistics, the association between the target and the source domains is called conceptual metaphor. Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains.

c = furrow	c'= "the furrow of life"
d = century	d'= "the blade of the century"
e= seed	e'= "the seed of immortality"

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are nights, furrows, centuries, seeds, clay, etc. In this space, ``night of the clay`` is understood as a limitation *per se*, i.e. the human nature itself is a limitation, pointing to frailty, instability, having a fleeting nature.

The generic space, comprising the commonalities of the two spaces, is made up of common general nodes and relationships across the spaces, In the projected hypothetical space/ Blend, Voiculescu creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, the poet enlightens the many hindrances humans have to surpass.

a', b', c' are counterparts of **a, b, c** in the base space.

2.4. ''In the webs of pain I rot ``[1] *(Absolution-Dezlegare)*

From the cognitive linguistics point of view, *the webs of pain* is a conceptual metaphor[2]. Thus, the following elements can be identified:
  I. *limitation*– target, vehicle, focus space. It is in attribute relation with the base domain.
  II. *the webs of pain*– source, tenor, base space.
  III. Common features / generic space / ground –the idea of restriction, constraint, hindrance
  IV. The blended space (the new emergent understanding) –Voiculescu creates a world in which the terrible, sometimes unbearable, pain can be an obstacle against reaching the utmost goal of being reunited with God.

Only the source is present, the target is missing from the text and the readers have to make an effort of understanding.

From the point of view of the discourse world theory, this can be represented as follows:

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[1] ,,În pânzele durerii putrezesc`` (*Absolution-dezlegare*)
[2] In cognitive linguistics, the association between the target and the source domains is called conceptual metaphor. Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains.
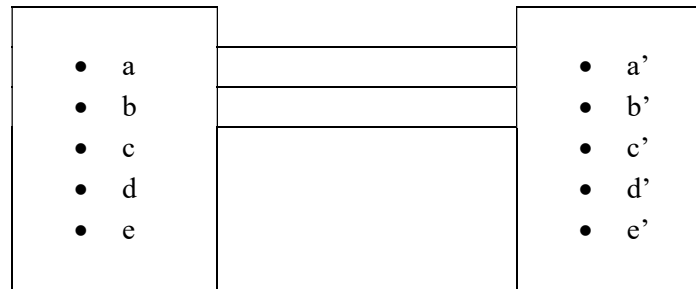
Base Space / Real Space /   Projected Hypothetical Space/
Idealised Conceptual Model (ICM)   Fictional Space / Blend
a = webs   a'= "webs of pain``
b = clay   b'= "walls of clay``
c = shutters   c'= "the shutters of mind"

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are webs, shutters, clay, etc. In this space, ``webs of pain `` is understood as an obstacle, as a limitation i.e. the human nature prone to pain is a limitation, pointing to the sensible human soul and body.

The generic space, comprising the commonalities of the two spaces, is made up of common general nodes and relationships across the spaces, In the projected hypothetical space/ Blend, Voiculescu creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, the poet enlightens the frailties of human nature.

a', b', c' are counterparts of **a, b, c** in the base space.

3. Conclusions

The metaphors of limitation are strongly represented throughout Vasile Voiculescu's poems. Somehow, they are inextricably linked to the metaphors of God and to those of evil. By their constant usage, the poet emphasizes the fact that human beings can not be in a close communion with God unless they overcome several obstacles. There is no ''smooth'' path to God. In the case of the metaphors of limitation created by Voiculescu, what strikes the reader is their unicity and absolute novelty. The poet manages to create an entirely metaphoric poetic universe -the projected hypothetical space/ Blend- which seems to be like the ICM but, however, it is a totally different world, one which is suffused with metaphors. Apparently, according to Voiculescu, a metaphor is the most delicate expression of the Essence and of everything that really matters. Cognitive stylistics helps us

analyse and get into the depth of the metaphors of limitation. They are present in numerous forms throughout the entire poetic work: ''heavy handcuff'', ''the handcuff on the eyelids the handcuff on the eyelids, '' the night of the clay'', ''clay walls'',''the webs of pain'', etc.

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Strategii de persuasiune în discursul președintelui României din perioada stării de urgență. Studiu de caz

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Abstract

Crizele, precum cea provocată de pandemia COVID-19, sunt evenimente create de societate și mediatizate prin discurs. Sunt momente neașteptate, care destabilizează normele sociale. Importanța discursului politic este foarte importantă în perioade de criză, întrucât acesta reprezintă singurul instrument disponibil pentru controlarea maselor. În perioada stării de urgență din România, din anul 2020, liderii politici s-au văzut în situația în care, doar prin discurs, trebuiau să convingă întreaga societate să respecte regulile impuse de Organizația Mondială a Sănătății pentru limitarea răspândirii a ceea ce a fost numit „inamicul invizibil": coronavirusul. În această lucrare, voi analiza strategiile de persuasiune din discursurile președintelui României, ținute între 16 martie și 15 mai 2020. Voi arăta cum, deși discursurile președintelui Iohannis au fost în special marcate de argumente bazate pe logos, la începutul stării de urgență, acestea s-au transformat rapid în discursuri bazate în special pe emoție (pathos), folosind mecanisme precum: apelul la memoria colectivă a cetățenilor, exploatarea temerilor oamenilor prin relații exagerate cauză-efect, folosirea unor lexeme care aparțin limbajului catastrofei, falsa analogie, asumarea unei poziții egale cu cetățenii români sau apelul la empatie.

Cuvinte cheie:
Retorica, persuasiune, discurs politic.

1. Introducere

Toate activitățile dedicate retoricii au fost plasate de marii filozofi greci pe scena politică (vezi Socrate, Platon, Aristotel, Cicero, Quintilian). Retorica reprezenta, astfel, discursul creat cu scopul de a influența auditorul într-o direcție dorită de orator. Studii ulterioare au demonstrat, însă, că retorica poate fi aplicată și altor domenii, precum religia, știința, filozofia etc. (Gill și Whedbee, 1997).

Filozoful grec Aristotel este primul care a vorbit despre persuasiunea discursivă și despre cele trei componente ale unui discurs echilibrat: „Există trei dovezi procurate cu ajutorul discursului: primul - constă în caracterul vorbitorului, al doilea – în punerea auditoriului într-o anume dispoziție, al treilea – în discursul însuși, datorită faptului că el demostrează sau pare a demostra" (Aristotel: 1355 b-1356a).

De-a lungul timpului, discursul a primit mai multe definiții și a fost privit din mai multe perspective. Cea care interesează studiului de față este discursul ca practică socială (Fairclough, 1989). Potrivit lui Fairclough, discursul se referă la

întreg procesul de interacțiune socială, din care textul reprezintă doar o parte. Acesta implică, de asemenea, procesul de producere, pentru care textul este un produs, și procesul de interpretare, pentru care textul reprezintă o resursă. Astfel, o analiză discursivă cere nu doar o analiză a textului sau a proceselor de producere și interpretare, ci și o analiză a relațiilor dintre texte, interacțiuni și contexte (Fairclough, 1989). Și Van Dijk susține că discursul este compus din trei dimensiuni: limbajul, cogniția și interacțiunea în contexte socio-culturale specifice (Van Dijk, 1997). Contextul socio-cultural este, astfel, extrem de important în construirea și interpretarea discursului, în general, și a discursului politic, în particular. De pildă, în regimurile autoritare, vom întâlni discursuri omisive, marcate de imperative, concentrate doar pe aspectele pozitive ale conducerii, pe când în regimurile democratice acestea sunt îndreptate către nevoile oamenilor și către câștigarea încrederii acestora, întrucât ei dețin, de fapt, controlul asupra viitorului liderilor politici. De asemenea, spre deosebire de perioadele de stabilitate socială, în vremuri de criză comunicarea este concentrată controlarea mulțimii și a panicii provocate și pe crearea unui sentiment de empatie colectivă, care, ulterior, să contribuie la soluționarea crizei.

2. Strategiile de persuasiune în discursul politic

Politica este despre putere, iar puterea poate fi obținută și menținută prin schimbarea valorilor și atitudinilor oamenilor. Mai multe teorii despre persuasiune definesc această strategie retorică drept încercarea sau intenția oratorului de a schimba comportamentul, sentimentele sau intențiile auditorului (vezi Searle 1969, Lakoff, 1982, Brown și Levinson, 1987, Fairclough, 1989, Dillard și Pfau, 2002, O'Keefe, 2002, Dijk, 1996, 2006).

Discursul politic a fost de departe identificat drept principalul mijloc prin care pot fi persuadate mulțimi de oameni. Există, de altfel, o serie complexă de marcatori stilistici care apar la toate nivelurile de exprimare (semantică, morfologie, sintaxă și fonologie) și care pot fi folosiți de oratori pentru a convinge auditorul să împărtășească același punct de vedere asupra unei anumite situații (Sandell, 2007). Acest lucru se întâmplă în cazul policienilor atât în timpul campaniilor electorale, cât și pe durata mandatelor acestora. În situații de criză, însă, importanța folosirii corecte a strategiilor de persuasiune este cu atât mai mare cu cât rezolvarea crizei presupune o reacție pozitivă imediată din partea auditorului. Este important de subliniat, de asemenea, că oratorul poate doar să intenționeze să controleze mulțimea prin discurs, auditorul jucând un rol extrem de important pentru valoarea argumentației (Perelman, Olbrechts-Tyteca, 1968).

Modelul perfect de argumenare este cel care folosește în egală măsură argumentele bazate pe *logos, ethos* și *pathos*, însă, presiunea exercitată de rezolvarea rapidă a unei astfel de situații poate duce de multe ori la o dezechilibrare discursivă. Acest dezechilibru discursiv a fost observat și în perioada stării de urgență din România, în discursurile președintelui Iohannis. Este important, însă, de subliniat contextul în care acestea au fost produse, pandemia COVID-19, care a provocat frică, panică și confuzie la nivelul întregii lumi.

3. Comunicarea în situații de criză

Cuvântul „criză" a primit, de-a lungul anilor, mai multe definiții, fiind privit din perspective economice, sociale, politice, psihologice etc. Din punctul de vedere al științelor politice, criza este definită drept o combinație între o amenințare majoră care afectează scopurile fundamentale ale liderilor politici, timp foarte scurt înainte ca situația să evolueze într-un mod neașteptat și nedorit și efectul de supriză (Herman, 1963).

În martie 2020, erau cunoscute foarte puține detalii cu privire la coronavirus, iar posibilitatea dezvoltării unui vaccin era redusă. Atunci când o criză afectează nu doar un anumit grup social, ci întreaga populație, vorbim despre un sentiment de anxietate colectivă. Potrivit lui Gordon (1987), există două tipuri de emoții: emoții retrospective (orientate către trecut și prezent, aici fiind încadrate cele mai multe dintre emoții) și emoții anticipative (care sunt orientate spre viitor, precum nădejdea, speranța sau teama). Frica este o reacție la evenimente neașteptate și periculoase, care cauzează supriză și șoc (Darwin, 1965). Discursurile bazate în special pe apelul la emoție – în acest caz la emoții anticipative – au mai mare eficiență în astfel de momente de anxietate colectivă. Întrucât coronavirusul amenință viața nu a unui singur om, ci a întregii populații, exploatarea acestei incluziuni sociale de către liderii politici poate avea efecte pozitive asupra audienței, ducând-o în direcția dorită de orator, în acest caz, de președintele Iohannis.

În discursul ținut pe 14 martie, președintele Klaus Iohannis anunța instaurarea stării de urgență pe teritoriul României, ca răspuns la răspândirea rapidă și incontrolabilă a virusului COVID-19. Discursul începe prin felicitarea noului Guvern al României, recent creat, și prin sublinierea competențelor acestuia. Prin apelul la un *ethos discursiv*, Iohannis promite că, împreună cu guvernul, va guverna țara spre binele poporului:

(1) „Noul guvern împreună cu mine ne vom dedica toate energiile sută la sută, pentru a gestiona eficient această criză și, evident, după ce se termină această criză pentru a guverna foarte bine pentru români și pentru România" (14 martie, 2020)

Această introducere a discursului are drept scop crearea unui cadru pozitiv, promițător, care să atenueze reacțiile la anunțul pe care urmează să îl facă, pentru care face apel la *logos*:

(2) „Iar pentru a face posibilă această luptă cu toate instrumentele prevăzute de lege, am decis să decretez stare de urgență la începutul săptămânii viitoare. Această stare de urgență va face posibilă alocarea de noi resurse importante pentru gestionarea crizei. În acest fel, Guvernul va avea posibilitatea să aloce mai mulți bani domeniului sănătății, mai mulți bani pentru medicamente, mai mulți bani pentru aparatura medicală absolut necesară.În același fel, această situație va permite să se realizeze achiziții într-un timp foarte scurt, cu proceduri simplificate, punând astfel la dispoziția Guvernului toate instrumentele necesare pentru a gestiona în modul cel mai eficient criza generată de coronavirus." (14 martie, 2020)

Pentru a susține, însă, seria de măsuri restrictive impuse, președintele încheie acest discurs printr-un apel la *pathos*:

(3) „Împreună, și numai împreună, vom reuși să trecem cu bine și peste această criză." (23 martie, 2020)

Aici, președintele nu mai vorbește din poziția de lider al statului, ci coboară în rândul mulțimii, subliniind că unitatea și respectarea măsurilor de toți cetățenii, inclusiv de către acesta, vor duce la soluționarea crizei.

În urma acestui discurs, care a anunțat instalarea stării de urgență, președintele României a ținut periodic declarații prin care informa românii cu privire la evoluția coronavirusului pe teritoriul țării.

Folosirea argumentelor bazate pe *logos* au fost, adesea, cele prin care sublinia necesitatea impunerii anumitor restricții pentru limitarea răspândirii coronavirusului, în urma unor studii realizate de medici sau a propunerilor făcute de Organizația Mondială a Sănătății:

(4) „Vom lua toate aceste decizii împreună cu Guvernul în baza unor dovezi științifice, medicale, și a rezultatelor din teritoriu." (21 aprilie, 2020)

Apelul la *ethos* venea, apoi, să susțină cele din dintâi argumente, asigurând românii că atât el, cât și Guvernul, sunt dedicați rezolvării acestei crize. De altfel, potrivit lui Le Bon, cuvintele a căror definiție este vagă, precum *democrație, socialism, egalitate, libertate* etc, sunt, adesea, cele care au cea mai mare putere de influență asupra mulțimilor (Le Bon, 1895).

(5) „Ca om care iubește democrația, orice restrângere în exercitarea drepturilor fundamentale mă mâhnește profund." (23 martie, 2020)

Interesantă este, însă, folosirea *pathosului discursiv*, utilizat din ce în ce mai des pe măsură ce criza se agrava. Principalele modalități prin care Klaus Iohannis a făcut apel la emoția audienței au fost:

a. Apelul la memoria colectivă a cetățenilor și la momente din istoria țării care au o încărcătură emoțională foarte mare pentru români:

(6) „Dar suntem români, un popor pe care istoria l-a supus unor cumplite încercări și în trecut, iar împreună am reușit să le depășim pe toate cu bine." (16 martie, 2021)

(7) „Generațiile care au avut cel mai mult de suferit de pe urma privațiunilor unui regim care ne-a suprimat drepturile și libertățile decenii la rând

înțeleg probabil cel mai bine cât de greu este să iei astăzi asemenea măsuri." (16 martie, 2021)

(8) „Eu cred în noi, românii, în forța noastră interioară și știu că uniți putem răzbi și de această dată, așa cum am făcut-o de nenumărate ori în trecut!" (16 martie, 2021)

b. Falsa analogie

Coronavirusul este comparat cu un eveniment care nu poate fi controlat de oameni, războiul, tocmai pentru maximizarea consecințelor crizei. Cu toate acestea, în cazul pandemiei COVID-19, oamenii pot obține controlul asupra situației tocmai prin respectarea măsurilor impuse:

(9) „În aceste zile în care ne aflăm în plin război pentru păstrarea sănătății omenirii, eroii noștri din prima linie de apărare sunt medicii și personalul medical (20 martie, 2020)

c. Exploatarea temerilor oamenilor, prin prezentarea unei relații exagerate cauză-efect:

(10) „Stați acasă pentru a nu ajunge pe un pat de spital!" (14 aprilie, 2021)

d. Folosirea unor lexeme care fac apel la emoția auditorului:

(11)„grea încercare", (12)„situația tragică", (13)„clipe critice", (14)„luptă de durată și de uzură", (15)„momente de cumpănă", (16)„cele mai dure provocări".

e. Plasarea oratorului în același grup social din care face parte auditorul, prin folosirea pronumelui de persoana I plural. Prin acest procedeu, președintele subliniază că și el, asemenea tuturor românilor, este afectat de măsurile impuse pentru prevenirea răspândirii COVID-19:

(17) „Acum este momentul să fim puternici și solidari. Depinde de noi, de modul în care înțelegem să ne respectăm și să îi respectăm pe ceilalți să depășim cu bine această criză care nu afectează doar România, ci întreaga lume." (23 martie, 2020)

(18) „ Să nu le îngreunăm și mai mult munca celor pe umerii cărora stă în aceste clipe critice o presiune uriașă!" (23 martie, 2020)

(19) „Gravitatea situației cu care ne confruntăm este fără precedent și tocmai de aceea trebuie să ne unim forțele pentru a izbândi împreună în această luptă de durată și de uzură." (23 martie 2020)

(20) „În aceste zile, ne manifestăm iubirea față de ceilalți, renunțând să îi avem lângă noi." (18 aprilie)

(21) „Este timpul compasiunii, al generozității și altruismului, trăsăturile de caracter definitorii ale unui popor greu încercat de istorie." (23 martie, 2020)

(22) „Trebuie să reușim împreună să îngrădim răspândirea acestui virus. Există norme în vigoare. Acum depinde de fiecare dintre noi să le respectăm!" (30 martie, 2020)

(23) „Toată lumea trebuie să fie responsabilă"

Aici, președintele încearcă, de asemenea, să pună responsabilitatea soluționării crizei și în seama românilor, transformând sentimente precum compasiunea, generozitatea și altruismul în sentimente colective. Acestea provoacă, de asemenea, sentimentul de responsabilitate socială și, în caz contrar indicațiilor președintelui, de vină. Includerea cetățenilor în aceeași echipă cu președintele („trebuie să reușim împreună") și, implicit, resprectarea măsurilor de prevenire a infecției cu SARS CoV-2, are funcția de includere socială, iar nerespectarea acestora duce la o excludere.

4. Concluzii

Alegerea președintelui de a folosi, în discursurile ținute în perioada stării de urgență, în special argumente baze pe apelul la **pathos** a fost o modalitate de adaptare a unui discurs politic echilibrat, în condiții normale, la o situație de criză internațională. Apelul la memoria colectivă a românilor, la sentimente precum empatia, generozitatea sau altruismul și folosirea unui limbaj al catastrofei pentru evidențierea consecințelor nerespectării măsurilor de restricție au reprezentat armele principale ale discursului președintelui Iohannis în lupta cu „inamicul invizibil".

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Characteristics of the Romanian Economic Terminology
in Mass Media

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Abstract

The present research taken hereby identifies the general linguistic aspects of the economic terminology and focuses on the characteristics of this terminology. The analysis of some economic terms has set its selection based on the English terms' frequency in the texts from mass media and based on their representativeness in the conceptual hierarchy of economics. The factors that generate linguistic deviations can be, on the one hand, the level of English knowledge, the lexical preciousness or the need for the synchronization with the Western world materialized by imitation, and, on the other hand, the recent penetration and the limited circulation power of Anglicism.

Keywords:

Economic terminology, Anglicism, dynamic, extra linguistic, English influence.

1. Introduction

The present research is part of the series of Romanian terminological studies carried out in recent years that wants to indicate the linguistic peculiarities of the terms in the economy. The extra linguistic progress in the current societies in various fields of activity is noted in the need to use many terms in usual communication. This situation differs from one domain to another, from one terminology to another and from the ability of the ordinary speakers to decode these terms. We therefore recognize the dynamics of economic terminology, taking into account different levels of use and extra linguistic aspects.

Globalization, the rapid development of science and technology, the presence of digitalization in everyday life has led to the emergence and development of terminology in general and economic terminology in particular. This analysis attempts to highlight the dynamics of Romanian vocabulary in the current period that presents storage of terms that designate new realities, be they financial, economic, technical or social.

Terminological competence, knowledge and the correct use of terms is an essential condition for communication in general and for the specialized language in particular. The specialist or the ordinary speaker must use precise, clear terminology adapted to the situation of communication.

2. Characteristics of the Romanian Economic Terminology in Mass Media

In the economic terminology, more and more terms of English origin can be identified which are thus appropriated, since they must be used by business people and not only in commercial communication. The means of communication spread economic terms widely, with English influence being seen today as an international phenomenon due to the progress of different fields of activity. The text of the economic language is characterized by concision, clarity and precision according to the objectives of this area of work. The popularization of the terms is carried out through written and spoken press, which informs the public on various aspects of national and international, social and cultural life. The role of English terms is important as long as their use is justified by a need for communication. We agree with M. Avram and, that is, the acceptance or rejection of an Anglicism must result from its usefulness in Romanian.

The economic field has the greatest openness to the public through the continuous economic changes in today's society, which facilitate the introduction of new terms and the change of meaning or the attribution of new meanings to more common terms. Therefore, many terms contribute to a better understanding of all the economic phenomena that influence our daily reality, and economic terminology can be characterized by an opening to all types of texts and all types of speakers.

In the present study, we analyzed the updating of some economic terms in press texts of different types to describe some characteristics of economic terminology, and found that some can be characterized by consistency, stability and precision created by context, and others by semantic changes. Texts and contexts provide data on the evolution of economic terminology.

The first category analyzed is the English economic terms, with multiple appearances in the press, used in parallel with the equivalent Romanian terms: *developer/ dezvoltator, dealer/distributor, business/ afacere, cash/ numerar, brand/ marcă, provider/ furnizor, off-shore/ paradisuri fiscale, discount/ reducere,* etc. We also present English economic terms commonly used in the language of origin: *board, boom, broker, buy-back, banking, cash flow, deadline, dumping, freelancer, leasing, listing, manager, management, office, offshore, planning, packaging, retail, start-up,* etc.

Their international character justifies their use in their original form.

Here are some illustrative contexts:

"The first city where apartments are more expensive than in the *boom* period.(It is not Bucharest."/ „Primul oraș în care apartamentele sunt mai scumpe decât în perioada de *boom*. Nu este Bucureștiul.") (ziare.com, April 2018)

"The event has benefited from the presence of prominent speakers, personalities involved in the *banking* and insurance industries." („Evenimentul a beneficiat de prezența unor speakeri de renume, personalități implicate în industriile de *banking* și asigurări.") (ziare.com, February 2017)

"The money for investments in natural gas production in "*deep on-shore*" and "*off-shore*" is spent a long time ago for operations in Romania." („Banii pentru investițiile în producerea de gaz natural în "*deep on-shore*" și "*off-shore*" sunt bugetați demult pentru operațiuni în România.") (Capital, June 2018)

Another category is represented by the specialized English terms that appear in texts, as a direct loan and they are used without explanation: *blue-chip, hedging, goodwill, joint venture, outsourcing, stockholder, equity, real estate,* etc.
We also present some contexts from the studied press:

"If we are talking about the largest submarkets, the area is less important than the quality of the building (for example, it has a green certification that shows it is very efficient and well built) is connected to the subway line and is anchored by *blue-chip* tenants in long-term contracts." („Dacă vorbim de cele mai mari subpiețe, zona contează mai puțin cât clădirea este calitativă (de exemplu, are o certificare verde care atestă faptul că este foarte eficientă și bine construită) este conectată la linia de metrou și este ancorată de chiriași *blue-chip* prin contracte pe termen lung.") (ZF, August2019)

"Jefferies LLC, one of the leaders of the private equity industry, dedicated to global investment in the financial services industry, acted as sole financial advisor to Bank Leumi for this transaction, the quoted source states." („Jefferies LLC, unul dintre liderii domeniului de private *equity*, dedicat investițiilor globale în industria serviciilor financiare, a acționat în calitate de consultant financiar exclusiv al Bank Leumi pentru aceasta tranzacție, precizează sursa citată.") (ziare.com, April 2019)

"On Friday in Timisoara, the most important real estate project of the year is being inaugurated." („Vineri, la Timișoara, se inaugurează cel mai important proiect de *real estate* al anului.") (Capital, August 2019)

"The establishment of the Romanian-Dutch *joint venture* to enable the State and the Damen Group to jointly manage the Mangalia Shipyard has already been long overextended" („Înființarea societății român-olandeze de tip *joint venture* care să permita statului și grupului Damen să administreze, în comun, Șantierul Naval Mangalia a întârziat deja exgerat de mult.") (ziare.com, June 2018)

Another category is the expression of the specialized economic meaning. In the researched material there are found English phrases (*private banking, corporate finance, customer service, customer support, sold-out, shopper marketing, head office, product management, after sales,* etc.) and mixed phrases that correspond to very current concepts and realities in the Romanian society (*retail market, futures market, futures quotation, futures contracts, outsourcing services, start-up costs, offset obligations, B2B sales,* etc.) Here are some contexts from the researched press:

"*The futures quotas* for Brent crude oil, the international benchmark, raised dramatically yesterday, by 14%, a rise usually seen only in times of war or economic crisis." („*Cotaţiile futures* pentru ţiţeiul Brent, indicatorul de referinţă pe plan internaţional, au crescut ieri dramatic, cu 14%, ascensiune văzută de obicei doar în vremuri de război sau de criză economică.") (Capital, September 2019)

"This could also mark the closure of the Yuan liberalization process that led to the inclusion in 2016 of the IMF's SDR, as well as the first Yuan-denominated transactions in the market of *futures contracts* for oil earlier this year." („Acest lucru ar putea marca și închiderea procesului de liberalizare a yuanului ce a dus la includerea, în 2016, a valutei în SDR al FMI, cât și la primele tranzacții denominate în yuan pe piaţa de *contracte futures* pentru petrol la începutul acestui an.") (Capital, August 2018)

The syntagmatic analysis of the present research based on the study of contexts, conditioned by their integration into certain types of texts reflects the connection between the linguistic system and the conceptual one (Contente 2006 : 457). We note in the current economic terminology the preference for syntagmatic terms at the expense of the simple ones.

The use of English terms in print and audio-visual media develops numerous problems of use and adaptation due to phonetic, spelling and morphological differences between the Romanian and English. It keeps the graphic form of English and English phonetic aspect: factoring, dumping, overbought dealer, etc. The adaptation of Anglicism to the Romanian language system is difficult, and their research can be useful to observe the prospects of English

influence even if "certainly many of these words will not remain in the language because they do not satisfy the conditions of assimilation to the Romanian language" (A.Stoichitoiu-Ichim 2006: 19). The Romanian language prefers the unadapted English elements, taken as such, and some adapted to different degrees (see in this sense the articulation completely bound or only with hyphen). The English language represents the strongest of all the modern influences currently manifested on the Romanian lexicon and, at the same time, influences other European languages.

3. Conclusions

The circulation of English terms and their integration into ordinary language is a continuous linguistic and cultural process. We admit that the trend toward internationalization of the Romanian lexicon will allow some of these terms to be maintained, especially because their value is denotative and associated with the extra linguistic reality they represent. The great avalanche of English words within the economic terminology and in the mass media is mainly justified by the need to use specialized terms that are international or do not have an equivalent in Romanian. The role of Anglicism is important as long as their use is justified by he need for communication. Therefore, the research of the Romanian economic terminology offers multiple possibilities of analyzing texts and contexts, which are constantly dynamic. English is also a receiving language, although today it is proving to be the main source of the loans in the European languages.

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Romanian Derivatives and Compounds in Trend

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Abstract

Generally speaking, identity is revealed not only in the actions and attitudes of characters, The affixed derivation is characterized by keeping the suffixation first, in terms of quantitative and qualitative importance, and by a marked increase in derivatives with prefixes. In both situations, the most productive affixes are the neological ones with multiple etymologies. The neological derivation in our language can be achieved in three variants: the neological lexical base + the neological suffix, the lexical base from the old fund (inherited or borrowed) + the neological suffix, the neological lexical base + old suffix (inherited or borrowed). The increase in the number of derivatives depends on the circulation power of the base morpheme. The derivative creativity of the neologisms brings productivity in the sphere of inherited suffixes, selected due to the stable and popular character, as well as for the contrast with modern elements. A current trend in the development of the Romanian language is the ease of obtaining compound lexical elements. The predilection for such internal formations, existing in the current Romanian press, is not a general feature of the writing of this period, but is observable especially in the areas addressed to the young public, generally cultivated, open to novelty, concessional and captivated by the new combinations. The phenomenon of thematic composition highlights the creativity and ability of the current language to assimilate both erudite and internationally successful affixoids.

Keywords:

Neologism, dynamics, lexical creativity, derivatives, compounds.

1. Introduction

The study of the Romanian language vocabulary is undoubtedly exciting. The words follow different paths and each form a sui-generis history of a civilization.

The external sources that our vocabulary indicates are testimonies of the contacts that our people have had over the years, which have influenced it by changing its current physiognomy. The internal creations continue a refined system of popular Latin. Thus, it can be said that the Romanian lexicon has evolved and internationalized, adapting new formative elements, in accordance with its internal norms.

The degree of studying the proposed theme is quite advanced, but never enough, precisely because of the changing nature of the lexicon. Special

contributions, in the field studied by us, have brought over time outstanding researchers among whom we recall: Theodor Hristea, Iorgu Iordan, Al. Graur, Fl. Dimitrescu, Mioara Avram, Valeria Guţu-Romalo, Angela Bidu-Vrănceanu, Adriana Stoichiţoiu-Ichim, Rodica Zafiu, Cristian Moroianu (see also the bibliography).

The language material on which this article is based on has been extracted from the written press (and, rarely, audio/visual) of wide circulation, known to be accurately recording changes in the language.

2. Analysis

Lexical creativity, understood in the more comprehensive context of language dynamics, language dynamics, defined as "variation of a language both in diachronic, so in its evolution from one historical stage to another, and in synchronic, i.e. in its synchronously diversified manifestations" (DSL, 2001, p. 180), is an over-ordered concept of evolution, transformation and variety. It can be seen from practice that the "term" dynamic is used in describing certain periods marked by a creative force, such as the current one of the Romanian language, and especially the vocabulary that is open to remarkable changes. The fundamental correlations in the functioning of the language seen as a dynamic system are: Synchronic – diachronic, stability – mobility, individual – social, objective – subjective (see Gutu-Romalo 2005, pp. 24). For diachrony vertical movement is specific, changing from one stage to another. For synchrony, which represents the language at a given time, the dynamics manifest themselves horizontally, in variety; it should be noted that if synchrony is considered the state of the language in a period of up to a century, the manifestations of vertical dynamics become natural. In any situation, however, the diachronic perspective intervenes in the study of the synchronous variety when innovations are distinguished from the conservative elements. In studying the dynamics of language two distinctions are fundamental (Avram 2003, pp. 15-41): a. between the use and the norm: the use is much more dynamic (in the sense of mobility and variation) than the norm, which shows slow mobility over time and admits fewer variants; in studying the dynamics of the norm, it is essential to distinguish between the formalized norm and various "author" normative proposals expressed in various periods: b. between individual and collective: the dynamics of the individual use can be tracked horizontally, in the variants recorded in the individual use of a user, and vertically in the transformation over time of the verbal peculiarities of a speaker, reflected, for example, in the different editions of a writing; the dynamics of a speaker's idiolect may be convergent or divergent from the dynamics of collective use and norm. The

current Romanian language has crossed distinct periods in terms of dynamics, and the strictly current stage is characterized by an extremely interesting usability, against the background of a disordered freedom, where there is an intense tendency to change the norm.

A statement to be made about the concept of neologism is that the meaning that the notion in question has in the Romanian linguistics does not entirely coincide with that which the same term has in general linguistics. By neologism, from an etymological point of view, we mean any new word that appears in any language, whether it is a loan or an internal creation of that language by derivation, composing, etc. First appeared in French, where it is first certified in 1735, the term neologism consists of two elements of Greek origin (néos "new"+ lógos "word"), to which have been added the international suffix – ism (written in Romanian language:-isme). From French, the term neologism entered other languages or was created independently from the same Greek elements, which explains: Germ. Neologismus, Engl. neologism, Russian neologism, Ital. Neologismo, Span. neologismo, etc. For the origin of this term (which has become international), for the first attestations and for its situation, in the languages mentioned, see: TRÉSOR, ROBERT, NOUV. DIT. TYM., LITTRĖ, LEXIS, DUDEN, WAHRIG, RANSOM, WEBSTER, PENGUIN, ZINGARELLI, SLOVAR (s.r.s.) and the *Oxford Dictionary of English Etymology* (Edited by C. T. Onions), Oxford, 1967, where it is stated that Engl. Neologism "innovation in language" comes from Fr. Néologisme (pp. 607 col. 1)

For the loans from the Romanian language, if these are terms of culture and civilization and have an international character, they retain their status as neologisms from the point of view of Romanian linguistics. Thus, what confers the quality of neologism is represented not only by their recent appearance in the language, but also by their membership in the international lexical fund, as well as by the fact that they refer to notions of material and spiritual culture.

In the same class of neologisms, some **internal formations of the Romanian language (derived and composed)** must be included, since they result from the combination of two new formative elements or contain in their structure a neological element.

The afixal derivation is characterized by keeping the suffixation first, in terms of quantitative and qualitative importance, and by a marked increase in derivatives with prefixes. In both situations, the most productive afixes are the neological ones with multiple etymology. Neological derivatives can be loans from other languages, calque ironed by foreign models or Romanian internal creations. The important thing is that in all cases we have to deal with analyzable neological formations. The neological derivation in our language can be achieved in three

variants: the neological lexical base + the neological suffix, the lexical base from the old fund (inherited or borrowed) + the neological suffix, the neological lexical base + old suffix (inherited or borrowed). The Anglicism "*Blog*" ["the word with the fastest development of the lexical family", see Zafiu 2007, pp. 2; Zafiu *Blog* – România literară, no. 9] registers 29 Romanian derivatives [2 Zafiu Zafiu *Bloguire* – România literară, No. 10] (alongside those borrowed: *blogger* with graphical version *blogger*, *blogăr*, *blogher*, "blog author" ("autor de bloguri") *blogar*, *blogging* with variant *bloging* "activity of creating blogs"): derived on Romanian land with the neological suffix *-ist* (*blogist* with the variant (bloghist(ă), *bloggerist(ă), blogistic with the* variant, *blogeristic*) , derived on Romanian land with inherited suffixes (*blogar, blogare, blogat, blogărie, blogărime, bloguit, bloguşor, bloguţ*), borrowed from Slavic (*bloggeriţă* (with the variants *blogeriţă, blogheriţă*), borrowed from Turkish (*blogangiu* – with pejorative uses).

The richness of neological borrowings is demonstrated by the fact that there are lexical families in which almost every term has been doubled by a neological synonym (see the noun "*ţintă*" (target) and the neological synonym "*target*". ("Each has assumed a *target*"/ Fiecare şi-a asumat un target, A, September, 21, 2019, online edition).

Another example is the Romanian noun "*marcă*", replaced by the English "brand" that developed a rich lexical family. ("Companies with a positive brand receive twice as many applications as those with a negative brand"/ "Companiile cu un *brand* pozitiv primesc de două ori mai multe aplicaţii decât acelea cu un *brand* negativ", A, May, 11, 2019, online edition)

Derivatives appear also:

rebranding: "This year's *rebranding* will be accompanied by the company's largest investment program in the past 18 years" (*Rebrandingul* din acest an va fi însoţit de cel mai amplu program de investiţii al companiei din ultimii 18 ani) (A, October, 4, 2019, online edition)

Also, the adverbial phrase *en detail* has been replaced by *retail* (< Engl. *retail* „the sale of goods to the public in relatively small quantities for use or consumption rather than for resale", OALD, pp. 845). See the following examples:

"The Amazon *retailer* pays them £35.000 (40.000 Euros)/ *retailer*-ul Amazon îi plăteşte cu 35.000 lire sterline (40.000 euro)" (G, January, 17, 2018, online edition)

"The risks of a *retail* business/ Riscurile pe care le presupune o afacere în *retail*" (ziare.com, December, 3, 2019)

Thus, although some of the derivatives of the exemplified ones represent ephemerals, we can conclude that: the derivative field of neologisms (as a priority, the derivation starting from bases representing the Anglicism) is productive in

current Romanian; the increase in the number of derivatives depends on the circulating power of the root morphology. The derivative creativity of neologisms brings productivity to the area of inherited suffixes, selected due to the stable and popular character, as well as for the contrast with the modern elements.

A current trend in the development of the Romanian language is the ease of obtaining **compound lexical elements**, many of which can easily acquire the status of ephemerals, being stylistic formations, since the language of the press aspires to be expressive and aims to persuade the reader. The predilection for such internal formations, existing in the current Romanian press, is not a general feature of the writing of this period, but is observable especially in the areas addressed to the young public, generally cultivated, open to novelty, concessional and captivated by the new combinations. We will stop only on the compounds resulting from afixoidation, a phenomenon with significant frequency in today's Romanian. Although it was considered a process of scholarly origin, the composition with afixoids is spreading more and more in the common language, which is supported by their attachment and to words in the fundamental vocabulary. The afixoid formations can be the result of the loans: *microblogging*:

"Donald Trump is quite active on Twitter. This *micro blogging* network has become its best tool for mass communication / Donald Trump este destul de activ pe Twitter. Această reţea de *microblogging* a devenit cel mai bun instrument al său de comunicare în masă" (A, January, 18, 2018, online edition).

"The head of state wrote on the micro blogging network/ A scris şeful statului pe reţeaua de *microblogging*" (ziare.com, April, 16, 2019)

We may find also formations as a result of the imitation of some external models: *autocontrol* after the English word *self-control* or *macroprelucrare* after the English word *macro processing*.

Among the suffixes recently appeared in our language, interesting attestations in the current press record *–land*, which is a neoconfix detached from some compounds with international circulation (Disneyland, Legoland) and functions as a suffixoid in lexical formations in the field of tourism: *Aqualand*.

3. Conclusions

From an etymological point of view, most of the compound lexical elements represented Romanian domestic creations, but in the press of the recent years, the calques after foreign elements increased significantly. Such a statement also considers the possibility of multiple etymologies.

At the morphological level, afixoid compounds in most cases fall into the noun class, rarely adjective. The political, legal, administrative and legislative field

records examples in abundance. The heterogeneity of the writing, the insertion or lack of hyphen, is an aspect that demonstrates that the lexical element created is still felt different.

The phenomenon of thematic composition highlights the creativity and ability of the current language to assimilate both erudite and internationally successful affixoids. We can see the productivity of obtaining new lexical elements by afixoid adhesion, especially prefixoids, but less often internal creations resulting from two afixoids. Thus, it can be said that the Romanian vocabulary develops in the sense of modernization, as well as the internationalization of the processes used in the creation of the new lexical units.

Lexicographic abbreviations

DSL = *Dicţionar de ştiinţe ale limbii*, Angela Bidu-Vrănceanu, Cristina Călăraşu, Liliana Ionescu Ruxăndoiu, Mihaela Mancaş, Gabriela Pană Dindelegan, Editura Nemira, 2001.

DUDEN = *Das Große Fremdwörterbuch. Herkunft und Bedeutung der Fremdwörter, Dudenverlag,* Mannheim-Leipzig-Wien-Zürich, 1994.

LEXIS = *Dictionnaire de la langue française. Lexis* (Direction de Jean Dubois), Paris, Larousse, 1989.

LITTRÉ = Émile Littré, *Dictionnaire de la langue française* (vol. I-IV), Paris, 1863-1878. NOUV. DICT. ÉTYM = *Nouveau Dictionnaire étymologique et historique* par Albert Dauzat, Jean Dubois et Henri Mitterand. Deuxième édition revue et corrigée, Paris, Librairie Larousse, 1971.

OALD = A.S. Hornby, Oxford Advanced Learner' Dictionary, 7th edition, Oxford, Oxford University Press, 2005.

PENGUIN = *The Penguin English Dictionary* (2nd edition). Consultant Editor: Robert Allen, London, Penguin Books, 2003.

RANDOM = *The Random House Dictionary of the English Language*. The Unabridged Edition. Random House/New York, 1981.

ROBERT = *Le Nouveau Petit Robert. Dictionnaire alphabétique et analogique de la langue française*, Paris, 1995.

SLOVAR = *Slovar inostrannâh slov* (17-e izdanie ispravlennoe), Moskva, Ruskii iazâk, 1988.

TRÉSOR = *Trésor de la langue française informatisé.* CÉDEROM de présentation. CNRS ÉDITIONS, Nancy, 2004.

WAHRIG =   Gerhard Wahrig, *Deutsches Wörterbuch*. Neu Hereusgegeben von Dr. Renate Wahrig-Burfeind mit einem „Lexikon der deutschen Sprachlehre", BERTELSMANN LEXIKON VERLAG, Gütersloh, 1997.

WEBSTER =   Webster's Third New International Dictionary of the English Language (Unabridged), G&C. Merriam Company, Publishers, Springfield, Massachusetts, U.S.A., 1976.

ZINGARELLI = Nicola Zingarelli, *Vocabolario della lingua italiana* (Decima edizione), Nicola Zanichelli Spa, Bologna, 1970.

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A –   „Adevărul"- newspaper;
G –   „ Gândul"- newspaper;
www.ziare.com – news site

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Diffusibility and Confusibility of Medical Terms

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Abstract

We have been subjected and, according to some people's perception, attacked with medical terminology over the last two years. This is why, even highly specialized language items have become popular and lost their semantic specificity when being used by a wide range of communicators, starting with the specialists and ending with the non-specialists. Certain terms have become "must have" or "must know" in all types of discourses.

1. Introduction

Starting December 2019 people have been subjected to the topic of a new potential pandemic as an initial stage. At the beginning of 2020, as the phenomenon called pandemic was gaining ground and public awareness at the same time, people who had access to information – regardless of the channel, medium, or sender – received various data regarding the Covid-19 pandemic.

Nevertheless, at that moment, information was quite thin, incoherent, and full of blanks generated by poor knowledge of the topic due to the novelty of the social and medical situation.

With great difficulty and little information that was sometimes doubtful or puzzling, the Covid-19 pandemic has spread worldwide, has gained the attention of a wide audience and has managed to generate dichotomies and variety at the terminological level ("vaccine" vs. "treatment", for instance) and at the scientific, more specifically at the sociological and medical level, as well.

The main source of information was the media (including social media, as well). Many items of news have had to be "translated" from the highly scientific level of language, or from terminology into common language that was understandable by most of the viewers or listeners.

People with various education levels were provided with news including statistics, numbers and percentages, social categories, medical facts or hypotheses, political and institutional decisions, etc. It was rather alleged information, considering the fact that specialists in general medicine or other medical sub-

specialties, statistics, mathematics, sociology, psychology, media, politics and other fields of science or activity were trying to get to real facts, but they found such diversity, incongruity, and inconsistency in their research. They were forced to engage empirical data and shift their perspectives constantly to actually be able to shift the results according to new theories or what seemed to be persistent or constant over a long time medical reality.

2. Research Methodology

Terminologically speaking, the topic of the Covid-19 pandemic" has gained interest and popularity among a wide range of people categories, including specialists in medicine and related fields of science, people without medical knowledge, and people who lack advanced scientific knowledge.

Nevertheless, it is a current topic that can be subjected to terminological analysis: "whereas linguistics distinguishes between and includes both synchronic and diachronic features of words, terminology is only concerned with synchronic aspects" (Cabre 1999: 33).

The methodology includes three stages: searching for general information on the most recent pandemic, searching for linguistic and terminological information on the same topic, and analyzing the specific information resulting from the previous stages.

As far as the first stage is concerned, we have used four search engines to look for information on "the Covid-19 pandemic" (as specific keywords), which is the generally-used and generally-accepted social and medical term. The general web search engines engaged in the process are: Google Chrome, Bing, and Microsoft Edge, plus the internal search engine YouTube, which ranks second in the hierarchy of all types of search engines.

Webopedia (www.webopedia.com/) defines search engines as follows: "Search engines are programs that search documents for specific keywords and return a list of the documents where the keywords were found." Betsy Rainwater, editor at Pace company (see www.paceco.com/), challenges the results published by Search Engine Journal (www.searchenginejournal.com/) and other sources that place YouTube on the list of the most commonly used web search engines. According to the latter, Google Chrome is the most popular web search engine, and YouTube is supposedly the second most popular one.

Therefore, although we have engaged it in the current research, we have placed it in the category of internal search engines, considering that YouTube is the most popular video-hosting website (according to Wikipedia).

For the second stage, when the boundaries of linguistics and terminology has been questioned, we have made use of general linguistic materials and

terminological data resulting from both prescriptive and descriptive sources, which we have contrastively analyzed.

We have taken into consideration different levels of specialization and issues concerning the diffusible nature of terminology on the Covid-19 pandemic as a consequence of the wide interest and the wide variety of people who are interested in this topic (from specialists all the way to people lacking scientific education or knowledge).

Then we have researched and compared the results according to the nature of the source, the context, and the level of specialization that the linguistic and/or terminological units meet according to the linguistic-descriptive methodology.

Out main aim is to check the diffusible nature of medical simple and complex terminological units and the consequences of this diffusion occurring from the medical source field to common language and to other scientific fields and sub-fields.

3. Research Process

According to Research Methodology, the first stage refers to general information. The web search includes: Google Chrome, Bing, DuckDuckGo, and YouTube.

While searching for the exact nominal phrase "the Covid-19 pandemic", Google Chrome came up with about 173,000,000 results (in 1.13 seconds):
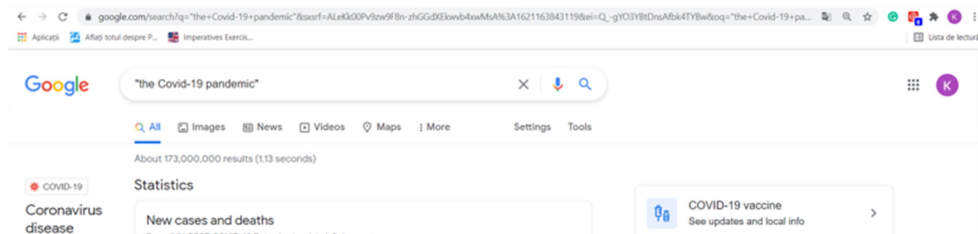
(https://www.google.com/search?q=%22the+Covid-19+pandemic%22&sxsrf=ALeKk00Pv9zw9F8n-zhGGdXEkwvb4xwMsA%3A1621163843119&ei=Q_-gYO3YBtDnsAfbk4TYBw&oq=%22the+Covid-19+pandemic%22&gs_lcp=Cgdnd3Mtd2l6EAMyAggAMgIILjICCAAyAggAMgIIADICCAAyAggAMgIIADICCAAyAggAOgcIIxCwAxAnOgcIABBHELADOgQIIxAnOgYIABAHEB5Qjn9YvogBYMCPAWgBcAJ4AIAByAGIAcwEkgEFMC4zLjGYAQCgAQGqAQdnd3Mtd2l6yAEJwAEB&sclient=gws-wiz&ved=0ahUKEwithvf3ic7wAhXQM-wKHdsJAXsQ4dUDCA4&uact=5)

The number of results from Bing is 39,900,000. Still, this search engine does not mention the time for having performed the requested search, which is the same as for Google Chrome ("the Covid-19 pandemic").

(https://www.bing.com/search?form=MOZSPG&pc=MOZI&q=%22the+Covid-19+pandemic%22)
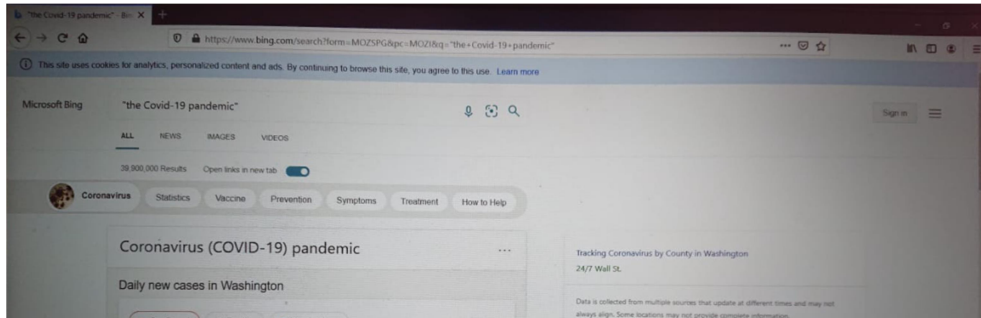
DuckDuckGo comes up with a page of results (without specifying the number of these results), and only afterwards can one gain access to another page of results and so on, without knowing how much information one can be provided with from the very beginning. Therefore, it does not mention the total number of links it releases, or the time of search performance.

(https://duckduckgo.com/?t=ffhp&q=%22the+Covid-19+pandemic%22&ia=web)
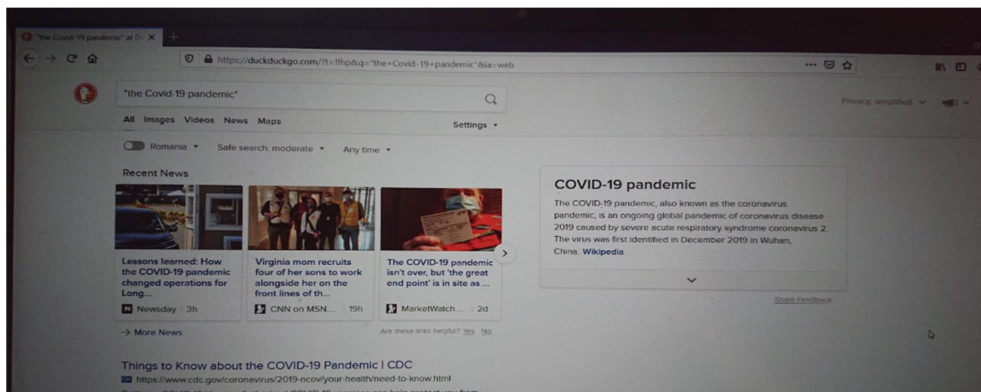
We have researched a number of 30 texts of different specialization levels. We started with the first engine, Google, and we took the first 10 results into consideration, then Bing and DuckDuckGo. When we received concurring results, we moved on to the next source (8 institutional websites with specialized data, 3 websites including dictionaries or glossaries, 16 relatively specialized sources –

journalistic and didactic level texts with relative terminological frequency, and 3 websites and blogs including few specialized terms).

We have created a short list of recurring terms (twenty-three terms, to be more specific) from the texts provided as results within the previous stage of the web search, such as:

- *Acute Respiratory Stress Syndrome/ARDS* – found in 24 texts,
- *antibody/antibodies* – in 21 texts,
- *asymptomatic* – in 22 texts,
- *case fatality rate* – in 9 texts,
- *positive case/s* – in 27 texts and *confirmed positive case/s* – in 13 texts (with the extended form),
- *contactless* – in 11 texts,
- *coronavirus* – in 28 texts,
- *COVID-19/ Covid-19/Covid-19 pandemic* – in all texts,
- *epidemic* – in 10 texts,
- *herd immunity* – in 7 texts,
- *incubation period* – in 10 texts,
- *lockdown* – in 24 texts,
- *pandemic* – in all texts,
- *patient zero* – in 8 texts,
- *physical distancing* – in 23 texts,
- *personal protective equipment (PPE)* - in 5 texts,
- *Remdesivir* – in 6 texts,
- *SARS-CoV2* – in 21 texts,
- *social distancing* – in 17 texts,
- *symptomatic* – in 18 texts,
- *vaccine* – in 27 texts,
- *ventilator* – in 6 texts, and
- *work from home/working from home/WFH* – in 16 texts.

I will apply the descriptive linguistic approach in the current analysis, as these terms have migrated into the public sphere and, therefore, into common language, as well.

I will take into account the two options provided by the specialized language (according to Cabre in Bidu-Vrănceanu 2007: 15-16), namely the common terminology that can be engaged in several scientific fields and consists of terms with a wider usage and strictly specialized terms for one specific domain or activity or field of science.

4. Results

The list of terms concerning the Covid-19 pandemic includes eight nouns and twelve nominal phrases, three adjectives and no verbs. These findings support Pamela Fabers statement: "Specialized language units are generally represented by compound nominal forms. They are used within a scientific or technical field, and have meanings specific of the field. […] understanding a terminology-rich text requires knowledge of the domain, the concepts within it, the propositional relations within the text, as well as the conceptual relations between concepts within the domain." (Fabers 2012: 3). Therefore, it is not enough to merely understand one or two concepts, we should also be aware of an entire spectrum of knowledge in a specific field of science or field of specialized activity. It is crucial to be able to place a specialized unit – whether a simple, compound or complex term – in a well-known context as part of coherent knowledge.

If we translate the numbers presented in the Research process into percentages, the most significant terms are:
- *Acute Respiratory Stress Syndrome/ARDS* – found in 80% of the texts;
- *positive case/s* – in 90% of the texts;
- *Coronavirus* – in 93,3% of the texts;
- *COVID-19/ Covid-19* – in 100% of the texts;
- *lockdown* – in 80% of the texts;
- *pandemic* – in 100% of the texts;
- *vaccine* – in 90% of the texts.

At the same time, we cannot assume that these terms are clearly understood by all the categories of people who use them in any form of communication. For some of these (initially) highly specialized terms, there are double, or even triple forms which are nowadays used as synonyms: positive cases=confirmed positive cases, COVID-19= Covid-19=Covid-19 pandemic, work from home=working from home=WFH.

According to Heidi Suonuuti, there can be such instances in terminology as well, especially when the diffusion of terms occurs rapidly. She advocates in favor of one single preferred option: "If several terms are used to designate a concept, it is recommended that only one term be selected as the preferred one. In exceptional cases, it may be necessary to adopt more than one preferred term. The other synonyms, including abbreviations, should be listed as admitted or deprecated synonyms. The abbreviated forms may, in exceptional cases, be chosen as preferred term, if the abbreviated form is the one which is more commonly used". (Suonuuti 2001: 31). Still, synonymy is regarded as a source of terminological ambiguity and this needs to be addressed.

There are certain abbreviations in the form of acronyms, too: Covid or COVID stands for corona, virus, and disease. Except for the forms I have announced in the list and which are the most popular, there are other names for the concept, as well: "2019 novel coronavirus" or "2019-nCoV". This rapid diffusion and intense use has led to ambiguity and there are sources who tackle this issue as a general aspect. This is why there are quite many columns and sections with questions like: "Coronavirus and COVID-19: Do you know the difference between the two?", "Confused about the COVID-19 pandemic?", or "Difference between coronavirus and COVID-19" (www.who.int/, timesofindia.indiatimes.com/, www.gohealthuc.com/ and others).

Terminologically speaking, acronyms and symbols are perceived as a source of precision and accuracy. The contextual interchangeable use of COVID-19 (alongside the other similar forms) and coronavirus is yet another source of ambiguity that has been caused by the wide popularization of the scientific discourse to a smaller degree of specialization. Statistically, the concept designating the disease is more widely used than the virus that causes this disease.

5. Conclusions

The terms which are subjected to horizontal diffusion and cross the boundary from one scientific field or one field of specialized activity to another one undergo minor changes or no changes at all while adjusting to their target field.

The highly specialized terms which are spread on a vertical scale suffer major changes, they become ambiguous and are used inaccurately in the inferior levels of specialization. The boundary between terminology and common language is one that should exist to highlight the significance of terminology irrespective of the prescriptive or descriptive role of the text they are engaged in.

Medical terminology is one of the specialized languages that is generally speaking non-transparent, highly specific, and clear and lacks ambiguity. While being engaged in common language discourse, it loses its strength and high specialization nature, although "terminology is also affected by social changes which have had a major effect on linguistic needs" (Cabre 1999: 4).

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♦ **TRANSLATION STUDIES & FLT** ♦

Problemi traduttivi a proposito di *A Distant Shore* di Caryl Phillips

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Abstract

L'autrice ha tradotto per la prima volta in italiano un passo significativo del settimo romanzo dell'autore britannico contemporaneo Caryl Phillips, A Distant Shore, e ne ha analizzato traduttivamente e metalinguisticamente i problemi riguardanti il passaggio dal source text al target text. In particolare, ci si è soffermati sul livello morfosintattico, sul livello pragmatico e, soprattutto, sul livello lessicale.

Il lavoro di traduzione e l'analisi dei problemi ad essa connessi hanno consentito, da un lato, di entrare dentro il laboratorio di scrittura dell'autore e, dall'altro, di verificare la consistenza delle teorie traduttive in auge.

Si è notato come, in ogni caso, il traduttore debba aprire pure un suo laboratorio in cui coniuga conoscenze metatraduttive, aderenza al source text e propria creatività nel problem solving.

Keywords:

Traduzione, linguistica, lessico, cultura, Phillips.

1. Introduzione

Durante il mio percorso universitario ho avuto modo di conoscere e approfondire il settimo romanzo di Caryl Phillips, *A Distant Shore*. A mio avviso, tale romanzo, non ancora tradotto in lingua italiana, merita di essere conosciuto perché attraverso la storia di Solomon affronta tematiche attuali molto importanti quali l'immigrazione, la richiesta di asilo politico, il razzismo, il viaggio e la morte.

In particolare, data la complessa struttura del romanzo e il continuo richiamo tra le parti, si è deciso di tradurre in italiano un passo che, preso singolarmente, avesse un senso compiuto e racchiudesse le tematiche principali del romanzo.

Dopo un'attenta analisi del *source text*, si è proceduto alla traduzione e all'analisi dei problemi traduttivi incontrati e delle modalità tramite cui essi sono stati risolti nel *target text*.

Dopo un breve *excursus* sull'autore e sull'opera, il presente articolo illustra quei problemi traduttivi che per le loro peculiarità hanno richiesto una maggiore attenzione e una continua indagine al fine di trovare le soluzioni più idonee.

In particolare, ci soffermeremo sul livello morfosintattico, sul livello pragmatico e, infine, sul livello lessicale analizzando uno dei termini problematici, un caso di *realia*, le espressioni idiomatiche e le metafore.

2. Caryl Phillips e *A Distant Shore*

The Nato a St. Kitts nel 1958 e cresciuto a Leeds, Caryl Phillips è uno dei più noti e importanti scrittori post-coloniali britannici della nuova generazione.

Dopo aver esordito come drammaturgo, Phillips ha cominciato a scrivere per la televisione, per la radio e per il cinema. Si è affermato anche come saggista con la pubblicazione di due raccolte di saggi e ha anche pubblicato due antologie e due diari di viaggio. Caryl Phillips, però, è famoso, soprattutto, per i suoi romanzi per i quali ha ricevuto diversi premi letterari tra cui il James Tait Black Memorial Prize per *Crossing the River* nel 1993 e il Commonwealth Writers' Prize per *A Distant Shore* nel 2004 (sito ufficiale dell'autore).

Oltre al ruolo di scrittore, Phillips ha ricoperto l'incarico di docente presso numerose università americane, tra cui l'Amherst College nel Massachusetts, la Columbia University e l'Università di Yale dove insegna letteratura inglese dal 2005 (*Ibidem*).

2.1 Il romanzo

Definito dal New York Times come uno dei giganti letterari del nostro tempo, *A Distant Shore*[1] è il settimo romanzo di Caryl Phillips pubblicato nel 2003 da Secker e Warburg nel Regno Unito e da Knopf negli Stati Uniti.

Pur affrontando le stesse tematiche, il romanzo segna una chiara rottura con i romanzi precedenti. Mentre questi erano ambientati nel passato, *A Distant Shore* è ambientato nel presente e si focalizza su che cosa significa essere un immigrato nero nella società inglese odierna (Roshni 2017: 14-21).

Phillips non si limita a raccontare la storia specifica di un singolo immigrato ma, al contrario, la storia di Solomon rappresenta la storia di tutti gli immigrati di qualsiasi tempo e luogo. Pertanto, il racconto non è fine a se stesso ma descrive un problema generale che riguarda il nostro tempo.

Ambientato nell'Inghilterra contemporanea, *A Distant Shore* è la storia di Dorothy Jones, una donna inglese e di Solomon, un uomo africano, le cui vite segrete sono rivelate nella loro fragile, fatale connessione.

Dorothy è una donna di mezza età, completamente sola ed emotivamente fragile a causa degli eventi del passato quali la morte della sorella Sheila e la fine

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[1] Letteralmente il titolo si può tradurre 'una riva distante'.

del suo matrimonio durato trent'anni. Ritiratasi in anticipo dal lavoro di insegnante, Dorothy si trasferisce a Stoneleigh dove cerca di ricostruirsi una vita. Qui stringe una buona amicizia con il suo vicino di casa Solomon, un uomo africano dietro il quale si nasconde un passato difficile.

Gabriel (il vero nome di Solomon) nasce in un paese dell'Africa devastato dalla guerra civile. Dopo aver assistito all'uccisione della famiglia, Gabriel fugge dal suo paese e comincia un lungo e pericoloso viaggio alla volta dell'Inghilterra dove spera di trovare un rifugio sicuro. Una volta arrivato, tuttavia, viene falsamente accusato di violenza su una giovane inglese e viene arrestato.

Uscito dalla prigione, Gabriel si dirige verso il nord dell'Inghilterra e cambia il suo nome in Solomon con l'obiettivo di crearsi una nuova vita ma, una volta arrivato in Inghilterra, diviene vittima di episodi di razzismo che culminano con il suo assassinio.

Il romanzo è diviso in cinque parti: la prima, la terza e la quinta parte si concentrano su Dorothy, la seconda e la quarta parte si concentrano su Gabriel/Solomon.

L'utilizzo di una struttura antilineare che disorienta il lettore non rappresenta una novità dal momento che è tipico dello stile di Phillips e caratterizza anche i precedenti romanzi. Utilizzando tale struttura, Phillips porta il lettore a scoprire gradualmente il passato dei personaggi. Al lettore vengono forniti i diversi pezzi di un puzzle che egli dovrà mettere insieme per cogliere il senso dell'intero romanzo (Roshni 2017: 14-21).

Secondo Stef Craps, tale struttura si configura come un espediente letterario che mira a riprodurre nel lettore il trauma subito dai personaggi (*Ibidem*).

2.2 Le tematiche

Per le tematiche affrontate *A Distant Shore* è un romanzo molto attuale e, secondo il quotidiano britannico The Independent, non sarebbe potuto arrivare in un momento migliore. Troviamo, infatti, tematiche quali l'immigrazione, la ricerca di asilo politico, la delusione, il razzismo, il viaggio, la morte, la solitudine.

Già dal titolo emerge un tema fondamentale che pervade l'intero romanzo: la delusione. L'intero romanzo mostra, infatti, come le aspettative dei rifugiati siano distrutte non appena essi giungono in Inghilterra. Anche se essi raggiungono la riva del nuovo paese, essa non sarà mai la riva della pace e della nuova vita felice che essi immaginavano.

In particolare, Solomon subisce la delusione più grande: a causa del colore della sua pelle egli diviene vittima di razzismo, riceve lettere minatorie, insulti e, infine, viene ucciso da alcuni teppisti che volevano solo divertirsi.

Un'altra tematica portante del romanzo è la solitudine che accompagna la vita dei due protagonisti.

Dorothy è una donna sola e senza uno scopo nella vita. Una volta trasferitasi a Stoneleigh, Dorothy pensa di poter finalmente superare questo senso di smarrimento e di abbandono grazie alla compagnia del suo vicino di casa Solomon. Purtroppo, però, Solomon viene ucciso e Dorothy rimane di nuovo sola e rassegnata per sempre al suo destino.

Anche la vita di Solomon è segnata dalla solitudine: egli rimane solo nel momento in cui la sua famiglia viene uccisa davanti ai suoi occhi; si trova solo anche durante il viaggio verso l'Inghilterra e, infine, si ritrova solo nel nuovo paese.

Infine, attraverso il personaggio di Solomon, Phillips affronta il fenomeno dell'immigrazione che negli ultimi anni ha assunto dimensioni considerevoli.

A differenza di altre opere, Phillips non indica il paese africano da cui proviene Gabriel. Lo stesso scrittore, infatti, ha sottolineato di non essersi basato su nessun particolare paese africano per il personaggio di Gabriel, il suo background e il suo viaggio (*A Conversation with Caryl Phillips*). In questo modo Phillips rende l'esperienza del personaggio generica: Gabriel incontra problemi e discriminazioni a cui ogni migrante nella nostra società va incontro.

Così, il personaggio di Phillips rappresenta tutte le persone che, come lui, lasciano il loro paese d'origine in cerca di un futuro migliore. Proprio come Gabriel, questi migranti rischiano la vita in un lungo viaggio in condizioni estreme. Alcuni di loro muoiono durante il viaggio e i loro corpi vengono gettati in mare; altri, una volta arrivati nel nuovo paese, sono vittime di discriminazione e violenza che possono portare, in alcuni casi, alla morte come accade a Solomon.

3. Il passo e i problemi traduttivi ad esso connessi

Il passo, tratto dalla prima parte del romanzo (pp.38-60), è molto significativo in quanto viene descritto l'evento più tragico del romanzo: la morte di Solomon.

Costituito per la maggior parte da dialoghi, il passo descrive uno dei tanti incontri tra Dorothy e Solomon. Questa volta, però, il loro incontro è segnato da una profonda malinconia poiché Solomon racconta di essere vittima di razzismo, di ricevere lettere minatorie in cui gli viene detto espressamente di andare via e di non essere accettato in questo paese. Questi fatti preludono gradualmente all'atto più violento in assoluto cioè l'uccisione di Solomon il cui cadavere viene ritrovato nel canale a faccia in giù.

Il passo si conclude con la malinconia di Dorothy che pensa al suo amico, alle loro chiacchierate e alle loro passeggiate che non ci saranno mai più. La morte di Solomon si configura così come l'ultimo evento tragico della sua vita che la scoraggia ulteriormente e da cui non si riprenderà più.

3.1 L'approccio traduttivo

In linea di massima la macrostrategia impiegata nella traduzione del passo si colloca a metà tra i due opposti approcci traduttivi individuati da Venuti (1995) cioè la *domestication* e la *foreignization*.

Da un lato, infatti, si è cercato di avvicinare il testo alla lingua d'arrivo puntando sulla resa del messaggio, intervenendo soprattutto a livello morfosintattico con la sostituzione di strutture poco accurate con strutture sintattiche eleganti o più funzionali. Dall'altro lato, invece, si è cercato di far emergere la peculiarità della cultura d'origine e di far capire al lettore di arrivo il contesto nel quale avviene la vicenda mantenendo vivi alcuni elementi stranieri.

Per la traduzione del passo si è tenuto conto di diversi metodi di traduzione quali il modello di Vinay e Darbelnet (1995), le strategie di Vlahov e Florin[1] per la traduzione dei *realia*, le strategie di Mona Baker (1992) per la traduzione degli *idioms* e le strategie di Peter Newmark (1988) per la traduzione delle metafore.

3.2 Livello morfosintattico

In linea di massima il livello morfosintattico non ha posto grosse difficoltà.

In generale, si è cercato di rispettare il più possibile l'organizzazione sintattica del *source text* al fine di preservare lo stile dell'autore; in certi casi, invece, è stato necessario sostituire la struttura originale con una struttura più conforme alla lingua d'arrivo per garantire una lettura chiara e scorrevole del testo.

Le principali tecniche traduttive utilizzate a livello morfosintattico sono state la trasposizione, la modulazione, l'esplicitazione, l'aggiunta, l'omissione, l'amplificazione e l'economia.

Un intervento importante nel passaggio dal *source text* al *target text* è stato l'omissione dei pronomi personali soggetto che la lingua d'arrivo in quanto lingua *pro-drop* lascia non espressi foneticamente.

Ulteriori modifiche sono state apportate anche all'ordine sintattico modificando la collocazione delle espressioni temporali.

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[1] Lo studio di Vlahov e Florin fu scritto in russo e non venne tradotto integralmente in italiano per cui sono stati utilizzati i commenti di Osimo su *Manuale del traduttore* seconda edizione del 2004.

Infine, particolare attenzione è stata posta alla traduzione di tempi verbali come il *present progressive*, il *past simple* e il *past progressive*.

Nella maggior parte dei casi il *present progressive* è stato tradotto con il presente semplice. In italiano, infatti, la forma progressiva è poco utilizzata e viene sostituita dal presente semplice che indica comunque lo svolgimento in corso dell'azione (Faini 2004).

(1) a. 'I <u>am beginning</u> to take this personally.'
(Phillips 2003: 42)

b. ''<u>Comincio</u> a prenderla sul personale[1].''

Il *past simple*, invece, ha richiesto particolare attenzione da parte del traduttore che ha valutato caso per caso l'alternativa traduttiva migliore. Al *past simple*, infatti, corrispondono in italiano tre tempi diversi: il passato remoto, il passato prossimo e l'imperfetto. Maggiore attenzione ha richiesto la traduzione del *past simple* con l'imperfetto.

(2) a. With Mum and Dad, for starters, both of whom <u>disliked </u>coloureds. Dad <u>told </u>me that he <u>regarded</u> coloureds as a challenge to our English identity.[…]He would no more listen to me than would the teachers at school, who also <u>hated</u> coloureds.
(Phillips 2003: 42-43)

b. Con mamma e papà, innanzitutto, che <u>detestavano</u> entrambi le persone di colore. Papà mi <u>diceva</u> che le <u>considerava</u> una sfida alla nostra identità inglese.[…]Non mi ascoltava più di quanto facessero a scuola gli insegnanti, che <u>odiavano</u> le persone di colore.

Nel passo sopra riportato, si è ritenuto opportuno rendere il *past simple* con l'imperfetto poiché le azioni descritte non sono momentanee, non sono circoscritte ad un momento specifico. Al contrario, si tratta di azioni e atteggiamenti abituali ripetuti nel passato. Ed è per tali azioni che l'italiano impiega l'imperfetto (*Ibidem*). L'atteggiamento assunto nei confronti delle persone di colore non è occasionale o momentaneo ma abituale.

Infine, in alcuni casi anche nel tradurre il *past progressive* si è fatto ricorso all'imperfetto che già di per sé esprime l'aspetto durativo dell'azione (*Ibidem*).

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[1] Tutte le traduzioni sono mie.

(3) a. It was hot, yet he <u>was wearing</u> gloves and a collar and tie, but I
appreciated the formality.
(Phillips 2003: 57)

b. C'era caldo, eppure <u>indossava</u> i guanti e giacca e cravatta, ma
apprezzai la formalità.

3.3 Livello pragmatico

A livello pragmatico particolare attenzione merita la traduzione
dell'allocutivo *Miss* nel dialogo tra Dorothy e la sua alunna Carla.

Ricordiamo che i due interlocutori appartengono a gradi sociali diversi:
Carla è una ragazzina mentre Dorothy è la sua professoressa di musica. Il differente
status sociale dei parlanti è sottolineato linguisticamente dall'uso dell'allocutivo
Miss da parte di Carla in segno di rispetto per il suo interlocutore.

Il traduttore avrebbe potuto tradurre l'allocutivo *Miss* allo stesso modo in
cui è stato tradotto poche battute prima nel dialogo tra Dorothy e i poliziotti:

(4) a. They asked me if I was <u>Miss</u> Dorothy Jones, and when I said 'yes',
they asked me if they might come in for a minute.
(Phillips 2003: 50)

b. Mi chiesero se fossi la <u>signora</u> Dorothy Jones, e quando risposi
''sì'', mi chiesero se potessero entrare per qualche minuto.

Sebbene letteralmente *Miss* andrebbe tradotto con "signorina", in italiano
si preferisce ormai usare "signora" anche in quei casi dove andrebbe utilizzato
"signorina" (D'Achille 2016: 17-18).

Pertanto, il traduttore avrebbe potuto tradurre in maniera analoga
l'allocutivo *Miss* nel dialogo tra Dorothy e Carla ma considerato il contesto
situazionale di tale dialogo il traduttore ha preferito affinare la traduzione.

Una prima traduzione letterale avrebbe spinto il traduttore a tradurre anche
in questo caso *Miss* con "signora" coerentemente con la precedente traduzione ma
la traduzione di un termine non è necessariamente identica in tutto il testo: bisogna
sempre considerare il contesto in cui il termine viene usato e i parlanti.

In questo caso si è cercato di avvicinare la traduzione dell'allocutivo alla
lingua di arrivo. Nella lingua italiana, infatti, è insolito sentire gli alunni rivolgersi
alla professoressa con l'allocutivo "signora". Tale considerazione ha spinto il
traduttore ad approfondire le ricerche e a cogliere il valore pragmatico
dell'allocutivo *Miss* che, in questo caso, è utilizzato in maniera diversa rispetto al
precedente caso sopra citato.

L'ipotesi di un diverso valore pragmatico dell'allocutivo è stata confermata dal ricorso ai dizionari online *Cambridge Dictionary* e *Collins Dictionary*.

Cambridge Dictionary tra i significati dell'allocutivo *Miss* riporta un uso tipicamente britannico per cui l'allocutivo viene ''sometimes used by children to address or refer to teachers who are women''.

Tale uso, principalmente britannico, è confermato anche da *Collins Dictionary* che ci informa che ''in some schools, children address their women teachers as Miss''.

Quindi, dalle ricerche emerge che nell'inglese britannico l'allocutivo *Miss* può essere utilizzato dagli alunni per rivolgersi alla professoressa. Ed è proprio questo il valore dell'allocutivo *Miss* utilizzato da Carla per rivolgersi a Dorothy.

Pertanto, il traduttore ha preferito adeguare l'allocutivo *Miss* alla lingua d'arrivo traducendolo con "professoressa" e, in particolare, con la forma abbreviata "prof", usata frequentemente nel linguaggio studentesco.

(5) a. […]They're out of order, <u>Miss.</u> I'm not stupid. I know what they're like.'

Carla paused. 'I'm sorry, <u>Miss.</u>'

'You're sorry about what?'

I looked closely at Carla, who was now leaning forward so that she was sitting on the edge of the armchair.

'They'll kill me, <u>Miss</u>, if they find out I'm here.'[…]

'I think they just wanted to frighten him. But I didn't want any part of any of it, <u>Miss</u>. None of it.'

'Any part of what?'

Carla stood up now. She began to fumble with the zip on her jacket.

'<u>Miss</u>, maybe you should go to the police, but you can't tell them anything about me.'

'Perhaps you should go to the police, Carla. Unless, of course, you're simply making the whole thing up?'

(Phillips 2003: 52-53)

b. […]Loro sono fuori di testa, <u>prof</u>. Io non sono stupida. So come sono.''

Carla esitò. ''Mi dispiace, <u>prof</u>.''

''Per che cosa ti dispiace?''

Guardai da vicino Carla, che si stava ora piegando in avanti in modo da sedersi sul bordo della poltrona.

''Mi uccideranno, <u>prof</u>, se scoprono che sono qui.''[…]

''Penso che volessero solo spaventarlo. Ma io non volevo essere coinvolta in niente di tutto ciò, <u>prof</u>. Niente di tutto ciò.''

''Essere coinvolta in che cosa?''

Ora Carla si alzò. Cominciò a giocherellare con la cerniera della giacca. ''<u>Prof</u>, forse dovrebbe andare alla polizia ma non può dire niente di me.''

''Forse dovresti andare tu alla polizia, Carla. O forse stai semplicemente inventando tutto?''

3.4 Livello lessicale

Il livello linguistico fonte di maggiore difficoltà è stato il livello lessicale che ha richiesto di volta in volta particolare attenzione nella scelta della strategia più appropriata.

Le principali tecniche traduttive utilizzate a livello lessicale sono state il prestito, la modulazione, l'amplificazione, l'economia, l'esplicitazione, l'aggiunta e l'omissione.

In particolare, fonte di difficoltà per il traduttore sono stati i significati di alcuni termini, un caso di *realia*, gli *idioms* e una metafora d'invenzione.

3.4.1 Termini problematici

Alcuni elementi lessicali hanno richiesto maggiore riflessione in fase di traduzione dal momento che nel *source text* non vengono usati con il loro significato prototipico ma con un significato tecnico, informale o diatopicamente marcato.

Uno di questi termini è *beggar* che, come riportato dal dizionario online *Lexico*, ha il significato centrale di ''a person, typically a homeless one, who lives by asking for money or food'' traducibile in italiano con il termine "mendicante".

Nel passo in questione, però, tale significato risulta fuori luogo, dal momento che si parla della dipendenza dal cibo, come suggeriscono i termini *Bovril* e *prawn*.

(6) a. He rips open a packet of crisps and offers the bag to me, but I shake my head.

'No, thanks.'

He withdraws the bag, and then thrusts his hand in and pulls out a half-dozen crisps at once. 'I can't help it,' he says, 'I'm addicted to the <u>beggars</u>, but only Bovril and maybe prawn. The others I can let go, but I'm addicted to Bovril.'

(Phillips 2003: 49)

b. Apre un pacco di patatine e me lo offre ma scuoto la testa.

‘‘No, grazie.’’

Si riprende il pacco e poi infila la mano e tira fuori mezza dozzina di patatine in una volta. ‘‘Non posso farci niente,’’ dice, ‘‘sono dipendente dalle patatine, ma solo da quelle alla carne e forse al gambero. Alle altre posso rinunciare ma sono dipendente da quelle alla carne.’’

Pertanto, è stato necessario approfondire ulteriormente i significati del termine *beggar*. Dopo una serie di ricerche si è visto che, oltre al significato centrale, *beggar* ha anche il significato informale di *thing* da cui si è partiti per trovare la soluzione migliore. Visto il riferimento precedente al pacco di patatine che il proprietario del pub offre alla protagonista, si è deciso di rendere *beggars* con "patatine".

Si evince, dunque, l'importanza rivestita dal co-testo in traduzione: per comprendere il significato di un termine il traduttore dovrà tenere in considerazione gli elementi linguistici vicini che possono fornire importanti informazioni e aiutare il traduttore nella traduzione del termine.

3.4.2 *Realia*

I *realia* sono parole che denotano oggetti, concetti e fenomeni tipici esclusivamente di una determinata cultura e che, pertanto, non hanno una corrispondenza precisa in altre lingue. Pertanto, essi rappresentano una delle sfide più grandi per il traduttore che deve ricorrere a specifiche strategie per renderli nella lingua di arrivo.

Il caso di *realia* in questione, *Bovril*, rientra nella categoria dei realia etnografici ed indica un estratto di carne bovina tipico della cultura britannica. *Bovril* è, infatti, il marchio britannico di un estratto di carne bovina. Inventato nel 1870 da John Lawson Johnston, viene prodotto a Burton upon Trent, nello Staffordshire e distribuito dalla società Unilever. Nato come cibo di guerra per nutrire le truppe di Napoleone III durante la prima guerra mondiale, *Bovril* viene comunemente associato alla cultura del calcio, dal momento che durante le partite invernali i tifosi inglesi lo bevono diluito in acqua calda per respingere il freddo. Fin dalla sua invenzione, *Bovril* è diventato un'icona della cultura britannica e viene oggi consumato in svariati modi: può essere diluito in acqua calda, può essere utilizzato come aromatizzante per minestre, zuppe, stufati o, ancora, può essere spalmato (sito ufficiale dell'azienda Unilever).

Per trasferire questo *realia* nella lingua d'arrivo si è fatto ricorso alle strategie traduttive di Vlahov e Florin. In particolare, sono state considerate tre

tecniche: il prestito, l'uso di un *realia* della cultura d'arrivo e l'uso di un termine di significato più ampio.

Il ricorso al prestito (eventualmente seguito da una nota a piè di pagina) avrebbe sicuramente permesso di preservare il colorito locale e avrebbe indotto il lettore a fare indagini su un aspetto culturale che non conosce. Tale strategia, tuttavia, non è stata ritenuta opportuna per diversi motivi.

In primo luogo, tale soluzione non avrebbe garantito la comprensione immediata del messaggio da parte del lettore e avrebbe interrotto bruscamente il flusso della lettura che ''è uno degli elementi importanti nella dimensione letteraria'' (Rega 2001: 169).

In secondo luogo, tale strategia ben si adatta ai testi specialistici ''che mirano in linea di massima alla conoscenza precisa dell'elemento straniero anche a costo di produrre effetti che sono ovviamente estranei al testo di partenza'' (Rega 2001: 168). Tale obiettivo non è condiviso dal testo letterario come quello in questione dove la traduzione precisa del *realia* non è fondamentale per la comprensione del testo.

Il ricorso ad un *realia* della cultura ricevente, invece, avrebbe certamente garantito la piena comprensione del testo da parte del lettore ma avrebbe comportato l'adattamento culturale del *source text* al lettore di arrivo con la totale perdita dell'elemento straniero.

Le due soluzioni appena menzionate rientrano rispettivamente nei due opposti approcci traduttivi individuati da Venuti cioè la *foreignization* e la *domestication*.

Pertanto, le due soluzioni sarebbero state possibili laddove si fosse deciso di attuare una traduzione rispettivamente estraniante o addomesticante. Invece, in linea con la macrostrategia adottata e considerato il genere testuale, si è deciso di adottare una strategia che si collocasse al centro tra i due diversi approcci senza protendere né verso un totale estraniamento della traduzione né verso un totale addomesticamento della traduzione.

Pertanto, si è deciso di tradurre il *realia* con un'espressione generica di significato più ampio al fine di garantire la comprensione immediata del messaggio e, allo stesso tempo, preservare il riferimento culturale senza interrompere il flusso della narrazione.

(7) a. He rips open a packet of crisps and offers the bag to me, but I shake my head.

'No, thanks.'

He withdraws the bag, and then thrusts his hand in and pulls out a half-dozen crisps at once. 'I can't help it,' he says, 'I'm addicted to the beggars, but only <u>Bovril</u> and maybe prawn. The others I can let go, but I'm addicted to <u>Bovril</u>.'
(Phillips 2003: 49)

b. Apre un pacco di patatine e me lo offre ma scuoto la testa.
''No, grazie.''

Si riprende il pacco e poi infila la mano e tira fuori mezza dozzina di patatine in una volta. ''Non posso farci niente,'' dice, ''sono dipendente dalle patatine, ma solo <u>da quelle alla carne</u> e forse al gambero. Alle altre posso rinunciare ma sono dipendente d<u>a quelle alla carne.</u>''

Così, *Bovril* è stato tradotto con il termine generico "carne" indicando il gusto delle patatine a cui il proprietario del pub non sa resistere. In questo modo, si è preservato il riferimento gastronomico del *source text*, ossia le patatine alla carne, nonostante la loro assenza nella gastronomia italiana. Ciò è stato possibile senza interrompere il flusso della lettura e garantendo la comprensione immediata.

Una traduzione addomesticante, invece, avrebbe potuto rendere *Bovril* con "paprika" o "formaggio", i gusti di patatine più frequentemente consumati nella nostra cultura. Questa soluzione, tuttavia, avrebbe eliminato totalmente il riferimento culturale delle patatine alla carne impedendo al lettore del *target text* di venirne a conoscenza.

In linea con la macrostrategia traduttiva scelta, invece, si è preferito mantenere il concetto straniero nel *target text* per permettere al lettore di conoscere la cultura inglese emergente dal testo.

Notiamo che in traduzione si è persa la metonimia originale consistente nell'uso del marchio *Bovril* per indicare il prodotto ossia l'estratto di carne.

3.4.3 *Idioms*

Fonte di difficoltà sono state anche le numerose espressioni idiomatiche il cui significato non è sempre evidente in quanto strettamente legato al retroterra culturale della lingua di partenza. Ogni lingua, infatti, utilizza espressioni idiomatiche diverse che rispondono ad una precisa percezione della realtà. Proprio la dipendenza di tali espressioni dal retroterra culturale ha creato difficoltà al traduttore che, in alcuni casi, è riuscito a trovare un equivalente traduttivo nella lingua d'arrivo mentre, in altri casi, in assenza di un equivalente ha preferito trasferire nella lingua d'arrivo il significato dell'espressione originale.

In generale, nella traduzione di tali espressioni si è cercato di avvicinare il testo alla lingua e alla cultura d'arrivo e le strategie traduttive cui si è fatto ricorso sono quelle individuate da Mona Baker.

In particolare, sono state trovate venti frasi idiomatiche, di cui sei sono state tradotte con una frase idiomatica simile nel significato e nella forma, sei con una frase idiomatica simile nel significato ma diversa nella forma, otto con una perifrasi esplicativa.

Seguono tre esempi di espressioni idiomatiche tradotte adoperando le tre strategie di Mona Baker.

(8) a. The Guinness seems to <u>have gone</u> straight <u>to my head</u>, and not even the walk up the hill in the fresh air has sorted me out.
(Phillips 2003: 49)

b. La Guinness sembra <u>essere andata</u> dritta <u>alla testa</u> e nemmeno la passeggiata sulla collina all'aria aperta mi ha aiutata.

L'espressione idiomatica è *go to (one's) head* e viene qui usata in maniera specifica per indicare lo stato di ebbrezza dovuto alla birra. Il significato riportato dal dizionario online *The Free Dictionary* è ''to cause one to feel dizzy or tipsy''. L'espressione trova perfetta corrispondenza nell'espressione italiana "andare alla testa". Si è fatto ricorso, così, alla prima strategia di Mona Baker consistente nell'utilizzare nella lingua d'arrivo un'espressione simile nel significato e nella forma.

(9) a. I stared out of the window at the town's terraced houses, great stripes of them arranged in narrow, <u>ramrod-straight</u> streets[…]
(Phillips 2003: 50)

b. Fissavo fuori dal finestrino le case a schiera della città, grandi righe disposte in strade strette e <u>dritte come fusi</u>[…]

L'espressione idiomatica è *ramrod-straight* che, come riportato dal dizionario online *The Free Dictionary*, ha il significato centrale di ''having a very erect posture, typically accompanied by a serious or formal demeanor''.

Nel passo l'espressione è utilizzata in riferimento alle strade dritte. Tale espressione, però, è legata al retroterra culturale in quanto per indicare le strade dritte la lingua inglese si serve di un'immagine diversa da quella usata in italiano. In inglese le strade vengono paragonate al *ramrod* che, come riportato dal

dizionario online *The Free Dictionary*, indica ''[…]a long straight piece of iron used in the past to push explosive into a gun''; in italiano, invece, le strade dritte non vengono paragonate allo "scovolo" ma piuttosto al "fuso" che, come riportato dal dizionario online Treccani, è un ''arnese di legno dalla caratteristica forma rigonfia al centro e con le estremità assottigliate usato nella filatura per produrre mediante rotazione la torsione del filo e intorno al quale il filo stesso si avvolge''.

Dunque, per tradurre l'espressione idiomatica in lingua italiana si è fatto ricorso alla seconda strategia di Mona Baker consistente nell'utilizzare nella lingua d'arrivo un'espressione simile nel significato ma diversa nella forma in quanto le due lingue rispondono a due diverse percezioni della realtà.

(10) a. They talk to each other with casual ease, picking up conversations as though they have simply been set <u>on the back burner</u> for a few minutes.
(Phillips 2003: 46)

b. Parlano tra di loro con facilità, riprendendo le conversazioni come se fossero state semplicemente <u>sospese </u>per pochi minuti.

L'espressione idiomatica è *on the back burner* che, come riportato dal dizionario online *The Free Dictionary*, ha il significato di ''(of an idea, a plan, etc.) left for the present time, to be done or considered later''. Tale espressione merita particolare attenzione in quanto risponde ad una precisa percezione della realtà propria della cultura inglese. L'espressione richiama l'immagine della cucina a gas con fornelli di diversa temperatura: il cibo cucinato ad una bassa temperatura sul fornello posteriore richiede meno attenzione rispetto al cibo cucinato ad un'alta temperatura sul fornello anteriore. Di conseguenza, mettere qualcosa sul fornello posteriore significa darle poca importanza, poca attenzione, sospenderla   e posticiparla.

Tale percezione della realtà non è condivisa dalla cultura della lingua di arrivo che, pertanto, non dispone di un'espressione idiomatica equivalente. Pertanto, si è ritenuto opportuno esplicitare il significato dell'espressione idiomatica originale adottando la terza strategia di Mona Baker.

3.4.4 Metafora d'invenzione

Infine, poiché ci troviamo di fronte ad un testo letterario è compito del traduttore preservare nel *target text* non soltanto il messaggio ma anche la forma. Tra le figure retoriche presenti nel *source text* particolare attenzione ha richiesto

una metafora nuova creata ad *hoc* dallo scrittore per descrivere lo scorrere del paesaggio fuori dall'autobus in corsa.

(11) a. I could see everything from his point of view, but there was nothing inviting about the coarse, bracken-strewn landscape that <u>swam</u> out flat to either side of the road and so I closed my eyes.
(Phillips 2003: 58)

b. Riuscivo a vedere tutto dal suo punto di vista ma non c'era niente di allettante nel paesaggio grezzo e cosparso di felci che <u>scorreva</u> orizzontalmente su entrambi i lati della strada e così chiusi gli occhi.

Il mantenimento della metafora nel *target text* è stato un compito arduo per il traduttore il quale ha consultato diversi dizionari per comprendere il significato del verbo *swim* che sembra fuori luogo nel passo in questione.

Il dizionario online *Merriam Webster Dictionary* riporta i seguenti significati del verbo *swim*:

(1) a: to propel oneself in water by natural means (such as movements of the limbs, fins, or tail);
    b: to play in the water (as at a beach or swimming pool);

(2) to move with a motion like that of swimming : glide;

(3) a: to float on a liquid : not sink;
    b: to surmount difficulties : not go under;
(4) to become immersed in or flooded with or as if with a liquid;
(5) to have a floating or reeling appearance or sensation.

Nel testo in questione il verbo *swim* non è utilizzato nella sua accezione prototipica 1) ma con il significato figurato 2). Per una maggiore comprensione di tale significato il traduttore ha approfondito il verbo *glide* sinonimo del significato 2) di *swim*. Tramite il verbo *glide*, infatti, il traduttore è riuscito a comprendere meglio l'accezione in cui il verbo *swim* è usato nel testo e a trovare un equivalente traduttivo nella lingua d'arrivo.

Il primo significato di *glide* riportato da *Merriam Webster Dictionary* è ''to move smoothly, continuously, and effortlessly''.

Cambridge Dictionary come primo significato di *glide* riporta: ''to move easily without stopping and without effort or noise''.

Alla luce di ciò, l'autore avrebbe potuto utilizzare direttamente il verbo *glide* ma ha preferito usare il verbo *swim* con il significato del verbo *glide* cioè "muoversi continuamente, agevolmente, senza sosta" creando così una metafora: il movimento incessante, agevole e senza sosta del paesaggio viene accostato al movimento del nuoto. Lo scrittore, dunque, percepisce una relazione di somiglianza tra due movimenti non direttamente correlati, quello del paesaggio e quello del nuoto, descrivendo il primo con i termini propri del secondo. I due movimenti hanno in comune la continuità e l'orizzontalità della direzione[1].

Una volta compreso il significato metaforico del verbo *swim*, il traduttore ha cercato di rendere l'immagine nella lingua d'arrivo. Se l'autore avesse utilizzato il verbo *glide*, allora sarebbe stato possibile usare in traduzione semplicemente il verbo "muovere" ma al fine di mantenere la metafora e richiamare l'immagine dell'acqua il traduttore ha ritenuto opportuno usare il verbo "scorrere" per indicare il movimento del paesaggio. L'espressione metaforica viene così riprodotta in traduzione dove, allo stesso modo di *swim*, il verbo "scorrere" assume un significato figurato in quanto prototipicamente viene usato per i fluidi.

Come riporta il dizionario online la Repubblica, i principali significati del verbo "scorrere" sono:

(1) muoversi, scivolare lungo un tracciato o un condotto, su una superficie, un supporto ecc.;
(2) Di liquidi, colare, sgorgare;
(3) estens. Procedere agevolmente, senza subire interruzioni.

Pertanto, si è fatto ricorso alla seconda tecnica individuata da Peter Newmark consistente nel sostituire l'immagine della lingua di partenza con un'immagine equivalente non letterale nella lingua d'arrivo.

Fonte di ulteriori difficoltà è stato l'avverbio *flat* che prototipicamente è un aggettivo ma nel *source text* è usato come avverbio con il significato di ''in a horizontal or level position'', come riportato da *Cambridge Dictionary*. Tale avverbio, reso in italiano con "orizzontalmente", conferma ulteriormente la relazione di somiglianza tra il movimento del paesaggio e quello del nuoto che procedono entrambi in direzione orizzontale.

Per quanto riguarda, invece, l'avverbio *out*, il traduttore ha preferito procedere alla sua omissione in quanto ritenuto superfluo.

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[1] Un ringraziamento particolare va al professore Matthew Furfine che ha chiarito l'accezione della frase.

4. Conclusioni

Il lavoro di traduzione svolto ha messo in luce come il compito del traduttore sia molto più complesso di quanto non si pensi. Tradurre significa, infatti, trasferire nella lingua d'arrivo non solo elementi linguistici ma anche concetti, percezioni ed idee originariamente espressi in un'altra lingua. Troppo spesso si dimentica che dietro una lingua c'è anche una cultura con i suoi modi di pensare e di categorizzare la realtà.

Pertanto, il lavoro di traduzione ha coinvolto non solo ambiti prettamente linguistici ma anche ambiti di vario genere tanto che in alcuni casi la soluzione del problema mi ha portata a consultare siti di prodotti alimentari (vd. 3.4.2).

Si vede, dunque, come il lavoro del traduttore presupponga un bagaglio di conoscenze ampio e quanto più variegato possibile.

Come abbiamo visto, i principali problemi traduttivi incontrati sono stati di tipo pragmatico e lessicale. In particolare, il livello lessicale ha destato maggiori difficoltà in quanto si è rivelato strettamente connesso alla cultura della lingua di partenza spingendo così il traduttore ad orientare le sue scelte ora verso il *source text* ora verso il *target text*.

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Techniques de communication écrite au niveau universitaire. Quelques stratégies pour entraîner les étudiants à développer leur habileté à résumer

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Résumé

L'article vise la didactique de l'enseignement du FLE (Français Langue Étrangère) au niveau universitaire. Il se propose de montrer les particularités du cours Techniques de Communication Orale et Écrite en français, où l'utilisation des documents authentiques, soit oraux, soit écrits peut être un bon support pour développer non seulement les connaissances linguistiques mais aussi l'ouverture culturelle à la civilisation de la langue française. Les aspects théoriques mettent en lumière le côté de recherches des documents authentiques, les conseils pratiques pour les activités de production orale et écrite. L'article relèvera une démonstration pratique d'un séminaire : la réalisation d'un résumé à partir d'un article de presse.

Mots clés :

Didactique du FLE, documents authentiques, techniques de communication, expression écrite, résumé.

1. Aperçu général

Le cours de Techniques de Communication Orale et Écrite en français pour le Département de Communication et Relations Publiques, Faculté de Lettres, a comme but de répondre aux besoins spécifiques des apprenants, en mettant en application des méthodologies et des activités au service des disciplines en question et il vise l'appropriation linguistique des activités, d'une part, et d'autre part, la formation des compétences au niveau de l'expression orale et écrite. Ces compétences se distinguent par plusieurs composantes principales, comme par exemple: *composante culturelle* qui porte sur l'apprentissage des données sur l'histoire, la culture, la civilisation française, aidant l'étudiant à s'enrichir d'avantage en terme de culture; *composante linguistique et méthodologique,* en vue de développement des connaissances linguistiques nécessaires (lexique, grammaire, etc.), pour que les étudiants puissent se débrouiller dans des situations de communication données, réaliser des tâches universitaires, telle que participer à un colloque, préparer une communication, prendre la parole devant un public spécialisé, rédiger un article, un compte-rendu, un résumé, synthétiser un

document, exprimer son opinion, organiser une conférence de presse, rédiger un mémoire ou une thèse, etc.

La méthodologie préconisée par l'approche communicative est modulaire et centrée sur l'apprenant. La stratégie mise en œuvre est celle de *l'authenticité*, car le support privilégié des techniques communicatives est le document authentique, oral ou écrit, relevant des échanges courants en langue étrangère. Les documents utilisables sont des plus divers : des photos, des films, des enregistrements d'émissions à la radio ou à la télé, des affiches, des correspondances, des fiches techniques fournies par l'enseignant. (Anca Cosăceanu, *Didactique du français langue étrangère,* Cavallioti, 2003, pp. 6-7).

2. Démarches du français sur objectifs universitaires spécifiques

Nous avons commencé d'aborder cette démarche pour répondre aux besoins d'un public hétérogène, aussi bien sur le plan des compétences linguistiques que sur celui des connaissances culturelles. Cette catégorie de public se caractérise en général par les besoins aisément déterminables et par un certain contact préalable, en milieu universitaire- ce sont des "faux débutants".

L'objectif général pris en compte par l'approche communicative et le développement de la compétence de communication est définie initialement comme la "connaissance des règles psychologiques, culturelles et sociales qui commandent l'utilisation de la parole dans un cadre social". (Hymes, D., 1972, *On communicative competence,* in Sociolinguistics, Penguin Books)

Ainsi, le cours de Techniques de Communication Orale et Écrite se propose de préparer des "acteurs sociaux", c'est-à-dire des personnes capables à utiliser les connaissances linguistiques dans une culture différente de la leur.

Les différents éléments qui caractérisent cette démarche seraient : la conception d'activités communicatives, l'exploitation d'un document authentique, l'adaptation de celui-là au public, l'analyse des besoins, la sélection de ressources.

Les composantes de la compétence de communication seraient, selon D. Coste (1978), les suivantes : a). La composante de maîtrise linguistique- niveau phrastique ; b). La composante de maîtrise culturelle - niveau transphrastique ; c). La composante de maîtrise référentielle - domaines d'expérience et de connaissance ; d). La composante de maîtrise relationnelle - échanges interpersonnels ; e). La composante de maîtrise situationnelle- autres facteurs pouvant affecter le choix des formes linguistiques.

L'enseignement des langues pendant les années '60 dépassait déjà le niveau de la leçon traditionnelle ; les professeurs de langues étrangères découvraient l'importance des textes authentiques pour enseigner les langues

étrangères et les utilisaient comme élément central de l'acte d'enseignement/apprentissage. Tous les matériaux didactiques créés après les années '70 sont organisés en unité d'étude basées sur des textes fictionnels ou authentiques. (Cosăceanu; 2003. p.24)

Le Cadre Européen Commun de Référence pour les langues (apprentissage, enseignement et évaluation) prend en considération différents types de textes à partir desquels on réalise l'organisation du processus d'enseignement car seuls les textes authentiques, provenant de contextes différents peuvent offrir à l'apprenant une vision et une compréhension plus larges sur la manière de communiquer qui fonctionne à l'intérieur d'une communauté.

L'élaboration de toute technique communicative devra tenir compte de l'objectif et des composantes communicatives, précisés plus haut. Il y aura donc des techniques de compréhension orale, des techniques d'expression orale, des techniques de compréhension écrite; des techniques d'expression écrite.

3. Les contenus

Tenant compte de ces préoccupations pour créer la liaison réelle entre l'apprenant et la culture de la langue cible, nous nous sommes proposés de configurer une structure du cours qui réponde aux exigences du public visé, spécialistes en communication et relations publiques.

La première partie du cours correspondant au premier semestre, nous l'avons divisée en plusieurs unités thématiques regroupant les besoins des apprenants et se basant sur des documents authentiques oraux.

Pour les documents authentiques oraux, nous avons considéré que la radio est une source permanente de langue orale authentique, mais en dehors de ce média, il est très difficile de trouver des documents sonores qui illustrent la vie quotidienne et qui préparent donc les apprenants à écouter la langue telle qu'elle est parlée dans les pays francophones. Radio France International est la radio la plus écoutée dans le monde francophone. Elle ne transmet pas seulement des émissions en français courant, mais aussi en français facile. En plus du programme officiel, le site de la RFI offre une gamme de ressources pédagogiques et d'exercices pour l'apprentissage du français. Également, les enregistrements qui accompagnent les différentes méthodes contiennent non seulement la « langue vivante » mais aussi les bruits authentiques qui ne facilitent pas la compréhension mais qui ont pour but de placer les apprenants dans une « vraie situation » et de les entraîner à la compréhension orale. Il ne faut pas oublier les chansons françaises, auxquelles nous avons alloué un temps important tenant compte du fait que, du point de vue de l'UEA (unité d'enseignement /apprentissage, mise en évidence au

sein du Cadre Commun de Référence), les chansons sont parmi les plus intéressantes ressources de l'enseignement des langues: "une chanson représente un texte authentique, c'est-à-dire un texte qui n'a pas été créé dans le but d'être employé pendant le processus d'enseignement/apprentissage. (Berbinski S., *Le Français à travers la chanson. Le FLE en douceur*, București, Editura Universității din București, 2013. p.26)

De plus, la chanson peut être un aide à enlever les éventuelles barrières entre l'apprenant et le professeur et aussi un soutien précieux de la motivation. Elles peuvent être utilisées dans beaucoup d'activités : le vocabulaire (mots inconnus, synonymes, mots-clés, etc.), la phonétique (prononciation, rimes, etc.), l'expression orale sur le thème abordé, la recherche via Internet, etc. Faire de la chanson une méthode d'acquisition et d'approfondissement d'une langue, c'est de permettre une lecture polyvalente d'une unité du contenu.

Parallèlement au contenu linguistique, on exploite le contenu culturel et civilisationnel ainsi qu'un contenu suprasegmental : le rythme, l'intonation, la variété prosodique, etc. (Berbinski, 2013, pp. 21)

Le deuxième semestre porte sur les textes authentiques écrits et sur la production écrite. Pour cela, nous avons conçu le matériel en tenant compte d'un certain nombre de spécificités : la première spécificité concerne la filière d'étude de l'apprenant ; la première tâche serait d'essayer de comprendre dans quel domaine seront les préoccupations de ce public. La deuxième va être de cibler la ou les compétence(s) communicative(s) à travailler en fonction des besoins du public : linguistiques, sociolinguistiques, pragmatiques et ensuite de déterminer les activités de communication langagières qu'on souhaitera mettre en place (production orale ou écrite, réception, interaction). La troisième spécificité renvoie à la progression à planifier en perspective du premier cours qu'on animera.

4. Les critères pour le choix d'un texte authentique

Les documents doivent refléter la « vraie langue parlée » par les natifs.

Le choix du document déclencheur est important puisqu'il porte non seulement sur les informations, mais il est également source d'inspiration pour les activités de fixation et de production. Il faut faire attention à ce que le document choisi réponde aux critères adaptés au public visé et corresponde à leurs centres d'intérêts. Parmi les critères à assurer, on prend en considération les suivants : 1) Le document authentique doit être adapté au public visé selon leur âge, leur niveau de langue, leurs intérêts, leur éducation et leurs besoins. 2) Il doit, par sa présentation, faciliter la compréhension (mise en page, illustrations, titres, source

connue, date actuelle). 3) Il doit être utilisable en classe (sujet clair et motivant, langage approprié, nature clairement définie, bon déclencheur) 4) Il doit posséder des contenus linguistiques et culturels pertinents (structures à acquérir, à activer et à répéter ; pédagogie interculturelle, reflet de la société francophone, actualité).

On étudiera les différents types de texte, parmi lesquels le narratif, le descriptif, le littéraire, le prescriptif, des textes extraits des films, des productions médiatiques, théâtrales, historiques, publicitaires, scientifiques.

Les visuels représentent un support pédagogique qui aide à résoudre le problème d'acquisition des langues étrangères. Les apprenants adorent ressentir l'atmosphère d'une autre civilisation, d'une autre culture et de sa langue afin d'observer des exemples concrets de la vie. Les visuels sont un important moyen d'enseignement de la langue, de l'oral à l'écrit. Ils donnent une forte stimulation visuelle et verbale et nous offrent un usage varié, l'image étant utilisée avec une fonction situationnelle et de déclencheur verbal, servant de support pour l'expression spontanée.

Si les méthodes audio-orales et audio-visuelles situaient l'expression écrite à un niveau moyen de connaissances, l'écrit servant surtout de support au renforcement de l'acquisition, les méthodes récentes l'intègrent parmi les objectifs à poursuivre dès le début de l'enseignement ; une première exigence est dans ce contexte de développer la motivation à l'écriture.

Les techniques d'expression écrite doivent répondre à des objectifs précis, sous-tendus par l'objectif général de faire acquérir une compétence de communication écrite (textuelle et discursive) authentique.

De point de vue didactique, l'écriture se voit assigner trois fonctions qui constituent autant de critères de classification des pratiques de l'écrit: écriture-transcription de l'oral (la dictée comme moyen de renforcement des acquisitions orale et d'entraînement à l'écrit; l'écriture - support (en faisant appel à toute la gamme des exercices traditionnels, structuraux et communicatifs); l'écriture - production (en partant des exercices basés sur des besoins purement didactique: les listes de difficultés, les rédactions des modes d'emploi, des annonces publicitaires, des faits divers, des petites histoires, des comptes-rendus, des résumes, des descriptions des paysages, des personnes, des objets, des narrations, des argumentations, aussi bien que des textes de communication épistolaire).

Il faut mentionner aussi l'intégration des activités ludiques aux pratiques usuelles de l'écrit. On dispose d'un riche inventaire de "jeux écrits", depuis le divertissement mathématique et l'anecdote au jeu des questions perdues (reconstituées d'après les réponses et au poème-puzzle.

5. *Le résumé en 7 règles (diaporama)*

Dans ce qui suit, nous allons exemplifier l'enseignement d'une production écrite - la rédaction d'un résumé- à partir d'un texte support authentique.

Un diaporama qui contiendra les étapes importantes de la réalisation d'un résumé sera projeté. lewebpedagogique.com/.../le-**resume**-en-7-**regles**-diap

Voilà les règles pour réussir un bon résumé, que les étudiants vont lire.

1. Réduire le texte au quart (avec une tolérance de plus au moins 10%)

2. Ne pas changer le système d'énonciation. On considère que c'est l'auteur lui-même qui résume le texte ; le résumé doit aussi maintenir les temps verbaux.

3. Reformuler différemment avec vos propres mots les idées essentielles.

4. Le résumé doit être concis.

5. Respecter l'enchaînement logique choisi par l'auteur.

6. Interdiction d'ajouter des commentaires personnels.

7. Indiquer le nombre des mots utilisés dans le résumé

FICHE PÉDAGOGIQUE
Réaliser un résumé

PUBLIC : B1 - étudiants de la première année du Département de Communication et Relations publiques, Faculté de Lettres

DURÉE : une séance (2 heures)

MATÉRIEL : rétroprojecteur, ordinateur, présentation en power point, photocopies, le texte

PRÉ-REQUIS : lexique du domaine social, discours rapporté

OBJECTIFS PRAGMATIQUES : travailler sur un article de presse : *L'exclusion sociale : un million d'enfants pauvre en France*

Présenter les paragraphes, extraire l'idée des chacun d'eux, rapporter des propos et les traduire ; appliquer les techniques portant sur la rédaction d'un résumé

FICHE ENSEIGNANT
I. Amorce/ sensibilisation
Première lecture : l'approche globale du texte
- Faire une lecture globale pour en dégager le thème
II. Echanges avec la classe
- relire le texte pour pouvoir accomplir les tâches

- demander aux apprenants de répondre aux questions essentielles du texte: de quoi le texte parle-t-il? Quels sont les thèmes principaux ? Quel est le but du texte ?

- demander aux apprenants de travailler sur le vocabulaire :

Activité 1 : Nominalisation : à partir d'un verbe, trouver le nom ou vice et versa et élargissement du vocabulaire : trouver le synonyme

VERBE	NOM	SYNONYME
	la pauvreté	
	le seuil	
surpeupler		
être habillé de		
être avéré		
aborder		
consacrer à		
employer		
échapper à		
	le revenu	
	la cohésion	

Donner une définition pour expliquer les expressions suivantes :

Vivre au-dessous du seuil de pauvreté

Être habillé de vêtements de seconde main

Toucher un minima social

Être sans domicile fixe

Activité 2 : Retrouver les fautes d'orthographe et corriger-les !

Ils sont plus d'un million d'enfant en France a vivre en-dessous du seuil de pauvreté, dans des logements surpeuplé, sans partir en vacances, habillé de vêtements de seconde main. C'est avéré, la pauvreté des enfants hypothèque lourdement leur avenir. Pourtant, aucun programme public spécifique ne leur a été jamais consacré. Il n'existe même pas en France d'enquête abordant directement la question. Dans un raport sur "Les enfants pauvre" publié aujourd'hui, le Conseille de l'emploi, des revenus et de la cohésion social (Cerc) dresse pour la

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première fois un tableau extrêmement minucieux de cette réalité qui concerne environ 10 % des petit Français;

Attention : 13 erreurs se sont glissées dans ce texte. A vous de les retrouver!

III. a. Réalisation de la première tâche :

Deuxième lecture : l'analyse du déroulement du texte : tracer une double barre verticale entre chaque unité de sens, entre chaque concept ; développer l'idée; entourer les mots de liaison, les connecteurs logiques ;

b. Réalisation de la deuxième tâche :

Troisième lecture : la mise en évidence de l'essentiel

-souligner pour chaque unité de sens l'idée directrice et les expressions-clefs qui mettent en évidence chaque argument : mettre entre parenthèses les exemples ; constituer un tableau pour schématiser le plan du texte:

No.du paragraphe	Ligne	Titre	Développement

-compléter le tableau : écrire pour chaque unité de sens un titre reprenant l'idée directrice : rédiger le développement avec ses propres mots, ajouter les connecteurs logiques ; vérifier la reformulation ;

IV. La rédaction du résumé

- conserver le point de vue, la personne et les temps des verbes du texte original :

- éviter les formules de type : "l'auteur raconte que...";

- relecture du résumé (spécial cohérence) : on doit pouvoir comprendre parfaitement le résumé sans connaître le texte de départ ; la disposition en paragraphes doit mettre en évidences le plan du texte ;

- relecture du résumé (spéciale grammaire) : la vérification de l'accord du verbe avec le sujet ; des adjectifs avec les noms ; la concordance des temps ;

- écrire le nombre de mots ;

- rédiger le résumé - version finale

- compter le nombre des mots (réduire le texte de l'auteur au quart de sa longueur environ)

EXCLUSION SOCIALE

Un million d'enfants pauvres en France

ILS sont plus d'un million d'enfants en France à vivre *en dessous du seuil de pauvreté*, dans des logements *surpeuplés*, sans partir en vacances, habillés de vêtements de seconde main. C'est *avéré*, la pauvreté des enfants *hypothèque* lourdement leur avenir. Pourtant, aucun programme public spécifique ne leur a jamais été *consacré*. Il n'existe même pas en France d'enquête *abordant* directement la question. Dans un rapport sur «Les enfants pauvres» publié aujourd'hui, le Conseil de l'emploi, des *revenus* et de la *cohésion* sociale (Cerc) dresse pour la première fois un *tableau* extrêmement minutieux de cette réalité qui concerne environ 10 % des petits Français.

Si un million d'enfants vivent en dessous du seuil de pauvreté que les statisticiens français ont fixé à 50 % du *revenu médian* (ce qui correspond à 1 170 euros mensuels pour un couple avec un enfant), ils sont deux millions si l'on *retient* le seuil de pauvreté européen (60 % du revenu médian). Et encore, beaucoup de statisticiens *font valoir* que le coût de l'enfant étant *sous-estimé*, le *taux* de pauvreté des familles serait en réalité plus élevé. Une chose est sûre, il y a 900 000 *mineurs* dont les parents touchent un des deux minima sociaux que sont le *RMI* et *l'allocation parent isolé* (API).

Deux types de familles sont particulièrement *exposées*: les familles monoparentales et les familles nombreuses. En outre, un quart des enfants défavorisés appartiennent à une famille dont le chef est un *ressortissant* étranger à l'Union européenne. Mais les situations les plus graves échappent aux statistiques: on estime à 20 000 le nombre d'enfants *sans domicile fixe*.

C'est l'absence d'*emploi* qui explique la plupart des cas de plus touchées par le chômage sont celles qui ont des enfants petits et nombreux. «Ce phénomène *provient* avant tout des difficultés pour les parents à *concilier* vie professionnelle et vie familiale», affirme le Cerc. Car ces familles n'ont pas *accès* aux *modes de garde payants*, soit *en raison de* l'insuffisance de l'offre, soit parce que le coût d'accès reste trop *important*. La situation est particulièrement critique pour les mères seules. C'est pourquoi le Cerc *préconise l'instauration* d'un vrai service public en ce domaine, avec obligation d'accueillir tous les enfants ...

Astrid de Larminat
et Marielle Court
© LE FIGARO

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I. La préparation et la rédaction du résumé :

1. Les difficultés du vocabulaire
2. Le thème
3. Le plan
    A.   a. L'idée majeure
           b. Illustration, exemples
           c. Précision (le tableau de la fiche de l'enseignant)
    B. Un paradoxe : pourtant, aucun programme...
    L'énonciation, l'opinion du CERC, les raisons...etc.
    C. Une réflexion complémentaire à l'appui de l'idée principale
    D. Une interrogation sur les solutions possibles
    E. Conclusion

II. La rédaction du résumé

6. Conclusions

En guise de conclusion, on pourrait dire que le *Cours de Communication Orale et Écrite* en français a des objectifs clairs pour amener l'apprenant progressivement vers le sens d'un écrit, à comprendre et à lire différents types de textes authentiques. L'objectif premier de cette compétence n'est donc pas la compréhension immédiate du texte, mais l'apprentissage progressif des stratégies de lecture dont la maitrise doit à long terme permettre à l'étudiant d'avoir envie de lire et de feuilleter un journal ou de prendre un livre en français.

Les apprenants vont acquérir petit à petit les méthodes qui leur permettront plus tard de s'adapter et de progresser dans des situations authentiques de compréhension écrite.

En ce qui concerne le résumé, il leur sera très utile dans de diverses situations de la vie professionnelle, à côtés des autres types d'écritures.

Comme on a déjà vu, le résumé est un exercice d'intelligence et pour rédiger un bon résumé on doit repenser et reformuler le texte de départ. La compétence linguistique est nécessaire pour la compréhension correcte du texte de départ et sa réexpression dans le résumé. Écrire un bon résumé ne signifie pas seulement réduire le texte de départ et remplacer un mot par un autre, mais trouver des expressions pour remplacer des éléments relevant du texte à résumer.

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Conexiunile între educație și tehnologie în predarea limbii române ca limbă străină

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Abstract

Prezentul studiu evidențiază cele mai importante provocări la care învățământul modern a fost supus, ca urmare a transferului orelor față-în-față, în sistem online. Plecând de la definiția sistemului de predare sincron și trecând prin înțelegerea rolului pe care computerul îl are în predarea online a limbilor străine cu autorul calculatorului, articolul explică felul în care cele două componente de bază ale achiziției limbii române ca limbă străină – competențele gramaticale și achiziția de vocabular - au fost influențate. Articolul explică și felul în care platforma Microsoft Teams a fost utilizată ca mijloc de comunicare cu studenții înscriși la anul pregătitor de limba română ca limbă străină, trecând în revistă și cele mai importante provocări la care profesorii de limbi străine au fost supuși în această perioadă de predare online. Nu în ultimul rând, articolul evidențiază dificultățile de ordin tehnic în utilizarea platformei Microsoft Teams, dar și satisfacțiile obținute de reușita aplicării unor tehnici de lucru interactive, în cadrul orelor de Gramatică și vocabular.

Keywords:

Microsoft Teams, predare mediată de calculator, FLT, motivație intrinsecă, Gramatică și vocabular, limba română ca limbă străină.

1. Introducere

Debutul pandemiei de Coronavirus in luna martie 2020 și transferul învățământului academic în mediul online reprezinta cele două elemente care au forțat trecerea spre ceea ce anterior fusese discutat numai teoretic și doar când și când pus în aplicare: învățământul online în sistem sincron. Achiziția limbilor străine, despre care anterior se vorbea numai în cadrul conferințelor științifice, la simpozioane și doar pe alocuri pus în aplicare în cadrul școlilor private de limbi străine, a avut de răspuns la provocările situației medicale, în aceeași măsură în care întreg sistemul educațional a fost forțat să o facă.

Unul dinte cele mai importante beneficii ale învățământului sincron în mediu online este posibilitatea de predare în timp real, cursanții având astfel posibilitatea să interacționeze efectiv în timpul orelor, în mediul virtual, cu grupul din care fac parte, se pot angaja în conversații, dialoguri, cu alți colegi sau cu profesorul, pot pune întrebări care vor primi un răspuns imediat. Instrumentele de

lucru au evoluat foarte mult, profesorii au beneficiat de cursuri de perfecționare, cu toții am înțeles că predarea online nu înseamnă simplul transfer al tehnicilor de lucru pe car ele foloseam la seminar, în mediul virtual, ci o serie nouă de activități, unele mai interactive, altele mai mult teoretice, care fac apel la diferite elemente vizuale, filme, fișiere audio și video, pe care anterior nu le utilizam în cadrul orelor de predare.

În anumite situații predarea online poate fi mult mai eficientă decât cea față în față. Acest lucru este poate valabil în cazul învățământului la distanță, în cazul studenților înscriși la programe cu frecvență redusă, sau în cazul cursurilor de scurtă durată, a programelor de training intensiv, în care cursanții nu se află în aceeași locație cu profesorul. În toate aceste situații, nivelul de implicare al cursanților în acțiunile de grup de predare sincronă este foarte mare, ei având o puternică motivație intrinsecă pentru a urma respectivele cursuri și a beneficia de pe urma experienței de predare. Însă în cazul studenților care au fost forțați de o situație medicală independentă de voința lor, să se mute în mediul online, fără a înțelege avantajul pe care îl au, a reprezentat și continuă să reprezinte un impediment și în același timp o cauză a frustrării colective, în cazul studenților.

Platforma Microsoft Teams a fost lansată în anul 2017 de compania Microsoft, ca un instrument de lucru în special în mediul de afaceri, ca instrument de comunicare. El încorporează instrumente de comunicare, facilitând întâlnirile online, colaborarea pe fișiere comune, proiecte și chestionare. Permite integrarea unor elemente vizuale de tip PowerPoint, fișiere video, conversații în timp real, este extrem de atractivă din punctul de vedere al utilizatorului, permițând accesul și de pe elemente mobile, de tip telefon și tabletă. Din punctul meu d evedere, este un instrument mult mai complex decât aplicația Zoom sau Google Classroom, care sunt foarte utile pe parte de conferințe.

Cu toate acestea, ultimele douăsprezece luni au relansat în mediul academic discuția asupra unei schimbări de paradigmă, evidențiind importanța mediului de predare online în situații de criză, dar care pe termen lung trebuie ajustate și regândite, pentru a putea duce la o schimbare definitivă a mentalităților.

2. Achiziția limbilor străine cu ajutorul platformelor de învățare online

Specialiștii consideră că achiziția limbilor străine se realizează cel mai eficient, prin imersiunea în limbă, sau baia de limbă, cum mai este ea cunoscută. Acest proces are loc de obicei în comunitățile educaționale, în cadrul orelor de curs și seminar la universitate, prin contactul și interacțiunea studenților străini cu vorbitorii nativi, iar acesta era procesul normal și în cadrul Universității Româno-

Americane, înaintea crizei medicale, care a debutat în martie 2020. Întregul proces educațional, seminare, cursuri, lucrări d elaborator, examinări scrise și orale, toate acestea au fost transferate în mediul online, prin intermediul platformelor Microsoft Teams și Microsoft Forms.

Marie Noelle Lamy și Regine Hampel, în amplul studiu intitulat Online *Communication in Language Learning and Teaching*, afirmă că întregul proces de învățare a limbilor străine este unul internalizat, cu accent pe mentalul individual, care poate fi stimulat cu ajutorul activităților și proceselor educaționale. Spre deosebire de această teorie, teoreticienii socio-culturii afirmă că învățarea limbilor străine este un proces interpersonal, situat la limita de confluență între contextul social și cel cultural. ". [1]
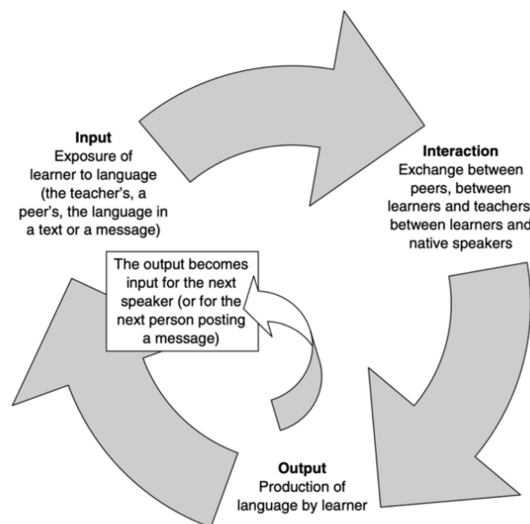

Fig. 1 The producția lingvistică în cazul limbii străine

Krashen sugerează că cea mai importantă responsabilitate a orelor de limbă străină este să furnizeze un canal de comunic are, capabil să înlesnească achiziția de noi informații, activitate care se realizează prin intermediul comunicării interactive. În această categorie el include expunerea la limbă, care se realizează în timpul activităților față-în-față. Atunci când interacțiunea imediată, sau ceea ce în termeni tehnici se numește *input*, este facilitat de tehnologia online, interacțiunea își pierde din putere, schimbul de experiențe dintre colegi și interacțiunea lor este puternic diminuată, în timp ce contactul cursanților cu profesorul apare doar în momentul în care acesta din urmă îi cere cursantului acest lucru. Nu în ultimul rând, interacțiunea cu vorbitorii nativi este aproape inexistentă, deoarece stând acasă nu mai avem contact cu oameni pe stradă, în mijloace de transport în comun, pe holurile universității, al lift, la cafenea sau cantină, în biroul secretariatului, etc.

O situație cu atât mai dificilă o au studenții internaționali, înscriși la anul pregătitor de limba română ca limbă străină, care din cauza pandemiei de Coronavirus au fost forțați să rămână în țările lor de origine, se conectează cu ajutorul calculatorului la orele de curs, seminar și lucrări practice, însă nu beneficiază de niciun fel de experiență suplimentară, de contact cu limba pe care o învață. Astfel, că randamentul este foarte scăzut, iar producția de limbă nu este suficientă pentru a putea crea achiziția. Studenții, deși au un bagaj de cuvinte destul de bogat, nu se pot exprima, pentru că nu au exercițiul comunicării orare, a interacțiunii și a conversației de zi cu zi. [2]

Cercetători precum Pelletieri sugerează că acest timp de comunicare sincronă întreține și permite negocierea sensurilor și interacțiunea axată pe formă, care la rândul său oferă posibilitatea achiziției de competențe gramaticale. [3]

Cu toate acestea, transferau orelor de limbi străine exclusive în mediu virtual nu a însemnat o dezvoltare automata a competențelor. În primul rând deoarece noi, ca profesori de limbi străine, nu am fost obișnuiți numai cu predarea online. Este vorba despre un set diferit de aptitudini și abilități și din partea noastră. Poate că o variantă mixtă era tot ceea ce dețineam noi în portofoliu, în perioada în care orele se țineau efectiv față-în-față, acolo unde bagajul nostru de cunoștințe ale comunicării nonverbale reprezentau acel avantaj major, care înlesnea achiziția limbilor străine. Nu în ultimul rând, trebuie menționat faptul că nici studenții, nici noi, cadrele didactice, nu am fost pregătiți pentru această schimbare de paradigmă, pe care cu toții am întâmpinat-o cu dificultate. Studenții au întâmpinat probleme în achiziția de cunoștințe, în timp ce profesorii au avut de luptat cu provocările tehnologice și incapacitatea de a transfera cunoștințele în spațiul virtual.

Potrivit celor mai recente studii, care analizează nivelul de implicare a studenților în timpul orelor care se desfășoară în mediul online, specialiștii au descoperit că un model hibrid ar fi cea mai potrivită metodă, în cazul învățării limbilor străine.

Alte studii evidențiază faptul că din punct de vedere emoțional, cursanții se simt mai confortabil în mediul online, nu au probleme de anxietate în fața camerei, deși din experiența personală am observat că se simt mult mai confortabil atunci când au camerele închise, sunt extrem de independenți din punctul de vedere al tehnologiei, pe care o stăpânesc mult mai bine decât o parte dintre profesorii lor.

Cu toate acestea, provocările tehnologice ne pun la încercare pe toți. De exemplu, în cazul studenților înscriși la anul pregătitor de limba română ca limbă străină, provocările tehnologice sunt extrem de mari. O parte dintre ei nu dispun de un computer sau laptop, și se pot conecta doar cu telefonul mobil. Deși aplicația Microsoft Teams poate fi utilizată și pe telefoane mobile, nu dispune de toate facilitățile, prin urmare sunt fișiere pe care studenții nu le pot deschide, uneori nu

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își pot accesa camera video, imaginea ecranului meu, atunci când apăs opțiunea *Share screen* este mult prea mică și nu se poate vizualiza corect pe telefon. Nu în ultimul rând, pentru studenții care din diferite motive au ales să rămână în țara natală, iar conexiunea la Internet nu este suficient de bună, apar alte dificultăți, legate de conectarea în timp real, uneori diferența de fus orar fiind și de câteva ore.

După cum afirmă cercetătorii Hinn, Leander și Bruce, mediul online reprezintă o lume simulate, iar viața social se desfășoară prin conexiune la rețele de comunicare. Profesorii își concentrează atenția asupra problemelor de ordin tehnologic, caracteristicile legate de interfața aplicațiilor utilizate, asupra instrumentelor colaborative, etc. Noile metode de comunicare au adus cu ele și provocări noi, nu numai în înțelegerea noului tip de auditoriu, dar mai ales în înțelegerea noului tip de colaborare, pe care trebuie să îl adaptăm continuu. [4]

O altă observație pertinentă este legată de faptul că acei studenți care aleg să rezolve temele de lucru din cadrul activităților asincrone, așa numitele teme, vor fi mult mai dornici să se implice activ în cadrul orelor de predare sincronă, reprezentând de fapt auditoriul țintă al profesorului. În același timp, există o explicație logică a nivelului de implicare a studenților în cadrul orelor de seminar sau lucrări practice, care este legat direct de nivelul de expunere la tehnologie pe care îl au studenții.

În cazul achiziției limbilor străine, precum și în cazul particular al achiziției limbii române ca limbă străină, în afara videoconferințelor efective, care implică accesarea platformei Microsoft Teams și audierea unor cursuri teoretice, studenții sunt expuși la o serie de activități comunicative, care implică foarte mult comunicarea non-verbală, limbajul corpului, dar care sunt mai puțin eficiente în cazul orelor de curs online, decât în momentul în care studentul se află față în față cu profesorul.

În cazul activităților de *Speaking*, ce implică foarte multe conversații pe teme sugerate de profesor, literatura de specialitate sugerează faptul că tehnologia multimedia în general este extrem de importantă în dezvoltarea unor abilități de comunicare. Cu toate acestea, din experiența mea personală, pe care am avut-o cu grupul de studenți internaționali, am putut remarca un regres, comparativ cu generațiile anterioare, care au fost expuse la predarea față în față. Am remarcat o absență a verbalizării, o inhibare datorată în mod special incapacității de a pronunța corect anumite cuvinte din noua limbă, nefiind capabili să observe exact modul în care cuvintele se formează în noua limbă, și nedorind să întrerupă profesorul, pentru a cere lămuriri asupra modului în care anumite cuvinte dificile sunt pronunțate, despărțite în silabe sau să ceară lămurii asupra modului în care trebuie poziționată limba pentru a putea pronunța sunetele sau grupurile de sunete speciale.

Motivația intrinsecă este influențată de expunerea la diferite limbi, dar depinde și de anumite variabile, precum vârsta sau genul persoanei care învață limba. Cu cât sunt mai mari studenții, cu atât mai puțin implicați apar în cadrul orelor interactive, deoarece sunt mult mai timizi și refuză chiar să răspundă atunci când sunt numiți, sau trebuie să vorbească în fața grupului de studenți. Pe de altă parte, această categorie de studenți este foarte responsabilă atunci când vorbim despre activitățile asincrone, unde trebuie să rezolve teme, exerciții, etc.

3. Microsoft Teams – ca platformă de învățare a limbilor străine

Microsoft Teams este o parte componentă a portofoliului disponibil pentru studenți și cadre didactice, reprezentând prima opțiune posibilă, la începutul pandemiei, în martie 2020. Însă la acel moment nimeni nu a fost capabil să înțeleagă schimbarea de paradigmă, saltul masiv și evoluția la care am fost cu toții martori, căreia i-am rezistat, ne-am opus și la care am aderat în ultimă instanță. De la cursurile de familiarizare și perfecționare în Microsoft Teams, până la crearea echipelor, realizarea calendarului și efectiv derularea orelor pe platformă, nu a fost decât un singur pas. Figura 2 ilustrează felul în care arată această platformă, pe contul meu instituțional, fiind un exemplu al versatilității acesteia.
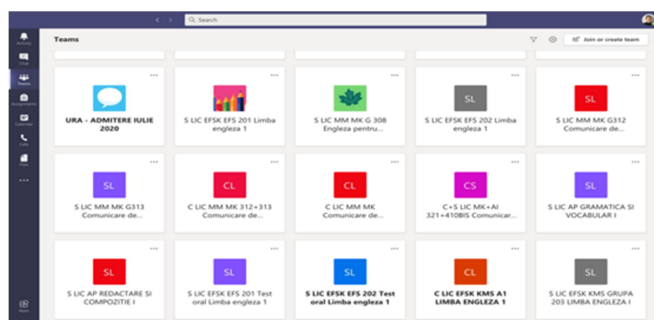

Figura 2. Ecranul cu echipele din platforma Microsoft Teams

Unul dintre cele mai utile instrumente ale aplicației Microsoft Teams îl reprezintă capacitatea de programare a activităților de curs și seminar, sub forma unui calendar de activități, cu segmente foarte bine diferențiate, cu buton pentru Join, cu opțiune de Reminder și avertizare pentru Overdue classes, în așa fel încât un profesor nu poate rata o activitate pe care o are inclusă în calendarul de activități. Faptul că platforma poate fi accesată și de pe dispozitive mobile, precum telefonul sau tableta, permite utilizatorilor care nu se află în fața unui calculator să se alăture activității, în ciuda faptului că interacțiunea nu este la același nivel, ca în cazul orelor efectuate de pe calculator.
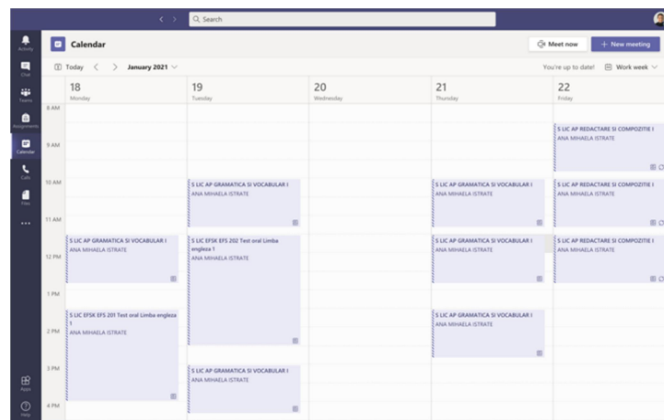
Figura 3. Calendarul de activități Microsoft Teams

După cum au putut observa specialiștii, Microsoft Teams reprezintă instrumentul ideal de lucru în echipă, capabil să genereze conținut, să înlesnească o bună comunicare, să permit realizarea de proiecte, prezentări interactive și chiar să suporte testarea online.

Ca profesor de limbi străine, am realizat cât de important este instrumentul *Assignments*, care permite studenților încărcarea de proiecte și eseuri într-un spațiu alocat exclusiv echipei respective, eseuri care pot fi evaluate și punctate de cadrul didactic.

4. Concluzii

Studiul de față evidențiază cele mai importante teorii legate de motivația intrinsecă și extrinsecă, pentru învățarea limbilor străine, precum și importanța auto motivării, în achiziția limbii române ca limbă străină, în contextului unei învățări exclusiv online.

Elementul cheie în această paradigmă este reprezentat de nivelul de implicare al profesorului, care trebuie să fie capabil să creeze un mediu online suficient de confortabil, astfel încât să stimuleze creativitatea studenților. Cu toate acestea niciunul dintre noi nu am fost pregătiți pentru acest salt tehnologic, însă toate aspectele cumulate, faptul că viteza de comunicare între student și profesor s-a îmbunătățit, că ne-am adaptat relativ ușor și ne-am apropiat într-un fel de preocupările generale ale studenților noștri, au determinat o schimbare, pe care nu o mai putem nega.

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