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Crossing Boundaries in Culture and Communication

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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 10th 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.

◆ CULTURAL STUDIES & LITERATURE ◆

Analysing the Japanese Indirect Communication Culture

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Abstract

The purpose of this paper is to analyse Japanese indirect communication culture focusing on the importance of context. The paper will use the theory of pragmatics to understand differences between direct and indirect communication cultures. Issues discussed will include speech acts, politeness theory and face-saving acts. Verbal and non-verbal language aspects will also be taken into account. The analysis will also take into account historical aspects leading to this type of communication in Japanese culture, and will raise awareness regarding communication related to business culture and consequences of misunderstandings at this level if one of the businessmen is part of a direct communication culture.

Keywords

face-saving acts, context, speech acts, politeness, non-verbal language.

1. Introduction

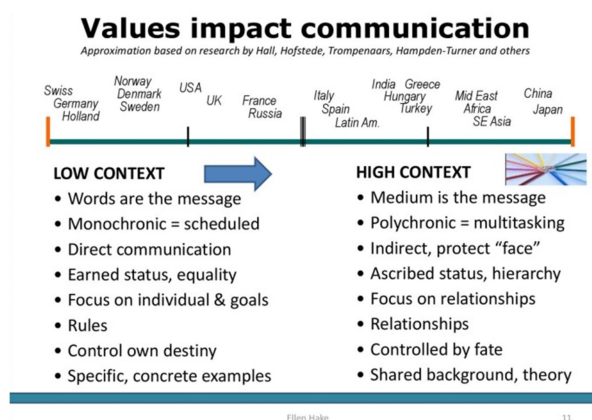
This paper aims at having an understanding of Japanese culture through the way in which communication is achieved differently, in comparison with Western countries. The Japanese have a different mindset when compared to Western cultures, and this mindset is visible in the cultural elements, in the language and especially in the way in which language is used.

Firstly, a definition of culture is relevant, since it can explain the ways in which cultural traits influence communication style. A definition of culture could be given as follows: “Robert Gibson describes culture as a mixture of sharing attitudes, beliefs, values, and behavioral traits. And in the same vein, Martin Soley defines culture as sharing a similarity of perception.” (Tate 2015: 41) The categories shared by cultures, namely “attitudes, beliefs, values, and behavioral traits” mentioned by Tate account for the differences in communication styles. This is because communication, just like culture, has certain rules that need to be respected by its members.

Members of various cultures differentiate themselves from other groups from other cultures through the way that they perceive various aspects of life. Communication is one of them, and it will be illustrated and analysed in this paper. Part of the cultural differences are visible not only with respect to culture identity manifestations, such as “a. symbols; b. heroes; c. rituals, practices and traditions; d. values” (Baciu 2013: 32), especially when it comes to Asian vs Western cultures, which should be delimited using clear criteria regarding contemporary lifestyle and mindsets. Clear criteria distinguishing cultures that are so different, especially Asian and Western, can help with useful information in order to reduce or to avoid culture shock. Culture shock refers to issues regarding adapting to and functioning in another culture than that or those cultures to which we are used to. Communication is unavoidable and essential in having contact with any culture. Whether we communicate for personal or business reasons, or even for asking for information as tourists, we need to be aware of the cultural differences, so that the communication process is an efficient one, and we do not misunderstand the others or are misunderstood in our turn. Communication refers to more than just the correct use of grammar and vocabulary. It also refers to non-verbal language, as well as to the use of directness and indirectness.

According to Hake (2021), “values impact communication”, as can be seen from the figure in (1). This figure explains the main differences between direct and indirect communication cultures, and illustrates them with examples of countries, function of the degree of low and high context (Hall1976):

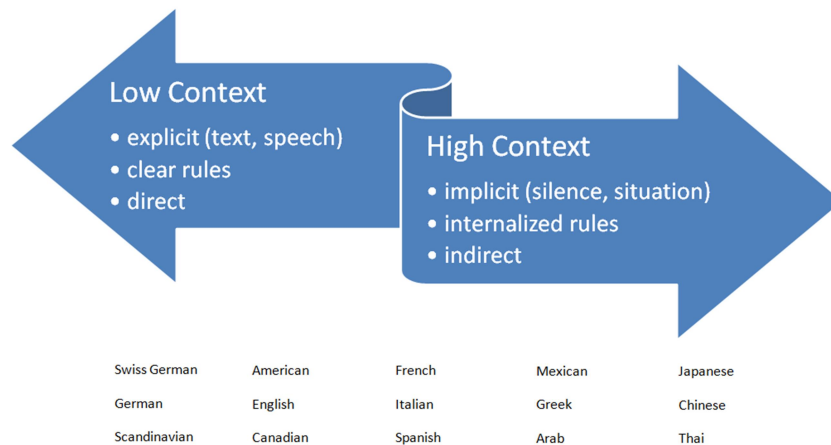
(1)



(Source: <https://en.ppt-online.org/512540>)

High context communication cultures (or indirect communication cultures) refer to those cultures where, as an outsider, you need to understand the context of communication, and also pay attention to the use of the language of gestures, as well as to possible allusions and subtleties. Low context communication cultures (or direct communication cultures) are those cultures where communication is done in a direct way, which is easy to understand by anyone not belonging to the respective culture. This is the main difference in communication when it comes to the distinction between Asian cultures, which are indirect communication cultures, and Western cultures, which are direct communication cultures, as suggested by the illustration below, in (2):

(2)



(Source: <https://langsolinc.com/cross-cultural-communication/>)

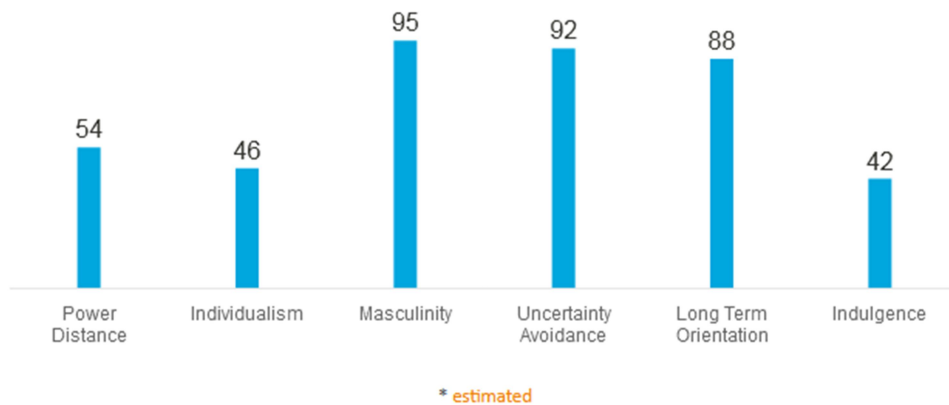
The clear vs internalized rules show the difference between low context and high context cultures, respectively.

Among the distinctive culture identity manifestations of Japanese culture, we find national symbols such as the cherry blossom trees and the koi fish, values such as thinking about others, and traditions such as hanami (watching the cherry blossoms and reflecting on their transience). However, we need more tools to better understand the point where this culture differs from others.

Hofstede, through his theory of cultural dimensions, presents Japan as follows: it has intermediate power distance, meaning that the business

culture is hierarchical, yet with respect to society, it is also a meritocratic culture; generally Japanese culture is collectivistic, yet compared to other Asian countries it has a tendency towards individualism due to not having an extended family system; it is a masculine culture, with visible competition among groups; it is a culture with high uncertainty avoidance, meaning that they are always prepared in case of a natural disaster, but also prepared with etiquette to be respected with the occasion of various events, such as weddings and funerals, as well as for discussing risks before starting a project; it is a long term oriented culture, which makes them see life as a short moment and also prone to a bit of fatalism, while in corporate culture this makes them invest in their companies' durability; it is a culture of restraint, not indulgence, meaning that the Japanese feel constrained by social norms and rules, thus not indulging in gratifying pleasures and getting leisure time (Hofstede-Insights.com). The scores for these cultural dimensions for Japanese cultures are illustrated below, under (3):

(3)



Thus, power distance in Japanese culture has an intermediate score. Individualism is also intermediate, indulgence is low, while the dimensions of masculinity, uncertainty avoidance and long term orientation are high. Communication style is a reflection of a culture's dimensions. The indirect communication style could be linked to the traditional and ritualistic aspect noticeable with the dimension of uncertainty avoidance. The Japanese have a non-confrontational communication style, in an attempt to preserve group harmony, as expected from a collectivistic culture. In being non-

confrontational, they aim at preserving long-term relationships, which is expected, as they are a long-term orientation culture. They are thus avoiding the risks of conflict, which come with saying directly what you mean in low context cultures.

The analysis presented in this paper will combine linguistic theories such as pragmatics with Hofstede's insights to explain the specific communication style.

2. Specific Features of Japanese Culture and Communication

In order to better understand the communication style of Japanese culture, we could compare it to the American culture's style of communication, regarding several aspects, according to Foxhugh.com (2012). As far as criticism is concerned, in American culture it is done directly, while in Japanese culture it is done passively (Nomura and Barnlund: 1983). Figures in business are discussed vaguely in Japanese culture, while in American culture they should be presented exactly. Silence is considered a form of communication in Japanese culture, while for American culture silence is felt as uncomfortable. Other cultural differences regarding non-verbal communication are found with eye contact, which is not considered polite in Japanese culture, while for American culture it is considered important and respectful.

First of all, both verbal and non-verbal language aspects are relevant in order to identify specific features of Japanese culture and communication. Jones and LeBaron (2002: 499) believe that verbal and non-verbal communication should be studied together, not separately, as at the moment of speech, we also send non-verbal messages:

During everyday communication, especially face-to-face interaction, vocal and visible behaviors are typically coordinated in ways that provide for their mutual performance. When people talk, they also locate their bodies, assume various postures, direct their eyes, perhaps move their hands, altogether behaving in ways that constitute an interactive event.

This approach of studying both verbal and non-verbal language is suitable to Japanese culture, since certain situations are accompanied by

specific gestures. Non-verbal communication can give clues regarding the actual state of mind of someone. For instance, if someone in Japan says “I’m all right”, showing a sad facial expression will give the interlocutor a clue that in fact the person is not all right and is indirectly asking for support. Such a situation allows the interlocutor to understand that the speaker wishes for empathy, and will not be bothered by the interlocutor’s intervening. Thus, the interlocutor will not cross the line over the speaker’s privacy. This means that we won’t be able to talk about a face-threatening act in this case.

According to Jones and LeBaron (2002: 503), “Goffman (1967) described the ways people coordinate their actions to establish culturally expected respect for one another in the process of performing ritualistic ‘facework.’” The use of face in indirect communication in Japanese culture is very much apparent.

An example of indirect communication could be illustrated by expressing disagreement. By saying “I will think about it”, the Japanese people have the opportunity to show respect towards their interlocutor and they do not hurt the interlocutor’s feelings. In Japanese culture, directly denying a request is very rare. Replies such as “It is inconvenient,” or “It is under consideration” are preferred. Criticising the others is avoided, since it might cause embarrassment. Thus, loss of face of the interlocutor is avoided.

A face saving act is present in the situation where the Japanese say “yes”, but in fact mean no, and show this by relying on non-verbal language, silence, and hesitations. Face is defined as an individual's self-esteem. Negative face is “the desire to be unimpeded in one's actions” and positive face is “the desire (in some respects) to be approved of” (Brown and Levinson, 1987: 13).

In such cases, knowledge of the context is strongly necessary. The Japanese have a name for this strategy. They use the term *kuuki o yomu*, which can be translated as “reading the air”, meaning that situational awareness can be of help when communicating with someone belonging to the Japanese culture.

The Japanese also try to preserve their own face when they are the speakers. As a reflection of the honor vs shame worldview, it is often the case that the Japanese do not express their own ideas, as they fear making

mistakes in public. This translates into verbal communication as follows: the Japanese will cover their mouths or laugh when they are feeling embarrassed. They will resort to smiling in order to feel that they can maintain self-control. They will laugh awkwardly when they find themselves feeling nervous in an uncomfortable situation. In such cases, in order to be polite, they will frequently say, "I'm sorry," or "Excuse me".

Communication in Japanese culture can be analyzed, from a Western perspective, as a very intense case of politeness theory in pragmatics. As we have seen from the examples previously presented, face-saving strategies are constantly present. Westerners can perceive the Japanese culture speakers as behaving very politely at all times, which may be due, among other factors, to the fact that politeness always implies indirectness (Brown and Levinson 1987). The Japanese will constantly use indirect language, where we can identify politeness strategies. The factors of politeness strategies are the following, as identified by pragmatics theory: the relative power of the hearer over the speaker, the social distance between the speaker and the hearer, as well as the ranking of the imposition in doing the face-threatening act (Brown and Levinson 1987: 15-16). The power of the speaker over the hearer, as well as the social distance are more pronounced in Japanese culture, compared to Western cultures, since it is a high power distance culture, based on hierarchies. Preserving the face of the hearer is visible in not making any direct requests, and it is a consequence of Japanese culture being a collectivist culture, which is based on maintaining harmony within the group.

According to Kinnison (2017: 32), Goffman's work on the concept of face has been the basis of further studies on social interaction and politeness:

Starting with Goffman's (1955) seminal paper on facework, face "has become seemingly indispensable in the discussion of various aspects of social interactions, particularly politeness" (Haugh, 2009:1). In the last few decades, scholars and researchers in pragmatics and other social fields have tried to use face as a key concept in analyzing social and personal interactional behaviors (Haugh and Bargiela-Chiappini, 2010:2073) after Brown and Levinson ([1978]1987) used it in their theory of universal politeness.

Kinnison (2017: 32) has also analysed the way in which Goffman's theory of face applies to Chinese culture, stating that the Chinese culture has certain facets which were not mentioned by Goffman: "(1) power/favor/relation face -- one's social power and connection, (2) moral/honor face -- one's dignity and integrity, and (3) mask/image face -- one's façade to impress others". Both Chinese and Japanese, being Asian cultures, would resonate with these facets. Both are hierarchical cultures, both are concerned with dignity and both present an image in some cases to impress the interlocutor. Honour is an important value in Asian cultures, and it is translated as politeness in the eyes of Westerners. Yet this honour is not necessarily about principles, but mostly about relationships with people. This is because "Japanese people value human relationships more than truth and principles" (Vu 2010). The Japanese have a term for "dependence on the benevolence of others", which is *amae*. This term also has to do with face-saving acts, since it implies fear of refusing someone, as this could lead to spoiling and even breaking the respective relationship (Lee 2014). It also refers to a very strong emotional connection, as well as to loyalty. The honesty with which Japanese people are communicating in a polite way is also very striking to Westerners. Leaving rules, customs, and rituals aside, as well as face-preserving strategies, the Japanese do not sound simply as conforming to social norms; they appear to have internalized values which lead to their politeness sounding very natural and honest, and not just a matter of conformity and pretending. This can only be explained by combining a linguistics explanation, from the field of pragmatics, with notions about their culture, namely about their values. This could be regarded as contextual information, which is always necessary in pragmatics.

Pragmatics is, after all, defined as follows: "Pragmatics is the study of how language is used and of the effect of context on language." (Panevova and Hana 2011). Kortmann (2020: 174) focuses on the relevance of context and aims at finding a definition for it:

In some publications, the notion of context is defined in a narrow sense, relating exclusively to the situational context, which covers aspects such as time and place of the utterance, the interlocutors'

social and cultural background, the level of formality, topic and overall aim of the conversation.

In the case of the indirect communication in Japanese culture, the information on the specific features of this culture provide the context for the communication and the way it is done in the examples presented previously in this section of the paper. The values, beliefs and attitudes of the Japanese people make them more prone to communicate indirectly. For Westerners, their communication is the equivalent of extreme politeness in their own culture, due to the way in which they deal through allusions while refusing something or communicating that something is not right. In similar situations, Western culture members would directly say “no”, while for the Japanese people this is never done. Pragmatics in this case comes to supplement the understanding of a different culture, by adding the linguistic elements of communication exchanges to the analysis.

According to Panevova and Hana (2011), the context in pragmatics can be of the following types: physical context, linguistic context, social context, and epistemic context. The physical context refers to the time and place when and where the conversation happens. The linguistic context refers to what has been communicated previously. The social context refers to the social relationship between communicator and hearer. Finally, the epistemic context refers to the knowledge that the hearer and the speaker both share. In the case of the indirect communication culture examples presented in this paper, we can notice especially the social context, since the Japanese have a specific, hierarchical, type of relationships, as well as valuing the maintenance of a harmonious relationship. The social context could be made up by all background knowledge a Westerner has of Japanese culture, since for the Westerners the Japanese mindset and communication are strikingly different.

Speech act, according to Panevova and Hana (2011), mean “usage of language to accomplish something.” Speech acts can be direct and indirect. With direct speech acts, for instance, if we want to ask a question, we use an interrogative form of the sentence. With indirect speech acts, the sentence will have a different form suggesting a different purpose than it has. When the Japanese say

“I will think about it” in order to express disagreement, they do not, apparently, firmly close the discussion, from a Westerner’s perspective. However, expressing themselves so ambiguously, apparently, is something usual in Japan. By doing so, they do not leave room for thought, but simply wish to not offend their interlocutor and not ruin their relationship of collaboration. The interlocutor and the speaker, while sharing the social context of Japanese culture, will have no difficulties in understanding the intention. “I will think about it” is a speech act, since it is a refusal of future action of collaboration in the case of business, for instance.

Indirect communication will disobey the principle of cooperation in conversation, stating that the speaker should answer to the point. Grice’s conversational maxims illustrate the cooperation principle. The maxim of relevance claims that we should be relevant in our conversational exchange. In the case of a conversation such as the one in (4), the maxim of relevance is not observed. Instead, the hearer will work out the meaning. This holds for someone in Western culture if he/she hears this answer, however. For someone from Japanese culture, or for someone informed enough about it, it could be even considered a relevant answer, since for them “I will think about it” can be automatically translated as “I do not agree”:

(4)

A: Do you agree to meet to discuss the timetable for this academic year tomorrow instead of Monday?

B: I will think about it.

The maxim of quantity, claiming that we should not say too little or too much, is not observed when, in a conversation in Japanese culture, there are moments of silence and hesitations. In this case, an uninformed Westerner could say that too little is being said. However, to a knowledgeable interlocutor, silence and hesitation mean that there is disagreement.

Flouting maxims in Western culture (meaning disregarding them intentionally) is mostly associated with creating other meanings, such as being humorous, ironic or sarcastic. However, in Japanese culture communication, flouting these maxims leads to creating a polite, non-offensive and non-imposing on the interlocutor meaning. In this sense, we

can notice how these tools in pragmatics can help better understand the way in which communication in two different cultures occurs.

Matsumoto (1993: 56) brings more details, by focusing on the issue of violations of Grice's maxim of manner due to the use of honorific morphemes in Japanese and Korean, due to the fact that such languages "encode socio-psychological factors which fit under the broad term of politeness."

We should take note of the ways in which politeness is perceived by two different types of cultures, Asian and Western. For Westerners, the communication could be interpreted as ambiguous, vague or extremely polite, while for Asians this is the norm.

3. Conclusions

The paper has presented distinguishing cultural features of Japanese culture through the theory of Hofstede's cultural dimensions, and the way in which these notions of culture can explain the communication style. Notions of pragmatics have been applied to Japanese communication in order to underline its specificities and the ways in which it differs from communication in Western cultures. Through comparing cultures, we become aware of features that distinguish our own culture from other cultures, and we also understand that our perspective is not the only true one. We also learn that we can resonate with values and rules from different cultures, and develop further our personalities. We also become better observers and better judges of extra-linguistic context, and thus we improve our listening and understanding abilities.

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Archétypes identitaires dans le roman rolinien *La maison, la forêt*

Ema-Violeta MISTRIANU

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Résumé

*L'émiettement de la personnalité rolinienne, y compris les moments difficiles de l'enfance, la déconfiture de la vie personnelle, le début littéraire concentrationnaire, est mis en exergue grâce à l'écriture de l'intime. Angoisse, insécurité affective et émotionnelle, hantise de la mort sont autant de traits définitoires intimement liés aux personnages qui incarnent les acteurs du roman *La maison, la forêt* de Dominique Rolin. La présente communication se veut une analyse non exhaustive, mais sous une loupe attentive, de ces aspects qu'endossent un vieux couple qui ne trouve plus le moyen de (se) communiquer. Pour y aboutir, nous nous proposons d'explicitier tout un essaim d'états d'âme de l'homme qui attend grelottement le trépas et la modélisation identitaire de la femme à travers le temps. Nous insisterons également sur l'autobiographie fictive comme canevas romanesque.*

Mots-clés

couple, mémoire, identité, vieillesse, archétype.

1. La littérature belge – une toile d'araignée historique, politique, identitaire

Dès sa naissance, la littérature belge a dû s'attaquer aux grands pouvoirs politiques du monde pour légitimer son existence. Subséquemment, la quête identitaire reste un des thèmes placés au cœur de l'œuvre de tout écrivain belge. Cette tentative d'acquiescer assez d'emprise sur soi est une étape impérative qui renverrait vers la recherche d'une modélisation identitaire propre affectée à sortir de la dimension autarcique imposée par le pôle littéraire français.

À cette existence chosifiée s'ajoute un autre élément – l'identité sexuée – qui métamorphose la littérature belge d'une littérature périphérique à une littérature présomptueuse, voire une littérature parfaitement capable de se mettre sur un pied d'égalité avec les littératures célèbres au niveau universel.

La Belgique, la littérature écrite à l'intérieur ou / et à l'extérieur des frontières belges, le questionnement identitaire, les études de genre sont autant d'ingrédients fondamentaux pour obtenir une recette parfaite de la (re)construction du moi.

Deux notions-clés – “identité sexuée” et “quête identitaire” – nous servent de point d'ancrage préliminaire pour la présente étude. Dans le cas qui nous occupe, l'identité sexuée traduit la marginalisation et la discrimination envers les femmes-écrivains. Affichant une attitude phallocrate, les hommes ne pouvaient jamais comprendre comment l'archétype féminin (être femme signifie accomplir le devoir de la procréation, être assujettie aux caprices personnels et sexuels de l'homme, mener à bon terme les tâches ménagères) pourraient s'adonner au domaine littéraire. L'espace littéraire est, par définition, un monde masculin, voire mâle, une caste éclectique qui ne reçoit pas d'intrus. L'attitude misogyne est intimement liée à l'exemplarité qui ne pouvait être que masculine et à l'incapacité de la femme de sortir d'elle-même, attribut sans lequel l'œuvre littéraire ne peut pas accéder à l'universel.

2. Quand l'(auto)biographique croise le fictionnel

Dès son apparition au champ littéraire belge, la présence de l'écrivaine Dominique Rolin a suscité beaucoup de dilemmes. Commencant par la lettre reçue le 21 mars 1939 dont le destinataire était “Monsieur Dominique Rollin” (deux erreurs dans trois mots: “Monsieur” et la consonne géminée “l” qui existe à l'intérieur de nom) et finissant par la hardiesse des thèmes envisagés. L'écriture rolinienne est parsemée d'éléments qui renvoient au registre biographique: l'enfance passée dans une maison isolée située à l'orée d'une forêt de pins, l'escapade sentimentale de son père, le refus de la mère de donner son acquiescement pour le divorce et les violences paternelles qui en découlent, la vie familiale mouvementée qui la taraude à jamais. À cet émiettement de la réalité immédiate l'écrivaine ajoute des éléments du monde fictionnel, preuves de son talent littéraire, qui brouillent les cartes d'une grille de lecture classique, traditionnelle.

3. Chasse du trésor identitaire

Jan et sa femme, dont nous ne connaissons pas le prénom, forme un couple depuis des années et se trouvent maintenant (dans le présent narratif) dans la dernière étape de leur vie conjugale – la vieillesse. Le roman se veut un récit rétrospectif, une confession sans destinataire ponctuel de l’achronie et du vacuum intérieur ressenti par les deux personnages. La vieillesse ne les empêche pas de chercher leur identité, une identité composée et recomposée à travers le temps, une identité annulée, une identité par-devers soi et ressentie tellement lointaine.

Rien n’est ce que paraît être, l’éphémère coince le quotidien, la succession des saisons est amalgamée (hiver – automne – été - printemps) et en opposition totale avec l’état d’âme des personnages et les vers de Reiner Maria Rilke qui servent d’épigraphe: Car tout nous cache, / semble-t-il. Voyez, les arbres sont. Les maisons / durent, que nous habitons. Cependant nous seuls / nous passons, échange aérien, auprès de tout. (Rilke 1923: 40)

En effet, les vers cités *supra* introduisent les deux métaphores centrales – “l’arbre” – symbole de l’homme et “la maison” – symbole de la femme, toutes deux étant accompagnées de deux verbes sonores – “être” et “durer”, en dissonance avec la fugacité de l’être humain, “échange aérien”. De plus, l’arbre / la forêt et la maison peuvent acquérir d’autres significations:

Maison	Forêt
elle est l’image de l’univers; elle nous abrite pendant notre enfance et adolescence; elle nous forge en tant qu’êtres humains, pour nous rendre ensuite libres et prêts pour les expériences de la vie;	elle représente une source de paix, de régénération; elle est l’endroit où les arbres font le lien entre la terre (par leurs racines) et le ciel (par leurs couronnes);

En vertu de leur âge, précisons que l’homme a soixante-dix-huit ans, et des stéréotypes sociaux qu’ils ont accumulés, nous serions tentée d’affirmer que la quête identitaire est un processus accompli et que la

vieillesse est une période paisible, de détente spirituelle et physique, de consolidation des liens interhumains sans ressentir les angoisses de la jeunesse.

En revanche, l'homme fait long feu pour se rendre compte de la réalité qui l'entoure, une réalité qui le situe aux confins du rêve et du trépas: "Je suis certain de m'être éveillé avant le rêve. Longtemps ou non, impossible de savoir. À l'instant même où je pense 'je suis certain', je commence à douter puisque je cherche à préciser." (Rolin 1965:13)

Le rêve s'avère être un leitmotiv du récit, une porte de sortie par laquelle Jan soit fait une pirouette dans le temps, soit transgresse la limite fine entre réalité et sommeil: "Alors le rêve a eu lieu", "il est possible que je me sois rêveusement dirigé", "je ferme les yeux, les rouvre avec la sensation (interne, biologique) d'être à la fois tiré en arrière et vers le haut", "je replonge tout éveillé dans ce rêve".

Nous sommes en droit de supposer que cette perspective de remonter jusqu'aux sources de l'enfance revoie à une période hors de la responsabilité du sujet en cause. Par le truchement de la mémoire, Jan s'infiltré dans les recoins d'un passé heureux à l'abri de la présence maternelle pour s'échapper au présent mortifère. Ce voyage vers le passé a une double articulation psychologique qui place la femme dans un centre obsessionnel, la femme en tant que mère et épouse. Dès la vie intra-utérine, l'enfant établit une connexion particulière avec la femme-mère et sa vie qu'il lui doit.

À une première vue, cette union est unilatérale dans la mesure où l'enfant éprouve des besoins instinctuels physiologiques et affectifs que sa mère peut et devrait satisfaire. Un deuxième aspect de ce lien mère-enfant échappe aux analyses dépourvues d'essence psychologique. L'élément surprise réside dans le fait que le lien n'est unilatéral, mais bilatéral. Le docteur Roland Cahen, traducteur du livre de Carl Gustav Jung explique, dans une note de sous-sol, l'influence majeure que la mère peut exercer sur son fils:

[...] l'influence psychologique de la femme sur l'homme et de la mère sur le fils semble monumentale, écrasante. [...].

Et cette donnée prend tout son relief si l'on songe qu'à toutes les influences conscientes, à toutes les voies perceptives qui placent déjà l'enfant dans une dépendance vitale et formative de la mère, viennent s'ajouter les modalités infra-

perceptives, les imprégnations inconscientes, qui doublent, et au-delà, l'emprise rationnelle et normative du psychisme adulte sur le psychisme en voie de formation. (Jung 1964:146)

Le personnage masculin rolinien commence sa confession à la limite entre réalité-rêve-inconscience-mort tout en prenant sa mère pour interlocuteur:

J'entrais ainsi dans la mort avec un naturel déconcentrant. J'ai voulu me redresser en appuyant mes coudes à l'oreiller,
maman,
je ne suis pas arrivé au bout de mon geste. (Rolin 1965: 13)¹

Jan prend les pas sur son histoire avec sa mère, il voit "apparaître maman à l'extrémité d'une rue rectiligne" (Rolin 1965: 14), il se sent surveillé par "cet œil, attentif et froid" (Rolin 1965: 16) qui est la broche de sa mère, il se laisse peindre par sa mère:

[...] l'aquarelle que maman fit de moi à l'âge de douze ans: elle m'a peint de profil, dans les couleurs délicates qui lui étaient chères (où dominent les bleus, les gris, les bruns tirant sur le roux). Je suis coiffé d'un béret à pompon; on peut apercevoir le grand col rabattu de mon costume marin d'où émerge mon cou d'un rosé un peu doré: maman s'est complu à dessiner, du bout d'un pinceau à la fois incisif et léger, ses plis de jeunesse. (Rolin 1965:36)

Cet épisode passager qui a comme protagonistes la mère et le fils donne à l'hypothèse du docteur Cahen des assises plus solides: la femme-mère surveille son enfant de sa naissance jusqu'à sa vieillesse, elle le prépare aussi pour passer de vie à trépas. Dans l'aquarelle, la mère de Jan exprime toute sa jeunesse en choisissant les couleurs qu'elle préfère et non pas les couleurs adéquates pour exprimer artistiquement les caractéristiques réelles du fils. Dans la confession du vieil homme l'adjectif possessif "ses" opère une confusion travaillée, s'agit-il des "plis de jeunesse" du cou de l'enfant ou des "plis de jeunesse" du peintre qu'il reconnaît dans l'image de son fils ?

¹ Les fragments cités respectent l'orthographe employée par Dominique Rolin.

La mère commet l'erreur séculaire de projeter sa psyché sur son fils en le transformant dans le miroir qui reflète le côté masculinoïde de la femme. En subissant sans recul cette attitude inconsciente de la part de la mère, Jan ne représente plus l'archétype identitaire masculin, mais une image féminisée d'une mère masculinisée:

[...] elle avait soudain déposé ses pinceaux, s'était écartée du chevalet avec une sorte de violence silencieuse, et j'avais deviné qu'il se passait en elle quelque chose de grave et d'inexprimable. C'est alors que, pour accorder mon état au sien, je n'avais rien trouvé d'autre que de soulever sa longue robe de soie noire, sa longue robe de soie noire afin de, sa robe noire soyeuse afin, robe noire soyeuse pour embrasser furtivement ses genoux [...] (Rolin 1965: 24-25)

Le lien étroit et trop intime entre la mère et le fils attire l'attention des autres, Nika par exemple ronge les doigts au moment où:

elle prend conscience petit à petit d'un certain courant qui vient de s'établir en dehors d'elle entre maman (qui me tourne pourtant le dos) et moi, courant relié directement aux fleurs, les vraies aussi bien que celles du tableau, et dont le flux caché pourrait être un secret biologique que la mère et le fils cherche à défendre. (Rolin 1965: 231)

En nous appuyant sur de telles observations sur l'évidence présente dans les lignes ci-dessus, nous pouvons élargir notre analyse et affirmer que cette attitude complice de la mère et du fils d'enfreindre certaines lois attitudinales élémentaires semble plutôt à une relation conjugale qu'à une relation de filiation.

La mère absorbe Jan et le décès de la première ampute la personnalité fragile d'un fils instable émotionnellement, un jeune homme qui a eu des relations amoureuses clandestines justement parce qu'il n'avait pas trouvé dans la personne de la bien-aimée la projection de la mère. La perte de la figure maternelle fait de Jan une personne flaccide, un incessant va-et-vient entre ce qu'il aimerait avoir et ce qu'il en a en réalité, une personne sans identité propre, "à la fois homme et chienne" (Rolin 1965:

154) qui “assume le mauvais rôle, celui du lâche et du vaincu.” (Rolin 1965: 154)

L’incapacité de communiquer avec sa femme, sujet auquel nous allons revenir plus tard, a pour conséquence déterminante et parachève le lien spécial qu’il crée avec sa chienne, Noire. Dans la vie du vieil homme les extensions de la chienne sont multiples – d’animal de compagnie:

viens,
nous sortirons de la maison à temps et nous irons aujourd’hui encore, malgré le froid, malgré le dur, malgré l’obscur,
aujourd’hui encore nous irons
aujourd’hui toi et moi encore,
nous irons. (Rolin 1965: 25)

à son double: “je ne mangerai pas de chou Noire et toi non plus car tu es mon double.” (Rolin 1965: 107) ou bien à un partenaire d’identité: “À présent je puis me tourner vers Noire: le mécanisme qui nous lie se remet en marche qui permet à nos nerfs les plus discrets de s’alimenter aux mêmes sources comme si, ensemble, nous ne formions plus qu’un seul corps un seul esprit.” (Rolin 1965: 153)

Plusieurs éléments de la chienne renvoient, d’une manière surprenante, au personnage de la mère: elle est noire tout comme la robe de la mère de Jan, elle est femelle, elle établit une connexion spéciale avec son maître, une symbiose qui va au-delà des mots et des perceptions interhumaines. La vieillesse unit davantage Jan à la chienne dont la mort le secoue, pour la deuxième fois dans la vie. Cette perte de l’équilibre se traduit chez le vieil homme par des gestes rapides “je monte l’escalier en courant” (Rolin 1965: 249), en contraste avec les gestes chaleureux et ponctuels envers Noire: “Je la serre contre ma poitrine, redresse sa tête, mets des baisers sur son front, près des longues oreilles où sont encore accrochée les brindilles et les feuilles de la promenade.” (Rolin 1965: 249)

Nous sommes partis du constat psychologique que la mère représente la première et la plus importante femme dans la vie du garçon qui va devenir un homme. L’épouse est un appendice, réussi ou non (cela dépend d’elle), de la figure maternelle. À l’intérieur du mariage deux situations sont possibles: soit l’homme considère sa femme comme

l'incarnation de la mère et par conséquent, deux autres possibilités sont viables – obéissance et soumission ou révolte, soit entre les deux partenaires il y a une entente psychique, dialogique et spirituelle qui les mène vers un épanouissement identitaire exemplaire.

Dans le cas de ce roman nous nous heurtons à un couple où les trahisons conjugales ont fait sentir leur présence, la communication n'a jamais été leur point fort et les tâches ménagères de la femme ne se sont pas croisées aux loisirs de l'époux.

Tout comme Jan, la femme se trouve dans un espace situé entre rêve et réalité "je suis certaine de m'être éveillée avant le rêve. Longtemps ou non, impossible de savoir." (Rolin 1965: 26). À la différence de son mari qui trouve son soulagement pendant ses errances avec Noire dans la forêt, la femme s'identifie au topos de la maison puisque "tout ce qui est né dans cette maison, a vécu, vivra, dépend de ma vigilance ou de ma distraction." (Rolin 1965: 28)

Pour être en rupture de ban avec l'époux dont elle connaît très bien les pensées, les gestes, les attitudes, les préférences, elle projette toute son attention sur le foyer. Dans la cuisine, parmi la vaisselle, les courses, dans les chambres, parmi les armoires – des coffres-forts pleins de souvenirs – elle amenuise le hiatus entre elle et la réalité: "[...] et pour me libérer de ces images, je me redresse et regarde la salle à manger autour de moi, m'assurant ainsi que les choses sont à leur place et tranquilles avant qu'il ne descende de là-haut en n'entre ici." (Rolin 1965: 27)

Nous observons sans peine que l'amoncellement de mots appartenant au champ lexical de la cuisine / de la maison "salle à manger", "poêle", "cave", "grenier", "compotes", "sac à provisions", etc. traduit son choix de s'abstraire des relations interhumaines. Cet exil autoimposé est la conséquence du fait que les enfants sont devenus adultes et ont quitté la maison, la répercussion de l'incommunication qui règne entre les époux.

Toute autre personne, exceptant la femme de Jan, pourrait affirmer que l'espace de la maison, tel qu'il est présenté dans le roman rolinien, représente une expérience concentrationnaire. La symbiose qu'elle établit avec la maison est une réaction contre les coups du sort reçus en tant que mère et épouse, elle se résigne à son sort: "[...], je lave mes mains sous le robinet et lève les yeux et mon horizon a cessé d'être le canal au soleil

couchant pour se refermer sur l'étagère à trois planches fixée au mur.” (Rolin 1965: 184)

L'attitude de la femme de tout savoir sur son époux – le programme, les plats préférés, les tabous – montre qu'à un moment donné les deux ont formé un couple, ont partagé ensemble des idées, des rêves, ont communiqué tout en se communiquant. À cette époque-là la maison toute entière représentait un rapport de force supérieur par comparaison à la force de la femme. À présent, le rapport de force est inversé et la maison semble soumise à la femme qui, ne trouvant plus de partenaire dans la présence de son mari, focalise toute son attention sur le foyer: “La maison vit à présent sous mes pieds au lieu de peser sur mes épaules.” (Rolin 1965: 90). De plus, elle a l'audace de ne respecter aucune règle, détail qui montre qu'elle a acquiert assez d'emprise sur soi:

Pour communiquer aux objets dont elle est chargée (l'étagère) une part du bien-être qui persiste en moi, je veux la détailler consciencieusement, tendrement: les cinq pots offerts par Siphi pour notre mariage; un: farine (contenant les pruneaux); deux: sucre (contenant le sel); trois: café (contenant le café); quatre: pâtes (contenant sucre en poudre); et cinq: riz (thym laurier poivre muscade). (Rolin 1965: 184)

Le “moi” de la femme de Jan est composé de plusieurs morceaux identitaires – fille → épouse (prolongement de la figure maternelle, matérialisation du giron maternel) → mère (perpétuation de l'espèce humaine) → vide existentiel et chaque fois qu'un morceau disparaît elle choisit de se réfugier dans un autre recoin identitaire.

4. Conclusions

Sur presque trois cents pages, la narratrice, masquée par ses personnages, transpose toute une problématique angoissante de l'existence humaine: l'idée du couple et la manière dont chaque partenaire ressent son rôle à l'intérieur du “gouffre sans fond de l'horreur conjugale” (Rolin 1988: 105).

Nous embrassons l'idée que le roman *La maison, la forêt* est un manifeste contre la détermination *à priori* de la femme pour son rôle –

miroir maternel, la seule personne capable d'engendrement, amante, confidente et servante de l'homme.

La matérialisation des trois facettes obsédantes de l'œuvre rolinienne: l'approche autobiographique, par des éléments appartenant à l'existence réelle de la personne Dominique Rolin, l'approche théorique, par l'expression de ses convictions concernant l'acte scriptural proprement dit et l'approche formelle, par sa manière d'éluder l'écriture standard pour s'adonner à l'anéantissement, au jeu de la mémoire, au manque d'une ponctuation qui régisse le narratif – traduit l'originalité et l'attitude mordante de la narratrice.

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Dificultades de enseñanza del idioma rumano como lengua extranjera

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Resumen

Como representante de los profesores que enseñan el idioma rumano como lengua extranjera, considero que un análisis de las dificultades en el contexto de la enseñanza del idioma rumano, proporcionaría soluciones viables para superar algunas dificultades fonéticas, morfológicas y léxicas, dificultades con las que tropiezan los estudiantes extranjeros que estudian el idioma rumano como lengua extranjera en el marco del programa UTCB-APLR (estudiantes extranjeros de países africanos, asiáticos, europeos y latinoamericanos). Los errores más frecuentes de los estudiantes extranjeros demuestran la necesidad de desarrollar materiales didácticos específicos, destinados a los estudiantes extranjeros, materiales didácticos que puedan facilitarles la comprensión y la asimilación de las estructuras lingüísticas en rumano y que puedan convivir con las estructuras equivalentes de los idiomas nativos. Por lo tanto, en el proceso de enseñanza, los textos y las actividades léxico-gramaticales deben adaptarse a estos requisitos específicos para los estudiantes extranjeros que estudian el idioma rumano como lengua extranjera. Además de las dificultades gramaticales y léxicas, yo, como representante de los profesores que enseñan el idioma rumano como lengua extranjera, considero que las valencias pragmáticas que surgen, también deben de tenerse en cuenta, a través de la integración de una serie de estrategias de comunicación, en el marco del proceso de enseñanza del idioma rumano a los estudiantes extranjeros, estrategias que vayan adecuadas a los aspectos pragmáticos e interculturales.

Palabras clave

dificultades fonéticas, dificultades morfológicas, dificultades léxicas, enseñanza, idioma rumano, integración.

1. Introducción. La motivación y los objetivos de la investigación

Es bien sabido que el estudio de lenguas extranjeras en las facultades especializadas y técnicas difiere mucho. Y sin embargo, en ambos casos, el propósito es el de lograr el mismo objetivo: la formación de habilidades de comunicación oral y escrita, así como la obtención de actuaciones que

permitan al estudiante leer varios textos en la lengua extranjera estudiada. Nos referiremos también a la habilidad de leer y comprender un texto especializado. Desde un punto de vista teórico, el aprendizaje de la lengua especializada apunta a dos vertientes: lingüística y metódica. El aspecto lingüístico se refiere a la minimización del material léxico y gramatical, la selección de textos con contenido científico. Dichos textos deben tener un carácter comunicativo para los estudiantes, ser interesantes, tener una carga informativa, ser problemáticos, tener en cuenta no solo el nivel de conocimiento de la lengua extranjera por parte de los estudiantes, sino también el nivel de sus conocimientos en el campo (nivel de competencia profesional de los estudiantes). El aspecto metodológico se refiere a la organización del material seleccionado, la determinación de la sucesión de los textos, el sistema de ejercicios y formas de control, de verificación de las habilidades y destrezas lingüísticas formadas.

2. El desarrollo del estudio: Dificultades de enseñanza del idioma rumano como lengua extranjera

La enseñanza de cualquier idioma extranjero se basa en un programa, problemas básicos y actuales de la especialidad del estudiante; la conexión entre la especialidad elegida por el estudiante y los otros tipos de requisitos; cuestiones de actualidad de la política estatal; temas de la vida cotidiana (familia, descanso, salud, vivienda, deportes, etc.); temas de cultura y civilización.

La presente investigación abarca mis intenciones de analizar los métodos preferidos tanto por los profesores, como también por los estudiantes para enseñar el idioma rumano como lengua extranjera, y me gustaría implementar la idea de que, aunque los métodos modernos parezcan óptimos, no obstante, no se deben ignorar los tradicionales, y ciertos elementos de ellos se consideran incluso efectivos.

Las ventajas de estos métodos son varios, ya que proporcionan un buen conocimiento de gramática y vocabulario, desarrollan habilidades de expresión escrita, y parece que el profesor pueda tener un mayor control de la clase. Pero se prefieren los métodos modernos debido a su alta eficiencia en la comunicación, desarrollando la capacidad de expresión oral; otras ventajas de estos, abarcan la idea de que se mejora la interacción entre el

profesor y el estudiante, así como entre estudiantes. También hay métodos basados en actividades de enseñanza diversificadas, varios tipos de juegos didácticos, lo que los hace más agradables, aumentando la motivación de los estudiantes.

Yo, como profesora que enseña el idioma rumano como lengua extranjera, puedo decir que los métodos de enseñanza tradicionales pueden coexistir con los métodos de enseñanza modernos para la difusión y enseñanza óptimas del idioma rumano como lengua extranjera, cada uno con sus ventajas y elementos que pueden utilizarse en cualquier momento con aprovechamiento y exitosamente. A lo mejor, algunas veces, se da la preferencia por los métodos modernos debido a su alta eficiencia en la comunicación, desarrollando la capacidad de expresión oral; otras ventajas de estos, abarcan la idea de que se mejora la interacción entre el profesor y el estudiante, así como entre estudiantes. También hay métodos basados en actividades de enseñanza diversificadas, varios tipos de juegos didácticos, lo que los hace más agradables, aumentando la motivación de los estudiantes. Repito lo mencionado anteriormente: yo, como profesora que enseña el idioma rumano como lengua extranjera, puedo decir que los métodos de enseñanza tradicionales pueden coexistir con los métodos de enseñanza modernos para la difusión y enseñanza óptimas del idioma rumano como lengua extranjera, cada uno con sus ventajas y elementos que pueden utilizarse en cualquier momento con aprovechamiento y exitosamente.

Los objetivos son aproximadamente los mismos: la adquisición práctica de un lenguaje común (la capacidad de conversar sobre temas relacionados con aspectos de la vida cotidiana, la adquisición de terminología especializada, la formación del hábito de leer textos especializados (para seleccionar del texto leído la información necesaria, adecuada a la intención del autor; para interpretar, formular, con base en el texto leído, sus propias declaraciones), la formación de la habilidad para conversar sobre temas relacionados con la especialidad, la formación de la habilidad para usar el diccionario y para traducir textos con contenido variado, la formación de la habilidad para expresarse por escrito, el desarrollo del interés por el estudio del idioma, la preparación para el examen de competencia lingüística.

Según el programa analítico, el proceso de introducción del léxico general y especializado es progresivo, por etapas: en la primera y segunda,

los estudiantes adquieren/ consolidan el léxico perteneciente a la lengua general común; Paralelamente a este léxico, se introducen palabras y términos especializados muy generales; en la tercera etapa adquieren el léxico general, sentando las bases para el aprendizaje de terminología especializada; En la cuarta etapa, los estudiantes aprenden el léxico especializado según la carrera elegida, y al mismo tiempo aprenden la terminología adecuada (Hernández 1999: 12). Como para ilustrar las dificultades sintácticas con las que tropiezan los estudiantes extranjeros en el proceso de aprendizaje de la lengua rumana, cabe mencionar el caso relacionado a la asimilación del verbo ser. La repetición de tales estructuras con el verbo ser requiere la introducción, en el proceso didáctico, de ejercicios específicos para la asimilación de las formas del imperfecto y para la comprensión de sus funciones; en tales casos, una presentación más amplia de estas estructuras verbales en rumano resulta muy útil, para facilitar la comprensión de estas construcciones morfosintácticas y para iniciar un hábito metalingüístico a través del cual los estudiantes sean capaces de reconocer y evitar ciertos posibles errores en este sentido.

Una categoría particular, en el marco de los elementos léxicos que podrían confundir a los estudiantes extranjeros que aprenden el idioma rumano, es la categoría de los falsos amigos, palabras con formas similares en varios idiomas, pero con significados diferentes. Como posibles soluciones para superar estos errores semánticos, se recomienda ubicar en el contexto palabras un tanto confusas, con el fin de asimilar los significados correctos en rumano.

En varias ocasiones se considera que las más difíciles de detectar y superar son las dificultades pragmáticas, ya que tienen un fundamento cultural muy difícil de transmitir en un diálogo intercultural, sobre todo porque hay palabras cuyo significado cultural difiere del significado literal, del diccionario. Por ejemplo, la palabra mañana puede significar (para los estudiantes extranjeros que aprenden rumano) no sé, en algún momento o incluso nunca (Branışte, 2008: 42).

El léxico especializado debe aprenderse en particular, porque un buen conocimiento del léxico habitual no es suficiente, no presupone la comprensión adecuada de un texto especializado.

El léxico del lenguaje científico, aunque bastante numeroso, es común (en gran parte) a los textos que se refieren a diversos campos de la

ciencia y la tecnología. Pero la combinación de estas palabras no es lineal, puede repetirse en diferentes textos pero también puede variar dependiendo de pertenecer a un campo u otro. Además, un texto con lenguaje especializado presenta una terminología perteneciente a un campo específico y que no se utiliza en otras disciplinas.

Además, en el caso de dominar el lenguaje especializado, es importante conocer algunas construcciones morfosintácticas, no solo algunos términos aislados.

Al aprender un idioma extranjero, el desarrollo de las habilidades de expresión oral es un objetivo principal. La situación en la enseñanza del aspecto científico de la lengua extranjera no parece ser la misma. La mayoría de los materiales que tratan este problema enfatizan la expresión escrita, considerada como la hipóstasis más frecuente del lenguaje científico y técnico. Por lo tanto, el objetivo principal de enseñar este aspecto del idioma parece ser que el especialista pueda aprovechar una revista o un libro escrito en un idioma extranjero. Es evidente que en esta situación el propósito inmediato de abordar un texto científico debe ser, por un tiempo, comprender el texto escrito, bastante difícil por su especificidad.

El idioma extranjero es necesario para el futuro especialista no solo como medio de selección de información científica sino también como medio de comunicación (en el intercambio de experiencias, en aplicaciones y operaciones sociales internacionales, para contactos personales, etc.).

La comprensión del texto escrito plantea otro requisito urgente: la necesidad de que el futuro especialista pueda participar en discusiones libres, hablar de lo leído. ¿La conversación es posible o extremadamente difícil de lograr en las clases de lengua científica? El fondo, a menudo muy rico, de conocimientos en el sector de actividad propio a la carrera que poseen los estudiantes, está a la espera de ser despertado y sacado a la luz bajo el control del profesor y con la ayuda, en todos los aspectos, de los compañeros. En este caso, el profesor se convierte (incluso está obligado a hacerlo) en un consejero de idiomas competente basado en un conocimiento profundo no tanto del contenido del problema, sino de la forma de expresión, terminología y estructuras específicas.

La forma de discusión más común es la basada en el texto estudiado.

Recordemos lo que caracteriza a un texto escrito, especializado: en textos especializados rara vez encontramos frases construidas por

coordinación. Esto se debe a la particularidad del lenguaje científico que es preciso, lacónico, tiene carácter informativo. A menudo se utilizan construcciones subordinadas que llevan la idea más claramente al lector.

De acuerdo con las reglas del idioma, un nominativo requiere el uso de un verbo dado por número (para los tiempos presente, pasado y futuro). En los textos científicos se establece otra correspondencia entre las categorías de persona y número: se activa la tercera persona, utilizada en singular y plural; la persona I-a tiende a usarse solo en plural, y la persona II-a se vuelve inactiva y, si se usa, solo en plural. Así, la primera persona es reemplazada casi exclusivamente por las formas de la tercera persona.

Este es el uso del lenguaje científico. También son comunes las estructuras construidas con formas genitivas, sucesivamente encadenadas.

Estas formas pueden ser ilimitadas en número (de 2 a 7 sustantivos en el caso del genitivo). Pero las reglas del lenguaje requieren el uso en la oración solo de un número de 2 a, 3-4 formas de genitivo. Por lo tanto, la oración se construye formalmente, mecánicamente y corremos el riesgo de omitir/ aprender el criterio normativo del sistema lingüístico, que no está permitido, al menos en las primeras etapas del aprendizaje.

A diferencia del texto científico escrito, el oral es mucho más expresivo.

Las relaciones lógicas entre oraciones y fragmentos se expresan con mayor claridad, son más obvias.

Para ello se utilizan distintos medios lingüísticos, ausentes en el texto escrito.

El dominio del lenguaje especializado requiere obviamente un muy buen conocimiento del léxico del texto científico. Este léxico es muy amplio y consta de varias capas léxicas:

a) palabras de origen literario común utilizadas en el texto científico sin ninguna modificación. Se trata principalmente de palabras auxiliares, pronombres, numerales, adverbios, algunos verbos copulativos y un número insignificante de sustantivos y adjetivos;

b) palabras científicas generales, utilizadas en la mayoría de las disciplinas científicas, independientemente de la futura especialidad de los estudiantes: social, técnica o humanística;

c) el perfil léxico que varía en función de la especialidad, menos numeroso pero muy importante, orientado hacia un ámbito de uso más

estrecho, no como el léxico científico general y por tanto con un carácter mucho más informativo para el especialista;

d) el léxico especial, terminológico (terminología léxica estrecha), de uso limitado dentro de una sola disciplina científica, muy numeroso y entendido, por regla general, sólo por especialistas.

En vista de lo anterior, debemos seleccionar textos que contengan, además de las palabras generales comunes ya conocidas por los estudiantes, especialmente léxico científico general y léxico especializado, conocidos tanto por docentes como por estudiantes en gran medida.

Relacionado con esto, surge la pregunta: ¿qué textos pueden promover la formación de los estudiantes a habilidades en el uso de la literatura? - sin descuidar ninguna de las cuatro habilidades (leer, escribir, escuchar y hablar).

Los textos didácticos se eligen de acuerdo con los siguientes criterios:

- unidad temática;
- contenido informativo;
- unidad de contenido;
- el texto debe revelar solo cuestiones esenciales;
- accesibilidad (de acuerdo con el nivel de idioma y conocimiento especializado de los estudiantes);
- autenticidad;
- los textos deben ser breves;
- el sistema de ejercicios debe incluir problemas gramaticales específicos del idioma científicamente, por ejemplo, el participio y el gerundio, la construcción participial y la construcción con gerundio; ejercicios para desarrollar habilidades lectoras, seleccionar información básica, arreglar información, etc.;
- los textos deben despertar el interés de los estudiantes y basarse en los conocimientos ya acumulados en la especialidad respectiva (en la lengua materna);
- tener en cuenta las capacidades intelectuales de los estudiantes;
- la unidad básica del texto debe de ser el párrafo y no la de una oración independiente;
- más otros requisitos generales, tales como: observancia del principio de gradación de dificultades, accesibilidad del material,

introducción sucesiva del material, teniendo en cuenta la necesidad de consolidarlo y verificarlo, etc.

Estos son solo algunos de los requisitos que debemos tener en cuenta a la hora de elegir y redactar textos, en la situación en la que no disponemos de un manual elaborado por especialistas en la metodología de la enseñanza de la lengua básica en una lengua extranjera.

La transmisión y adquisición de un texto especializado implica los siguientes pasos:

- preparar al profesor para la lección - familiarizarse con las nociones utilizadas en el texto;

- presentación y organización del material didáctico - destacando los términos clave, importantes para la comprensión global del texto; establecer los términos a semantizar y elegir los procedimientos de explicación;

- lectura del texto - puede ir precedido de preguntas que dirijan la atención de los estudiantes hacia los términos básicos y el significado general del texto;

- comprobar la comprensión del texto mediante la traducción adecuada de los nuevos términos, la traducción;

- oraciones selectivas, ejercicios de preguntas y respuestas, etc. El texto científico que introduce al estudiante en una nueva esfera de ideas, lo determina a orientar sus concepciones (pensamientos), a elegir otras palabras y expresiones para construir sus enunciados;

- escuchar el texto y traducirlo en forma oral y escrita que tiene como objetivo: activar el léxico especializado, elaborar las habilidades para seleccionar la información sobre la futura especialización y también conducir un diálogo espontáneo;

- sensibilización e impresión de carácter intensivo al trabajo de los estudiantes.

Los errores más frecuentes cometidos por los estudiantes extranjeros demuestran la necesidad de elaborar materiales didácticos específicos, elaborados especialmente para los estudiantes extranjeros, materiales que podrían facilitarles la comprensión y asimilación de las estructuras lingüísticas en rumano y que podrían interferir con estructuras equivalentes de los idiomas nativos. Por lo tanto, en el proceso de enseñanza, los textos y los ejercicios deberían de ser adaptados a estos requisitos específicos para

los estudiantes extranjeros que estudian el idioma rumano como lengua extranjera.

3. Conclusiones

En el proceso de enseñanza, los textos y las actividades léxico-gramaticales deben adaptarse a estos requisitos específicos para los estudiantes extranjeros que estudian el idioma rumano como lengua extranjera. Como representante de los profesores que enseñan el idioma rumano como lengua extranjera, considero que un análisis de las dificultades en el contexto de la enseñanza del idioma rumano, proporcionaría soluciones viables para superar algunas dificultades fonéticas, morfológicas y léxicas, dificultades con las que tropiezan los estudiantes extranjeros que estudian el idioma rumano como lengua extranjera en el marco del programa UTCB-APLR (estudiantes extranjeros de países africanos, asiáticos, europeos y latinoamericanos). Además de las dificultades gramaticales y léxicas, yo, como representante de los profesores que enseñan el idioma rumano como lengua extranjera, considero que las valencias pragmáticas que surgen, también deben de tenerse en cuenta, a través de la integración de una serie de estrategias de comunicación, en el marco del proceso de enseñanza del idioma rumano a los estudiantes extranjeros, estrategias que vayan adecuadas a los aspectos pragmáticos e interculturales. Los errores más frecuentes de los estudiantes extranjeros demuestran la necesidad de desarrollar materiales didácticos específicos, destinados a los estudiantes extranjeros, materiales didácticos que puedan facilitarles la comprensión y la asimilación de las estructuras lingüísticas en rumano y que puedan convivir con las estructuras equivalentes de los idiomas nativos.

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The Creator in Darren Aronofsky's *Mother!*

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Abstract

This paper relies on Darren Aronofsky's motion picture Mother! shown in 2017 in Venice, and shortly after in the U.S., as an allegory of the Bible and an environmentalist movie. It starts from the assumption introduced to the press following the release that the central male figure, Him (played by Javier Bardem), is the symbol of the absolute God and Creator, using Mother (the character played by Jennifer Lawrence) as the environment or space where creation can be enacted, only to progressively deconstruct it up to reversing their roles, portraying her as the divine principle and him as a secondary figure. After the Introduction that sets the scene, the second part describes the vision of the biblical parallelisms and, then, that of the movie as an alarm signal for the need to direct our attention to the damage we do to the environment. The third part looks into the incongruities between the female protagonist's nature and qualities and considering her as subservient to Him. It uncovers the hints to an alternative interpretation, which get supported by a fallen-from-grace male creator depicted in part four. The conclusions pinpoint this subterranean interpretation of the film and sum up the arguments that have led us to it.

Keywords

Genesis, artist, femininity, feminism, subversion.

1. Introduction

Released in 2017, the motion picture *Mother!* presents us the home – and later on the home invasion – of a couple made up by an artist (called Him) and his young wife (named Mother). The film begins from the end backwards, introducing first the scorched face of the female protagonist, then the husband placing a crystal on a holder as if it were something extremely precious, followed by the burnt walls of the house transforming back to the initial state of functionality, miraculously repairing. We realize that these are hints towards a *dénouement* that we will witness, and that the film then reels from it in reverse towards the start, a mechanism that we also

interpret as a relevant cue for the core idea of the narrative, which is that the entire tale represents a cycle of genesis that comes to an end, followed by a repetition, by another trial or attempt that should supposedly have more odds of being successful, and that this may go on indefinitely, or as long as it takes to get to perfection.

After this preamble, we are made privy on the apparently normal life of the couple, in which the man is a writer and the much younger wife, who loves him very much, tries her best to please him and support him, and even to function as his muse and shake him out of his writer's block. In the evening of the very first night in the film, a man whom they do not know shows up on their doorstep (whose name in the story is simply Man, played by Ed Harris), more or less asking to spend the night, only apparently reluctant to disturb them. It is not just that he stays, but then the next day his own wife (simply referred to as Woman, interpreted by Michelle Pfeiffer) makes an appearance as if out of nowhere and joins them, becoming an intrusive presence, asking indelicate personal questions, approaching private topics, being nosy and trespassing in all kinds of ways – both physically, stepping into the owner's study where he keeps the crystal and where the young wife has specifically told her not to go, ultimately also shattering this very crystal, and literally refusing to leave the house even when directly asked by the female host to do so, and symbolically, with her interrogations or lude behavior (she gets involved in intimacy with her spouse while she knows that she can be stumbled upon). It turns out that they are fans of the husbands' work, they have sought to meet him, and their ending up as guests of the house is actually not accidental. As if this were not enough, their two sons show up as well, quarrelling over an inheritance, and the eldest kills the other in the middle of the fight inside the house, to Mother's horror. Although it seems that things have reached an impossible peak of absurdity, it is really only the beginning. As more people make an appearance at the home to pay their respects, slowly pooling into a crowd, they also progressively become raucous, openly cheeky and disrespectful, managing to cause damages to the house, such as dismantling and crashing a sink (despite Mother's repeated warnings and pleas not to sit on it) and consequently causing a flood. Mother gets angry and kicks them out, then reproaching Him that he has not taken her wishes into account when allowing the people in, as well as blaming him for not having children as a

result of him not being physically intimate with her. From the argument, their anger turns into passion, they make love and the next day she announces that she is pregnant, which inspires him to start working on a poem, which then gets publicized and has a resounding success.

As a nine-month pregnant Mother prepares dinner to celebrate, people barge inside their house again (subsequent to having formed a group of fans on the porch), and they start vandalizing it, first under the pretext of wanting souvenirs, things that belong to the artist. A commotion follows, with Mother finding herself traversing various spaces where violent acts are unfolding, spaces that seem to be in her own house, but at the same time belonging to different timelines. The whole atmosphere is surreal, nightmare-like. At last, she is reunited with her husband who manages to get her into his study, where she gives birth. However, as the husband lets her know that he intends to show the child to the crowd (that has become a mob), she starts doubting him, already troubled by his subservient, needy attitude regarding the attention that he has gotten from the admirers, and refuses to give him the baby. However, as she inevitably falls asleep, he takes the infant outside to the people, and he gets carried across and above the mob by people's arms up to the point where they snap his neck, tear him to pieces, then eat him raw under the horrified eyes of the mother, whom they immediately abuse with language as well as physically, beating her up when she attacks them and accuses them of being murderers. Unable to make sense of anything anymore, Mother goes to the basement and sets the house on fire, burning and becoming mutilated herself in the process which, nevertheless, leaves her husband unscathed. As he carries her in his arms, he asks for even more from her, and, as she agrees, once she understands what he means, he rips her chest and rib cage apart with his bare hands and takes out her heart that becomes the precious crystal in his hands, which he then puts in the holder. We are finally full circle, at the beginning of the movie.

What we look at in this paper is, first, the acknowledged Biblical imagery and end-of-the-world-environmental warning interpretations, pointing out the elements that lead to these decodings. We do this only briefly, as Aronofsky clarified them in a couple of interviews and they are already discussed before the public. However, the main issue is to analyze the condition of the author/creator, and who exactly has been attributed the role of God allegorically in the story. Our angle is Him's faulty nature, and

revealing – or, we should say, unveiling, even unmasking – this character in a less favorable light, through a less-than-flattering lens. This is done in parallel with the opposite movement, the building of the heroine Mother as much more than initially meets the eye, to reveal her as a potential feminine version of God. If in his case the movement is a falling, in hers it is an ascension, in terms of power and value. These constitute the main aspects of interest in the paper, the transition from the assumed outlook of Him as Center to the other relying on some relevant hints at the very special quality of the Mother, which, we argue, is not outstanding just as a result of her role as bearer of life and as environment, but also, subversively, as a more powerful manifestation of the creative principle in the sense of primary Cause herself, one that gets to subvert and surpass the all-powerful male one up to usurping it.

2. The Biblical allusions and the environmentalist theme

The movie *Mother!* has been declared, by Aronofsky (director of *Black Swan* and *Requiem for a Dream*) and the critics alike, an allegory relying on Biblical themes and an environmentally apocalyptic scenario. Which it is, considering some of the obvious symbolically-charged elements in the story, which unmistakably send us to the narrative and characters depicted in the Holy Book, and, building upon these, the idea of the planet, or the environment or Mother Nature being destroyed by people's carelessness and recklessness. Dockterman's article reveals Aronofsky's interest in raising awareness about environmental issues in the most expressed way, mentioning specific events that triggered the director's wish to remind people of the need to preserve the environment and the planet, and we shall look into these after we analyze the biblical imagery.

Just to briefly sum up the aspects that lead to this Bible interpretation, we can enumerate the following. The moments of Mother's reverie or even blackout – temporary apparent brief losses of time and extraction from the time-space continuum – while, touching the walls of the house in various rooms, she sees, in her imagination, as well as almost feels a heart throbbing inside the walls, which superposes over her own heartbeat, make us understand, first, that there is an obvious connection between her and the house, and, then, that this connection is almost organic. The

theatrical release poster explicitly points this out, as it portrays Jennifer Lawrence's face with chinks and fissures on it, with bits having fallen on small portions revealing cracks, while what shows from beneath is a wall's plaster. This is a very literal interpretation of the fact that she *is* the house, i.e. the environment for living, i.e., by extrapolation, Mother Nature or the planet Earth, and thus Gaia/Gaea or the feminine principle. The guests come and ravage it just as people live obliviously on the planet without minding the consequences of using up its resources and abusing it. The abuse on the house parallels that of Mother's person, because she and the house are one, and it parallels the one perpetrated by human beings on Earth, which Aronofsky obviously considers violent and a reason for alarm.

In Christian mythology, nature is an engendering element, but she represents the feminine abundance that can only be triggered by the presence of the male principle, which is often represented as the sun warming the earth to help it bear fruit, or the seed planting in the soil. Without it, nature would only be an empty vessel, merely a potentiality. Therefore, the male principle is active, whereas the feminine one, be it filled with promise of creativity, remains a passive one. However, if we look closer at some elements in the story, this interpretation gets subverted. But we shall see it in due time. At this point, we stick with this biblical outlook. In it, the character of the Mother is merely a victim, despite her capabilities of breeding life, being invaded and abused by irresponsible humans, and then used by the creator (Him) to begin a new cycle of life.

So far we have seen the character Him as the Creator, or God, and Mother as the environment or nature, a space where life gets bred with the help of a both literal and metaphorical Writer. As far as the other characters are concerned, the stranger that stops by their house is Adam, and his wife, the Woman, is Eve; their sons, the two young men, are Cain and Abel, and their conflict that leads to the murder is the proverbial fratricide (Miller, 2017; Thompson, 2017). Anne Thompson specifies that Adam and Eve are created by Him/God "out of boredom" and need of worship (Thompson, 2017), and Man's feeling ill and showing a "bruised rib" while half naked and agonizing in the bathroom bent over the toilet seat metaphorically suggests the creation of Eve from this part of the first man's body (Miller, 2017). Pfeiffer's character, Eve, manages, through her tantalizing attitude towards the female protagonist, to enact exactly the first woman's

supposedly core feature, i.e. being “mischievous” and engaging Mother like a “cat playing with a mouse” (*ibidem*). She exercises the role of temptress and transgressor in the way she sexually provokes Man (in the bedroom scene) and in her trespassing of Him’s study and curiosity about the crystal, which the couple Man and Woman will destroy. The crystal is thus like the forbidden fruit, and its reaching-for and breaking prefigure the first couple’s transgression, disobedience and becoming knowledgeable and sinful (Miller, 2017; Thompson, 2017). The mini deluge that occurs as a result of the broken sink is a symbolical representation of the biblical flood, the baby is Christ’s, and its sacrifice and consumption by the guests a kind of Crucifixion and subsequent Eucharist (*ibidem*).

Eliana Dockterman manages to capture in her interview Aronofsky’s detailed explanation of how the movie is meant to draw our attention to the problems of the environment and why it stands more chances of success in doing so. She gets Aronofsky to really explain the strategy that he had in mind to resort to his scenario in order to pinpoint this issue: “I was thinking about how to talk about global things in a human way. It’s very hard to understand the largest forest fire in history. It’s abstract to understand what that actually means. We see images but don’t absorb it. But everyone understands if someone comes over and burns a hole in your carpet with a cigarette. I tried to take global events and reduce them to a human scale.” (Dockterman, 2017). What the director is saying is that he thought of a way of making things personal for the audience. A home invasion was, in his opinion, something that brought matters much closer much faster, because such an occurrence was something everybody could instantly relate to. He literally brought events to one’s back yard, forcing people to notice them.

What made the bringing forth of this problem of the planet a stringent necessity, in other words what justified further and inspired Aronofsky’s urgency in approaching this issue was the extreme climatic events that ravaged the American continent not much before the release of the film: the fact that the United States “was reeling from two of the worst hurricanes in history”, Harvey as “the worst rainstorm” in its history, the “forest fire in British Columbia” that was characterized by the director as “the worst fire in the history of Canada”, and 2016 as having had the “hottest summer in the history of the world” following 10 years with the highest temperatures ever known to humankind (*ibidem*).

3. Mother

There are some elements that put the female character interpreted by Jennifer Lawrence at the center of the story. The *title*, which reverberates motherhood as the core of all things, is the first clue as to the importance of feminine power. However, the primordial quality of her perspective does not end with the concept that she is Mother Earth signaling alarm. The rationale of making her the centerfold is not reduced to merely that. It is our contention that it has other, subversive potential readings.

The main characters' names are *Him* and Mother, and we see that the masculine pronoun is not in the nominative, as subject pronoun, but *in the accusative, as object pronoun*, which means that the central vantage point is held by the woman. Also, the fact that the whole *movie is filmed from her perspective*, with the camera-on-shoulder technique, which manages at least two things: first, to enhance the female character's perspective on things, suggesting that it is the paramount one, coming before all else, as well as, second, to make her torment and emotional dynamic more visible, vivid and dramatic. Moving the camera as if on a bumpy road renders a feeling of insecurity, increases suspense and the feeling that something unpleasant and/or violent is about to follow, contributing to the horror quality of the production overall. The *play upon the title having a capital letter or not* is not meant to diminish the role of the female protagonist, but to subversively point to some irregularity in the way in which she is actually perceived in the film. The official explanation coming from Aronofsky is that the deviation from the capital "m" targets rendering the idea or atmosphere of confusion, i.e. "a clue to the film's dizzying, 25-minute conclusion" (Miller, 2017). Nevertheless, we can see it as an intentional slip of the tongue that may actually point to the character as being secondary or occupying the power position after all. This relates to her portrayal as Gaia, which is an ambivalent figure, and to her status as subservient to Him or not (thus linking with Him as a deprived, inferior being). Let us explain the ambivalence of Gaia first.

Theoretically, Gaia is "life", the "soul of the earth", the "mother, nurturer and giver of life", whom the Incas know as "PachaMama" (Murphy, 2016). However, a mother symbolically presupposes the existence of a father figure to bear all this life and abundance. What Murphy

interestingly points out is that this may not actually be the case, and that the mother goddess may have been the primordial Cause herself, without necessitating a male principle to play the role of a creator: “She is the first goddess, the primeval one, the creator of all life and the fullness of her legacy is still being resurrected after patriarchal suppression.” (*ibidem*) Indeed, mythology holds and stresses this “parthenogenic” image of the “ancestral mother” (Gaia, n.d., *Wikipedia*, <https://en.wikipedia.org/wiki/Gaia>). Murphy speaks of “Paleolithic Venus figures” that “dot all of Europe, hearkening a worship of the feminine earth mother which has been lost to us” (Murphy, 2016). She meditates on the fact that, to the Greeks, Gaia was an ordering principle and not merely a recipient of it: “In the beginning, there was chaos, nebulous ethers waiting to take form. This primordial landscape awaited direction; it’s then that the spirit of Gaia arrived to give structure to the formless and the Earth was conceived.” (*ibidem*) This sounds a lot like the male creator principle. If we think of the ways in which the character Mother builds the house in the movie, taking care of every aspect of the construction, despite being a woman – an element that we are made to heed and drawn attention to as a result of Woman’s respectful surprise or even awe that Mother would be capable of doing all that by herself – the female protagonist starts to look more like this all-powerful engendering principle rather than a woman trying to please her husband from a submissive position or a mere recipient. Also chronologically, Gaia precedes the “writing” (*ibidem*), which happens to be Mother’s husband’s occupation, which could hint at writing being subordinate in importance to her *presence*, and thus make it lose its parallelisms with a Genesis and the Word that was in the Beginning, as here the beginning goes much further back. To render it even clearer, the detail of Him suffering from writer’s block, therefore blocked in his engendering capabilities, only comes to stress this reinterpretation as an additional hint.

Mythology explains the presence of the male in a different key from what we apparently decode in our film as the power position with respect to the female: “Though her creation was majestic, her solitude was great. She longed for love and created the sky with whom she mated, igniting a creative force which birthed countless offspring: Time and the Fates, the Muses and the oceans, to name a few. She’s considered the primeval mother of whom all gods – and life itself –descended.” (*ibidem*) Murphy stresses

even further, just to make sure that she gets the point across, that there was an intentional “void in collective consciousness” as far as powerful women in history such as pharaohs, amazons and scientists, as “History is kept by the victors—and the victors are most often men.” (*ibidem*)

So, a new and interesting perspective gets outlined. Instead of a God that needs Earth/Mother Nature as a receptacle-space to manifest his fatherly creative powers, the actual reverse theory can be proposed. Mother took Him by her side as a companion, out of boredom, to inspire *her* in her creative attempts of space ordering. This outlook pairs quite well with the fact that she does not bear children not because there would be a problem with her, but because her husband is impotent – in a way, both physically, because he does not touch her, and artistically, because he is blocked in the artistic flow as well. This vision also goes well with the concept that balance is what *she* keeps, calmness is her attribute, the equilibrium belongs to her, while he seems distraught, incapable and chaotic. The “Gaia Theory” assumed that Earth’s five elements are in a constant communication to preserve this balance at a chemical level and according to the laws of physics; due to that, the planet is self-regulating. Symbolically, Mother’s ability to listen to the house, see its life, erect it correctly and preserve it as a harmonious environment is her merit. Chaos is brought about as a result of Him’s soft spot for praise and adoration, ego, selfishness and vanity. His *hybris* lets intruding elements in the home, ultimately leading to its destruction. Last but not least, according to mythological lore, Gaia may choose to end a life cycle. Like a mother whom children have gotten upset, subsequent to abuse being inflicted, Gaia may become the “great destroyer”, and the purpose of bringing about destruction is not merely punitive, but a form of evolution, a new beginning aiming at a better result (*ibidem*). In the movie, we should not forget that, although Him gets out of the fire unharmed, which may make it seem his will and doing, it is actually Mother who decides to set the house alight and burn it down.

The press and receivers of the film have tended to associate Aronofsky with the character Him, based on the fact that the director is a creator, and the male protagonist initially assumes by default the role of the character-Creator in the movie. However, interestingly, although Aronofsky admitted that he understood the logic behind the association, he actually confessed to “empathizing most with Jen’s character” (Dockterman, 2017).

We may wonder if this parallelism is not by any chance felt in this way by the director as a result of him unconsciously assigning the role of the creator, which he is in real life, to the character of Mother instead of the writer Him. This could work as support along the lines of the interpretation that we are putting forward in this paper, which ultimately proposes Mother as a female version of the supreme deity. Moreover, Aronofsky has referred to Mother as Gaia (Thompson, 2017), but without focusing on, or perhaps even been aware of the parthenogenic quality of the goddess. One third detail that could lead to this alternate hermeneutic is the way Paramount included, among the marketing materials released previous to the showing, and despite their scarcity (as the director wanted the mystery kept), a cardboard that they handed to the press in Toronto with a “mother’s prayer” (adapted by Rebecca Solnit) which strikingly resembles the “Our Father” prayer, up to the point of being an adaptation of it, but made to a female all-powerful goddess (and by a woman) (*ibidem*). This could suggest – involuntarily? – an actual switch of a male God with a female one.

Last but not least, the ripping of the heart from Mother’s bleeding chest with her willing participation gets her closer to a Christ figure. The Sacred Heart is among the most relevant Catholic devotions, i.e. “customs, rituals, and practices of worship of God or honour of the saints” (Catholic devotions, n.d., *Wikipedia*, https://en.wikipedia.org/wiki/Catholic_devotions), liturgically celebrated “the third Friday after Pentecost” and symbolizing Jesus Christ’s love and compassion for humanity, as well as His sacrifice; often, the heart is depicted as “flaming”; the bleeding heart is meant to point to Christ’s vulnerability and wounds, to his human, defenseless side, and the fire shows the “transformative power of divine love” (Sacred Heart, n.d., *Wikipedia*, https://en.wikipedia.org/wiki/Sacred_Heart). The heart that is taken from Mother’s chest with her accord at the end is also a restoration of the motif of the bleeding heart in the walls of the house, with which Mother identifies as well throughout the movie. All these details, the heart and the fact that it is burning, and the way Mother gives it away in a gesture of supreme love transform her into a Savior figure. Just as Jesus’ heart and sacrifice had given a second chance to the world to go on, so Mother’s heart, transformed into the crystal, enables the beginning of a new cycle of life.

4. Him as “Creator”

Let us now get to exposing Him as a barren, fake center.

One of the first things that we need to say about the artist is that he is suffering from writer’s block. In other words, he cannot engender, inspire or plant a symbolical seed. Mother wants children but her husband is incapable of fulfilling this need – or duty, or life purpose if we slowly begin to perceive her as having the upper hand. Even though he seems to be the dominant person in the relationship, allowing himself to be loved by a much younger woman, all his alleged advantages are slowly and discreetly being dismantled as we advance in the story. We realize with increasing awareness that the more endowed Mother gets before our eyes, as we find out more things about her, the more flawed he actually gets. There is a progression to this realization. Her being young turns from a desire to please a man to a trump card, hinting at her being in a potential advantageous, power position. We are somehow influenced to believe that she is not enough for Him (which she actually says at some point), but we realize that in fact the reverse may equally be true. She grows more likable to us as she shows her qualities: she is responsible enough to be cautious whom she lets into the house; she is talented not only as a decorator, but also as a constructor (which is stereotypically a man’s job – the first hint to her self-sufficiency); she calms Him down and soothes his anguishes and nerves – embodying the principle of order, balance, Reason and Logos (which are supposedly male); she shows incredible patience, understanding and kindness despite the guests’ outrageous vandalizations; she materializes exceptional power of both creation and destruction; she is capable of self-sacrifice and absolute love.

We have enumerated these features of hers here to use them as antitheses for everything that he fails to be, as Him is at the opposite pole of all of them. He is moody and “cranky” (Dockterman, 2017), and in this quality he seems to embody the stereotype of hysteria (attributed to women, along with weakness of the nerves, especially at a certain point in history). He is irresponsible, allowing strangers into his house; he is misogynistic and disrespectful towards his wife by not consulting her in anything, by allowing Woman to disparage her by taunting her, and by neglecting her while favoring groupie worship. He is egotistic enough to discard the plans

for their dinner together (prepared by Mother to celebrate the success of *his* work) the moment he is presented with the prospect of being the center of attention of his fans, which additionally makes him vain. Also, a person who is so sensitive to praise, and easily manipulated, is someone who does not know who (s)he is and needs constant validation and approval. In other words, besides being shallow, he is also weak. These features are incompatible with a genuine figure of God.

Which brings us to another remark. What we may think at the beginning when we see Him's harshness is that he resembles the God of the Old Testament, or the God of Wrath. Up to a point, this seems to be a valid interpretation, but not once we decide to analyze his behavior in-depth. A Godly figure may be tough and even vengeful, but perhaps cannot be weak and vain in the above-mentioned sense, transformed so easily by fanatics. Him's sensitivity to this praise is not justifiable by the mask and pretext of seeking inspiration, as it is initially motivated with. It is plain *hybris*, ego, weakness and need for validation, a hunger and insatiability that scares us, marked by the sign of excess. Moreover, it is not that he just wants it as proof of enactment of his strong will, it is as if he cannot exist or function without it. He does not merely command it, his very existence is dependent on it. It looks as if he is nothing without it, his very core being made up only of this adoration – take it away and nothing remains, he would vanish, his whole person being reduced to that. Also, he does not sacrifice his baby to save the people, but to please them, to the purpose of them being pleased by their worship, which he wants to keep coming for the pleasure and nurture he derives from it. His gesture does not occur under the sign of giving and sacrifice, but with a view on taking and gluttony. That is the key to why he is not a real God figure. His asking for forgiveness from Mother becomes a hollow act of grand mania instead of an evolutionary one of kindness and offering, something more along the line of preserving image of self intact rather than done out of conviction, for the essence of it. On the other hand, Mother's act of giving away her heart and life for love, and the heart becoming – literally – a precious gem, perfectly transparent, which could symbolize honesty, truthfulness, cleanness and perfection, is the real sacrifice in the story. All Him's actions in the narrative are characterized by taking, even his alleged love for Mother is merely using her as a muse, just as his apparent hospitality hides the needy nature that he has, the hunger for

being adored. The only thing that he creates – the poem – is actually not a real creation, but a metamorphosis of the positivity transmitted by the real nurturer in the story – Mother – who manages to function as a creator somehow despite Him. This is suggested by Him having managed to make love to her only as a consequence of a challenge or provocation from her part; it is an act for which she is the real trigger, and thus indirectly for any by-product from it.

5. Conclusions

From all that what we have seen above, we could infer that, for one, we at least have more than one creators in the film that are not really occupying the positions that we initially envisage for them in the power hierarchy. If Him is the *en titre* Creator, and at the start nobody would think of contesting that, Him being a God image and Mother the environment that is awaiting to be seeded, as we witness the movie unfolding, his power position is shaking, to say the least.

For one, we could interpret Him as an Old Testament God and Mother as a New Testament one. That would explain the *superbia* and cruelty of the former, and the loving quality as a main feature of the latter. But only up to a point, as we have explained. Him's love of self and praise is just too big and ill to fit the pattern. The God of Wrath indeed demands sacrifice and worship, and in case due homage is not paid, He punishes the faulty believers, but does it more to punish disobedience, to point it out as unacceptable; it is manifestation of authority. But when Him invites fanaticism, it is out of sheer pleasure and need for it as a form of not only confirmation but also sustenance of a inflated and insecure ego, as proof of value and validation, which is not an attribute of God, not even an "old-school" one. God does not *need* worship, He demands it as a form of obedience.

Then, we are left with details that subtly raise Mother's status, discreetly but surely, to that of a superior being, superior even to Him. Progressively, the details suggested in the story make her the real God figure instead of him. Atemporality, i.e. precedence in time over the written word and the writer, as it is the case of goddess Gaia, the parthenogenic hints, the end of the Genesis cycle made upon her decision acting as a great

destroyer, her representing the principle of order and Logos through her balance and unusual designer and constructor's abilities, her being the actual trigger of insemination, the heart as a strong symbol of the Savior etc. are all indications of her as the supreme deity. The way she allows abuse becomes in this light just another manner in which her absolute kindness, giving nature and self-sacrifice manifest once more. She does give all, but as a willful act of love, much in the same way in which God sacrificed Jesus and Christ willingly died on the Cross in the Bible. The abuse that Mother permits herself to be subjected to is not a sign of weakness, but one that proves the real dimension of her ability to love unconditionally. Him appears as her companion, and not the other way around. He could also be deemed an Adam that she enables, subsequent to having equipped him with the symbol of her love, i.e. the crystal that functions as the magic wand that creates the world; it is through something from Her that he gets to populate the world further, with her permission and token.

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Sistemul de învățământ irakian de la mărire la decădere

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Rezumat

În Irak, educația este, ca și în România, administrată de Stat, adică de către Ministerul Educației. Țara a avut în trecut unul dintre cele mai bune sisteme de educație din regiune și s-a bucurat de o reputație deosebită pentru sistemul de învățământ preuniversitar și universitar.

Dar, în ultimii douăzeci de ani, educația în Irak a devenit problematică. Căderea regimului lui Sadam Hussein, din anul 2003 și invazia Statelor Unite au destabilizat sistemul de învățământ iar calitatea acestuia a fost constant deteriorată.

Cuvinte cheie

Sistem de educație, conflicte, calitatea educației, mărire, decădere.

1. Introducere

Articolul își propune să analizeze contribuția pe care arabii din Irak au avut-o la dezvoltarea științei în domenii dintre cele mai variate: astronomie, medicină, matematică, literatură, traduceri din Antichitate etc. Ingineri, artiști, savanți, poeți, filozofi, și chiar comercianți, irakienii au adus inovații notabile în sistemul tradițional, modernizând știința și cultura vremii. Epoca de Aur a Islamului, cunoscută și sub denumirea de Renaștere islamică, a început odată cu venirea la putere a Abbasizilor, în secolul al VIII-lea. Cunoașterea era foarte prețuită fiind promovată, conform tradiției, chiar de profetul Mohamed.

Ulterior, de la o maximă înflorire, educația și învățământul s-au degradat treptat dar sigur datorită factorilor interni: război, violență, nepăsare.

2. De la mărire la decădere

Irak, un stat din Orientul Mijlociu, aflat la confluența dintre râurile Tigru și Eufrat, o republică cu o populație de aproximativ 40.222.493 de

locuitori, se confruntă în zilele noastre cu un sistem de învățământ degradat, cu mari probleme de siguranță.

Istoria statului arab poate fi împărțită în trei perioade prin numele dinastiilor conducătoare sau locația capitalei statului: 1) Perioada anilor 622 - 661 este perioada domniei lui Mahomed și a apropiaților săi ; 2) Capitala statului se afla la Damasc (661-750) și conducerea o avea dinastia califatului Omeiad; 3) mutarea capitalei la Bagdad (750 - 1055) și stăpânirea dinastiei abbaside, cu cel mai strălucit reprezentant al ei, Harun al-Rașid.

De-a lungul istoriei, este binecunoscută contribuția pe care au avut-o arabii la dezvoltarea științei, literaturii, filosofiei, artei, medicinei sau arhitecturii. Astronomii studiau stelele, Luna și Soarele. În anul 830, una dintre cele mai importante instituții culturale din istorie, Biblioteca din Bagdad numită și "Casa înțelepciunii", fondată de Harun al-Rașid, a devenit centru pentru studierea științelor, a traducerilor, dar și instituție de învățământ. Aici s-a desfășurat, timp de aproape un secol, o intensă activitate de traducere a moștenirii științifice și filosofice a Antichității. S-au tradus numeroase lucrări de medicină ale lui Galenus, Hippocrate, Dioscorides, Soranus, dar și lucrări de astronomie, matematică, fizică sau geografie.

Pentru promovarea științei, a fost construit la Bagdad un Observator pentru studii astronomice iar instrumentele pe care le foloseau erau cvadrantul, globul terestru și astrolabul. Pentru arabi, astronomia era principala știință, fiindcă era legată de religie: orientarea către Mecca, fixarea sărbătorilor, a orelor de rugăciune.

În secolul al VIII-lea, orașul Bagdad (numit în arabă *Madinat As-salam* („Orașul Păcii")) a devenit capitala califatului arab și a atins apogeul în timpul domniei lui Harun al-Rașid (786-809), al cincilea și cel mai cunoscut calif din dinastia Abasizilor, o dinastie care a urmat după înfrângerea califatului Omeiad. Abasizii au reorganizat lumea musulmană și au mutat în anul 762 capitala de la Damasc la Bagdad. Perioada a fost cunoscută și sub denumirea de Renaștere islamică sau "Epoca de Aur a Islamului" deoarece, sub domnia lui, poporul irakian a cunoscut o perioadă de avânt științific și cultural. Deși a devenit calif la o vârstă fragedă, la numai 20 de ani, Harun al-Rașid a știut să ia decizii înțelepte pentru poporul său. Ajutat de miniștri capabili, el a guvernat bine țara și și-a atras simpatia poporului deoarece a creat oamenilor condiții mai bune de trai. Mare iubitor de poezie și muzică, domnia lui Harun al-Rașid a dus la înflorirea

economică și culturală: acesta a construit școli, spitale, a dezvoltat economic și spiritual califatul Bagdad.

Între secolele al XVIII-lea și al XIII-lea s-au adus contribuții notabile în domenii variate: inginerie, medicină, tehnică, dar și artă, filosofie.

În jurul anului 900 au apărut bibliotecile publice ca urmare a faptului că arabii preluaseră de la chinezi hârtia în anul 793 și tehnica de prelucrare a acesteia, construind chiar și la Bagdad o fabrică de hârtie. Bibliotecile nu mai erau simple depozite de manuscrise ci au devenit spații culturale în sensul modern al cuvântului, adică adevărate centre de știință și educație, de unde se răspândeau ideile și teoriile, unde aveau loc întâlniri și discuții. Un alt rol important l-a avut și faptul că limba arabă devenise limba oficială a popoarelor musulmane. Punând preț pe cultură și dezvoltare spirituală, califii abasizi au finanțat oamenii de știință să traducă în limba arabă textele de știință clasice grecești și romane.

Cunoașterea era foarte prețuită iar profetul Mohamed, printr-o atitudine activă, mobilizatoare reușea să îndemne și să convingă oamenii să meargă pe drumul cunoașterii. ”Pe cel care urmează calea cunoașterii, Allah îl îndrumă spre Paradis... Strălucirea unui om învățat, comparată cu cea a unui simplu evlavios, este precum cea a lunii pline față de stele. Cunoașterea ne ajută să distingem binele de rău, să găsim drumul către Cer.”

Un personaj popular chiar și în România a fost Sindbad Marinarul despre care se crede că ar fi locuit la Bagdad, în timpul domniei lui Harun al-Rașid. Negustor fiind, el a navigat pe mări și a vizitat ținuturi neobișnuite, trecând prin numeroase aventuri pe parcursul celor șapte călătorii.

Această Epocă de Aur a califatului Abbasid s-a încheiat la 10 februarie 1258, atunci când mongolii conduși de Hulagu Khan, nepotul lui Gînghis Khan, au cucerit Bagdadul, l-au ucis pe califul Al-Musta'sim și au ars marea bibliotecă a abbasizilor.

Sistemul de învățământ irakian se aseamănă oarecum cu cel românesc în sensul că putem discuta despre sistemul de învățământ bine organizat, din perioada lui Sadam Hussein și, după căderea acestuia, de o degradare treptată. Condițiile economice dificile, războaiele, violența, instabilitatea, lipsa manualelor, precum și profesorii nemulțumiți de nivelul salarial sau de comunicarea defectuoasă cu părinții sunt doar câteva dintre cauzele care au contribuit la această deteriorare. Iar neglijarea învățământului și a educației în general au dus la decăderea țării.

Alfabetizarea și învățământul primar au constituit o prioritate astfel încât în anul 1978 guvernul a lansat o campanie de eradicare a analfabetismului. Sistemul de învățământ irakian era gratuit și mai ales performant înainte de anul 1991, fiind recunoscut ca unul dintre cele mai bune din regiune.

Indiscutabil, exista o mare preocupare pentru cultură și implicit, pentru pregătirea individuală sau colectivă. Examenul de bacalaureat și studiile universitare aveau o mare importanță în societate, însemnau o recunoaștere a nivelului de educație. Educația superioară, în special în instituțiile științifice și tehnologice, era la un nivel internațional recunoscut, cu profesori și studenți foarte bine pregătiți.

De exemplu, Facultatea de inginerie a Universității din Basra (University of Basrah), înființată în 1964, era renumită în lume deoarece mulți dintre cei care au studiat aici au plecat ulterior să lucreze în Europa. Exodul minților cenușii în Europa s-a datorat regimului dictatorial al lui Saddam Hussein, fricii pe care acesta a instaurat-o în țară, dar și degradării și insecurității ulterioare, după căderea regimului opresiv.

Universitățile și școlile din Irak au fost profund afectate de explozii, lovituri aeriene, incendii. Doar în perioada 2013-2017 s-au înregistrat peste 300 de atacuri asupra școlilor. UNICEF a raportat în iunie 2017 că au avut loc 138 de atacuri asupra școlilor în intervalul ianuarie 2014 și mai 2017 și că jumătate din toate școlile din Irak aveau nevoie de reparații urgente.

Astăzi, sistemul de învățământ de stat, încă vizibil afectat, coexistă cu cel privat. Există multe școli particulare care funcționează cu certificare internațională Oxford sau Cambridge. Foarte puțini copii au rămas în școlile de stat, doar cei cu posibilități reduse bineînțeles deoarece taxa de școlarizare este de câteva mii de dolari pe an. Dar dotarea școlilor private este foarte bună, cu profesori bine pregătiți și numeroși elevi, preponderent băieți așa cum putem observa în fotografiile de mai jos. Un exemplu de o astfel de școală privată este în Maysaloon. Este școala domnului Younis Mejthab, un om de afaceri care are multe legături în Europa, inclusiv în România.

3. Concluzii

Epoca de Aur a Islamului, cuprinsă între secolele al XVII-lea și al XIII-lea, a avut contribuții importante la dezvoltarea științei și culturii.

Califii au finanțat traduceri din limbile greacă și latină, au înființat edificii culturale, cele mai cunoscute fiind astăzi Observatorul astronomic sau Biblioteca din Bagdad (numită și "Casa înțelepciunii").

Ulterior, după căderea lui Saddam Hussein, sistemul de educație și învățământul au fost ruinate, fiind necesară chiar intervenția unor forțe externe pentru refacerea lui. Anii de conflict politic au determinat scăderea nivelului de pregătire al elevilor și al studenților. Conform unei evaluări a abilităților de citire, majoritatea școlărilor din țară din clasele a II-a și a III-a (CE1 și CE2) nu au putut înțelege un text adecvat vârstei lor. Un sondaj recent UNICEF a constatat că doar 75% dintre tinerii irakieni sunt în școala primară și mai puțin de 50% dintre elevii de liceu își termină școala.

Pandemia de Covid-19 a afectat bineînțeles sistemul educațional irakian și așa destul de fragil. Această criză sanitară a exercitat și mai multă presiune asupra sistemului de învățământ și a celor 11 milioane de copii, obligați să rămână acasă fără a avea mijloacele necesare învățării on-line. Familiile sărace din mediul rural, familiile cu mulți copii, nu au putut asigura școlărilor un mediu propice învățării. Ministerul irakian al Educației a făcut eforturi și a înființat o platformă online și emisiuni de televiziune pentru a asigura continuitatea lecțiilor, dar această ofertă era destinată în principal elevilor din clasele superioare care aveau de susținut un examen la sfârșitul anului.









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◆ TRANSLATION STUDIES & TEACHING METHODOLOGY ◆

Motivation in the Acquisition of Romanian as a Foreign Language

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Abstract

The acquisition of any foreign language involves on the one hand the accumulation of vocabulary, grammatical structures, and pronunciation, all these three aspects being sometimes influenced by the native language, which can hamper or enhance the learning process of the new language.

On the other hand, there is a social process, that is closely related to the cultural aspects. For example, how different the languages are, if they belong to the same family of languages, as Romanian is a member of the family of Romanic languages, or they belong to different families of languages, if from a religious perspective the countries are at different poles, can help or negatively affect the process of acquisition. Because, at the end of the day, the whole process of learning a language is to help individuals function effectively in a new environment, to be able to study, work, socialize, make friends, overall to be able to become part of a new country and culture emotionally and socially. Sometimes these social and cultural aspects are more difficult to achieve.

The purpose of the study is to highlight the most important theoretical models that specialists developed, to talk about the linguistic and social processes involved in learning foreign language.

During the second part of the study we will highlight the most important symptoms of culture shock that international students experience after relocating to Romania, as well as the most important aspects that could be considered in order to avoid culture shock, while learning Romanian as a foreign language.

Keywords

Computer Mediated Communication, Romanian as a Foreign Language, linguistic processes, social processes.

1. Theories on the process of foreign language acquisition

Specialists have developed along the years different theoretical models and frameworks, that focus on the linguistic processes or the social processes. They are equally important, because it is due to them that we, as language teachers and cultural accommodators, can help learners of anew

language adjust and function from a social perspective in the new country and culture.

Robert Gardner, in his study *Social Psychology and Second Language Learning* explains the fact that there are two types of processes involved in language learning: linguistic and social.

Among the linguistic processes, he considers that there are three important models, *the monitor model*, *the conscious reinforcement model*, and *the strategy model*, that have been developed along the years and are key for the present study.

The monitor model is related more to the performance in the new language, than connected to the acquisition. It was developed by Stephen D. Krashen in 1980s and Gardner explains that “there are two independent language systems, one conscious and the other subconscious, and that both can be activated in any language use situation. The monitor itself is viewed as a *conscious grammar*, and often the two terms are linked or used interchangeably”. (Gardner, 1985, 125)

According to this model, learners are always monitored by teachers, and in language situations learners are paying attention to form and not to content, continuously editing the language. But such a model requires a lot of time, and the monitor is not always present to help adjustments or corrections. Grammatical rules are not so easily applied, particularly when we talk about the intensive course of languages.

On the other hand, this model works only when correctness of language is important for the user, but in the case of Romanian as a foreign language, this aspect appears almost at the end of the study program, when learners master the language at B1-B2 level.

Last but not least, the success of the monitor model depends on the learners, how important rules are for them, how much they can stick to the rules, and if they have a “correct mental representation of the rule to apply”.

It is related to an extensive interaction in the new language, to the involvement of the teacher that can correct grammatical errors made by learners and through explicit presentation of grammatical rules. Yet, this model is somehow old fashioned because the new communicative methods of learning languages involve the creation of content without very much focus on form.

However, because I teach the practical course of Romanian Grammar and Vocabulary, I use the model a lot in my teaching, although, sometimes unconsciously, because for me the correct production of the grammatical structures is very important, and in a way, can lead the learner to the next level of learning and understanding the new language.

Krashen, the author of this theory, suggests that there are two types of language developments, “language acquisition” and “language learning”. The first one is based on language interaction in the new language, and in a specific way, it is very similar to the process of language acquisition in the case of small children, involving interaction and contextual communication, while the second development, is based on the drill and error correction processes, guided by the teacher. This one is a rather conscious process of learning specific rules.

Although a rather old theory by now, developed back in 1981 by Krashen, it is very useful because it explains why the school environment, which represents a formal context, can help reach a proficient level in a foreign language, in a rather short term. The fact that the last academic year, the year 2020-2021 took place entirely online, without any face-to-face interaction in a formal context, resulted in a lower level of proficiency from the part of international students learning Romanian as a foreign language.

Secondly, Krashen suggests that his theory is an argument in favor of the idea that adults can learn faster and more efficiently a foreign language, because of the conscious involvement in the learning process.

A second important theory, also developed in the 1980s is called *the conscious reinforcement model*, created by J.B. Carroll, which is based on the learning theory, combined with the cognitive psychology theories.

This model focuses mainly on the factors that influence the individual’s learning process once he/ she is faced with the new language.

The key word is *reinforcement*, which is understood as “an increment to an individual’s perception of the appropriateness of the behavior to a specific context. It is knowledge of the world that is reinforced, not a particular response”. (Gardner, 1985, 128)

According to this model, language learning begins once an individual feels the need to communicate in a specific context. Thus, he/ she decides upon the best response to a specific situation, relying on the knowledge in a specific language, non-verbal communication, mimics,

gestures, kinesics, and proxemics, and with the help of the grammatical structures known until the respective moment. If the feedback is positive, then the desired goal is achieved.

There are two important consequences of the use of this model in the language production: on the one hand, if the individual receives a certain feedback, then the chances that the same process will be used in the future are higher, and secondly, “it leads to information about the nature of the language itself and the appropriateness of the response in certain contexts”. (Gardner, 1985, 128)

The key aspect of this model is that it involves a very complex process of taking decisions, based on previous knowledge and response from the environment. The learners investigate the possibilities of finding a response from the environment, and if this response is visible, then the goal is achieved, and thus, the automation process is created. The stronger the habit of communicating is, the more interaction and language production will appear, without any attention paid to the form, but to the result. While Krashen’s theory states the existence of a supervision, the teacher, the guide and control of communication, Carroll speaks about the existence of a “cognitive control center”, that the “natural context” can be simulated in the class environment, drilled, and then reproduced in different language contexts.

The third model discussed by specialists, *the strategy model* was developed by Ellen Bialystok, and is made up of three levels: input, knowledge, and output.

Input is related to the amount of exposure to a foreign language, for example in the class, on television, in the streets, at the supermarket, from the readings and oral communication interactions.

The input allows the production of knowledge, that is relevant for the learner, that is “conscious knowledge about the language code (explicit knowledge) and intuitive automatic knowledge of the language (implicit linguistic knowledge)”. (Gardner, 1985, 130)

The last component of the model is the output, that means a sort of response, which can be spontaneous or immediate, while the second one is deliberate and demands a long term to be uttered.

The theoretical models that focus on social processes are equally important, in the eyes of the specialists. Gardner argues that their

importance is related more to the social factors that determine individuals to learn a foreign language, rather than to any linguistic structure, or the other way round, all those social impediments that prevent an individual from learning a language.

The *social psychological model*, postulated by W.E. Lambert, relies on the fact that from a psychological perspective, when a person can master a foreign language, then the self-esteem is highly raised. In turn, proficiency in the language is related to the level of interaction and socialization of the individual in the new language. It is also dependent on the behavioral characteristics of the individual, it involves cognitive factors, such as skills and intelligence, but also affective factors, such as motivation. In other words, once an adult embarks on a trip towards learning a foreign language, there are higher chances of reaching the level of proficiency if the individual is equipped with cognitive and affective skills.

Motivation is key, but there are also aspects, such as cultural adaptation to a new environment, availability for learning languages, as well as attitudes and orientation. In my career I have experienced many situations in which international students with a completely different cultural background from the Romanian one, although capable and intelligent, could not find the inner trigger that could boost the language learning process, due to their inability to adapt to a cultural environment that has different norms and values, beliefs, and attitudes from the ones they were accustomed to in their home countries.

There is a distinction between the integrative orientation towards language learning and the instrumental orientation. According to Lambert, instrumental orientation refers to the practical aspects of learning a language. In other words, do learners need the new language in their future endeavors, such as enrolling with bachelor and master studies in the new language, or do they need the new language for a job or a career in the new country?

The integrative orientation “reflects a sincere and personal interest in the people and culture represented by the other group”. (Lambert, 1967, 98)

An example in this respect is my former student Soyoung, from South Korea, married to a French top management representative, relocated to Romania for job reasons, who decided to learn Romanian language because she wanted to open her own business here, a Korean cuisine

restaurant, and because she admires Romanian culture, is fluent in French and easily finds language similarities or connections between the two Latin origin languages. In this case there is a real integrative orientation towards Romanian language and culture.

“For the serious student who, in time, really masters the foreign language, we saw the possibility of a conflict of identity or alienation (we use the term *anomie*) arising as he became skilled enough to become an accepted member of the new cultural group”. (Lambert, 1967, 98)

What is suggested is the fact that if there is no real pressure of replacing the native language or culture with the new language, or the importance of the native culture and language is not reduced, then the individual has higher chances of gaining an additive bilingualism, helping him/ her to grow emotionally, and offering him/ her a set of social advantages.

The acculturation model, developed by J.H. Schumann in 1978, focuses on the process of learning a foreign language without any proficient training that is in the natural environment. He suggests that there are only two types of factors that influence the acquisition of a foreign language: social and affective factors. He defines acculturation as “the social and psychological integration of the learner with the target language (TL) group”. (Schumann, 1978, 29)

There are numerous emotional variables that influence the acquisition of any new language, among which culture shock and language shock are the most important. If the learner is not equipped with the skills to cope with culture shock and the language seems more difficult than expected the pressure from the environment is too big and chances for adaptation are almost inexistent.

The social context model emphasizes the fact that language acquisition is doubled by the adoption of specific patterns of behavior of the local community. The theory, developed by R. Clement in 1980s has at its center the concept of motivation. There are also aspects, such as aptitude for languages, social skills, friendliness and openness towards foreign people and new settings.

“Individuals can be motivated by integrative feelings to learn the second language or by fear of assimilation to avoid learning the language. In

this way, the social context is seen as an important factor in the language learning context". (Gardner, 1985, 139)

The intergroup model is the last model presented by Gardner in his research. This model was developed by Giles and Byrne in 1982 and focuses on foreign language acquisition in the case of linguistic minority groups.

It is true that in language acquisition there is the need to identify culturally with the new community, thus acquisition is made in a formal context, in class, with the maintenance of cultural distinctiveness.

What all the above presented theories have in common is the concept of motivation. People either need to communicate in the new language at work, in school, if they moved to a foreign country and want to be integrated faster from a cultural perspective, they want to associate emotionally with other people, or they simply want to improve their skills in learning a different language, that will increase their self-esteem.

Language acquisition implies a set of changes at the level of the individual, either mental/ intellectual changes of emotional changes, but they all have in common the concept of cultural adaptation, or even cultural integration. In case this aspect is not successfully tackled, culture shock can appear and negatively influence the life of a learner.

2. Culture, international students, and culture shock

As specialists suggest, culture is very complex, guiding our entire life, behavior, and can be compared to the behavior of a computer, that is programmed to do certain things according to a specific context. "Culture can be likened to a giant, extraordinary complex, subtle computer. Its programs guide the actions and responses of human beings in every walk of life. (...) The essence of effective cross-cultural communication has more to do with releasing the right responses than with sending the right messages". (Hall & Hall, 1990: 4)

As Fons Trompenaars admits in his study, culture is visible at all levels of the individual behavior, dictating how we behave in school, in the family, when we are away, at work, etc.

Culture and its subcultures deeply impact the society, in the form of sociological phenomena, which can change in time, according to the

demands of the society and the mentalities of the social group, representing a sort of landmarks, or starting points for a change of mentalities or a change of the ways of action of an individual, when he or she is in a stressful situation that involves the absence of the social group, the absence of the communication in the native language, in case once religious needs cannot be satisfied due to fact that there is no church in the immediate vicinity, because there are different norms and values in the new culture, that the individual is not familiar with and does not know how to cope with the new challenges.

In this sense, culture is no longer an abstract notion, but it solves the moral problems of the individuals, helping them to cope with the crises, at family level, at educational/ school level, among the group of friends, or at work. Thus, subcultures such as: geographical, urban vs. rural, gender subcultures, age, professional and social status subcultures, can help us get accustomed to the internal cultural model of people in general, and at educational level, particularly when we talk about learning a special foreign language, like Romanian, it can help learners avoid dramatic cultural mutations or crises.

Culture was compared by Edward T. Hall with an iceberg. In his 1976 study, entitled *Beyond Culture*, Hall defined culture in such a visual way, with two different layers, one above the sea level, the visible one, including elements such as language, dressing code, customs and traditions, in other words all the visible elements that we see, when interacting for the first time with people from a different culture. While the deeper layer, or what is under the sea level, includes the important elements, such as beliefs, moral values, authority, family and group values, gender roles, pride, competitiveness, attitude towards the environment, expectations and attitude towards school and learning in general.

This cultural model can help us understand why, in certain situations, international students need a longer period for adaptation, because all their personal values are turned upside down, and at that specific moment they realize that nothing of what they considered familiar can be discovered in the new environment, starting from climate, religion of the people around them, language spoken, habits, customs, etc. Obviously, there are rare situations of total inadaptability, but at least one manifestation of

the cultural anxiety can be observed with international students learning Romanian as a foreign language.

Generally, elderly students, aged 28-35 experience culture shock more powerful than the younger ones, aged 18-26, because they are more mature, they have different life values, it was more difficult for them to obtain the visa, yet they are more motivated to learn the language, because the time pressure is higher for them. These students require a more careful cultural counseling, and international offices usually allocate at least one representative to take care of these special situations.

In case we cannot adapt to the environment we are facing a culture shock, and this shock is experienced with higher intensity by students from the Middle Eastern countries or from African countries, than an Italian or Greek student. Yet, the notions of cultural intelligence and emotional intelligence notions, that the professor should introduce during the Culture and civilization classes, can be considered a starting point for developing the skills for coping with feelings, and clarifying the career paths that they want to follow graduating the foundation year of Romanian language.

3. Conclusions

There are many situations in which international students come to Romania with a clear idea of the bachelor program they want to study, but little by little they realize that sometimes their ideas and plans are incompatible with a future career upon their return back home. A good example in this respect is the case of Monika, a student from Tanzania, who was decided to study Law in Romanian, but realized that the Romanian legal system is completely different from the one back home and her diploma would not be recognized by her country. That is why she changed the profile, until the end of the foundation year study program.

Thus, cultural intelligence becomes a key factor for the quick adaptation and integration of foreign students, in Romania, shaping characters and personality, so that coping with new challenges can be a smooth process. We need to develop a personal portfolio, that includes all these elements, so that problem solving, and social functioning could be efficient.

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The Translation of Government Ordinances

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Abstract

The paper examines the translation of Military Ordinances from Romanian into English. In a wider context, this paper can be considered a strategy for developing translation competence in students for whom it represents a soft skill in our global society. We intend to cover certain aspects that we have considered relevant, both in terms of the characteristics of the specialized terminology and in terms of the methods and difficulties of translating military ordinances by our Law school students. We also consider that it is necessary for our students to have linguistic competence and terminological knowledge in several fields in order to analyze the Romanian phraseology of the military ordinances. Then the teacher creates a strategy for building their translation competence – how to find equivalent phrases or appropriate terms pertaining to a specific terminology, how to analyze & split the Romanian long and complex sentences for achieving effective translations and how to revise the word order in the target language.

Keywords

Specialized language, military ordinance, bureaucratic language, translation competence, ESP acquisition.

1. Introduction

Romanian linguists have shown a great interest in investigating the Romanian socio-political lexicon, especially after the fall of communism in our country. The results of their research based on existing theories and based on their own linguistic analyzes, during the research years, highlight the structure and functioning of the political terminology. However, there are few studies aimed at linguistic methods of understanding political-administrative phraseology in military ordinances by young people in order to facilitate their understanding of the messages transmitted by the authorities and to improve their knowledge of English for specific purposes through translations from Romanian to English of military ordinances adopted by the Government.

The European Union took measures to combat the COVID-19 pandemic, which has affected the judiciary, national authorities, legal practitioners and citizens. The business world adapted to the realities of COVID-19 and its stay-at-home requirements. The state of emergency declared on March 16th 2020 included first-aid measures with direct applicability in the fields of public order, economics, health, labor and social protection, justice and foreign affairs, as well as first-aid measures with gradual applicability.

In 2020, the Government of Romania adopted Emergency Ordinances in which it provided an amended and supplemented legal framework imposed on all institutions to fight the pandemic and to mitigate its impact on the operation of the healthcare system, education, companies, etc. Under the umbrella of the Emergency Ordinances, we counted 226 Government Decisions. The Military Ordinances were issued by the Minister of Internal Affairs pursuant to art. 20 letter n) of the Government Emergency Ordinance no. 1/1999, with subsequent amendments and completions. Distinctive features of the Romanian language of politicians make its translation into English particularly challenging due to the bureaucratese language. This is also called *political cant*, *government-speak* or *wooden language*, which is the equivalent term for the French term *langue de bois*.

The Romanian “wooden language” began to be widely used in our country in the early 90’s to designate the language used by the new authorities, with reference to the administrative jargon of the first presidential administration. Romanian linguist, Valeria Guțu Romalo, contends in a thorough study, published in the journal A.R.A. Journal in 1990, that the term faced “a kind of semantic pulverization over time, extending from a rather over-technical, linguistic sense, strictly designating the language used by communist regimes to a general metaphorical one.” Another study lists the characteristics of the bureaucratic language and then describes how linguists can offer bureaucrats the tools for conveying their messages more clearly (Shuy, 1998).

2. The Terminology of the Romanian Political-Administrative System

The pandemic and the measures taken by the authorities to prevent the spread of the Sars-Cov-2 virus have the greatest importance in the

analysis of the terminology used in the military ordinances. We emphasize the importance of the communicative feature in the political-administrative field by amplifying this feature due to the role of the mass media in transmitting the decisions and measures taken through the Military Ordinances. Coseriu's study on political language shows us that the political-administrative language can also be understood through at least three different angles, namely: (a) as a lexicon of politics and public administration in unprecedented times (b) as a way to use linguistic signs in politics and public administration (c) as a set of procedures specific to political-administrative discourses in times of crisis. We also value de Bessé's study (1991: 115) and we are interested in the linguistic context because it illustrates the normal use of terms and their behavior in the investigated terminology, presents the most common syntactic constructions and highlights frequent phrases in the Military Ordinances (e.g. *stare de urgență, măsuri de prevenire a răspândirii Covid-19, deplasare în interes profesional, deplasare pentru asistență medicală, deplasare pentru realizarea de activități agricole, deplasare pentru comercializarea produselor agroalimentare, deplasare pentru asigurare de bunuri, deplasare din motive justificate, declarație pe propria răspundere, serviciu medical de urgență, păstrarea distanței sociale, izolare la domiciliu etc. / state of emergency, measures to prevent the spread of Covid-19, travel for professional purpose, travel for medical care, travel for agricultural activities, travel for the sale of agri-food products, travel for insurance of goods, travel for justified reasons, statement on own responsibility, emergency medical service, social distance, isolation at home, etc.*)

In the following paragraphs we present some features of the terminology of the Military Ordinances. At a first glance, we notice some terms used in other fields such as medicine, law and economics (e.g. *dezinfecțant, mască, medicament, carantină, răspundere disciplinară, răspundere civilă, răspundere contravențională, sancțiune, marfă, livrare la client / hand sanitizer, mask, medicine, quarantine, disciplinary liability, civil liability, misdemeanor liability, sanction, goods, delivery to customer*). We also want to mention that the migration of some terms (e.g. *virus, carantină, măsură de urgență / virus, quarantine, emergency measure*) to the common language has become a feature of the political-administrative language in the Covid-19 pandemic.

Furthermore, we noticed some anglicisms in the articles of ordinances (e.g. *drive-in*, *room service*), which we have already heard in the media and have already seen in articles written by Romanian journalists and, in this case, the drafters of the ordinances probably want to emphasize that the use of anglicisms is justified because they have the advantage of accuracy although it would have been more appropriate to use the equivalent terms of these anglicisms.

„Este permisă organizarea, de către entitățile prevăzute la alin. (1), a activităților de comercializare a produselor alimentare și băuturilor alcoolice și nealcoolice, care nu presupun rămânerea clienților în spațiile destinate acestui scop, precum cele de tip „*drive-in*“, „*room-service*“ sau livrare la client.” (The Military Ordinance no. 1/17 March 2020)

Also, the preference for verbs in the present and future tense, active voice, as well as the preference for the passive-reflexive voice is obvious, as shown below:

„Ministerul Afacerilor Interne *emite* următoarea ordonanță militară”

„La intrarea în România, conducătorii autovehiculelor de transport marfă cu capacitatea maximă autorizată mai mare de 2,4 tone, care *nu prezintă* simptome asociate COVID-19, *completează* o declarație pe propria răspundere...”

„Organele cu atribuții în domeniul apărării, ordinii publice și securității naționale *vor stabili* măsuri specifice de prevenire și limitare a intrării, respectiv ieșirii persoanelor în / din localitatea carantinată.”

„Consiliul Județean Ialomița, primarul și Consiliul Local al Orașului Țândărei *vor lua* măsuri pentru a asigura funcționarea serviciilor de protecție și asistență social...”

„*Se instituie*, pe perioada stării de urgență, măsura de carantinare în orașul Țândărei, județul Ialomița.”

„În localitatea carantinată potrivit art. 1 *se aplică* în mod corespunzător toate interdicțiile și restricțiile stabilite prin ordonanțele militare emise în perioada stării de urgență.”

„*Se suspendă* toate zborurile efectuate de operatorii economici aerieni spre Austria, Belgia, Confederația Elvețiană, Statele Unite ale Americii, Regatul Unit al Marii Britanii și al Irlandei de Nord, Regatul Țărilor de Jos, Turcia și Iran și din aceste țări către România, pentru toate aeroporturile din România, pentru o perioadă de 14 zile.”

„Aplicarea măsurilor de verificare, control și acces în/dinspre localitatea carantinată se realizează de către personalul structurilor Ministerului Afacerilor Interne în colaborare cu cele ale Ministerului Apărării Naționale.”

In certain articles of the military ordinances, some verbs are used in the construction *must + conjunctive mood* as exemplified below:

Aceștia *trebuie să prezinte*, la intrarea în România, o adeverință de salariat, asumată de angajator. (The quoted examples are excerpts from the Military Ordinance no 7/2020¹. The English version can be found on the website of the Romanian Ministry of Internal Affairs²)

3. Building the Translation Competence for the ESP Acquisition

In English, the use of “Legal Translation Studies” has grown significantly in the past years whereas in the French-speaking world Gérard Cornu, Louis Jolicoeur and Jean-Claude Gémard introduced the discipline “Legal Linguistics”, whose object of study is the legal language which encompasses the legal terminology and the legal discourse. The translation theory draws upon the linguistic theory. Some studies consider the process of translating an operation performed on languages (Catford, 1965:1) or a process of substituting the text in one language for a text in another. The translation of the Military Ordinances is receiver oriented and determined by the communicative function or purpose of the translation. This transfer might put the translators in difficulty, as they have to deal with the legal terminology but also with the medical, economic, political and military terminologies when passing from the source language (SL) to the target language (TL), especially if the source text contains bureaucratese language.

Malmkjaer (2009) argues that *translation competence* can be developed through translation-related input data and linguistic competence in two or more languages to which he adds the translation pleasure principle. We believe student translation competence is the ability to write viable target texts for a pertinent source text as long as students understand the source text, particularly the terminologies involved as well as the ability to find the right terms/phrases in English for the identified terminologies. Therefore, translation competence cannot be tangible if students have not

¹<https://stirioficiale.ro/hotarari/ordonanta-militara-nr-7-din-04-04-2020>

²<https://www.mai.gov.ro/en/>

grasped the phraseology of officials in the source language. Research outputs in the field of phraseology are numerous due to the impact that this field has on terminology from the perspective of designating concepts and ensuring a neology enrichment in interdisciplinary terminology. Therefore, teachers and their students must analyze the frequent phrases in the Military Ordinances taking into account three criteria (Kocourek, 1991: 138-144 apud Ciolăneanu, 2011: 149): syntactic (lack of pronouns and auxiliary verbs, low frequency of conjunctions and determinants, the degree of internal cohesion between elements) semantic (existence of a specialized definition, substitution of the phrase as a whole, semantic unpredictability) and criteria of use (attested recurrence of a complex unit is based on frequency). These criteria help students to understand the phrases, especially the degree of combination of the phrase components.

They can also test the cohesion of phrases (Guilbert, 1965: 276 apud Ciolăneanu, 2011: 154) by the possibility or impossibility to introduce an element between the constituent elements and by the possibility or impossibility of substituting one of the terms of the phrase (if all substitutions for one of the two terms undermine the unique concept expressed by the two terms prior to the substitution then we can confirm that the terms make up an indissoluble unit).

Designing and implementing the lesson plan requires a strategy (see fig. 1) focused on creating a harmonious class environment, tracking student progress, ensuring that the new terms are understood before moving on and providing immediate feedback on students' achievements.

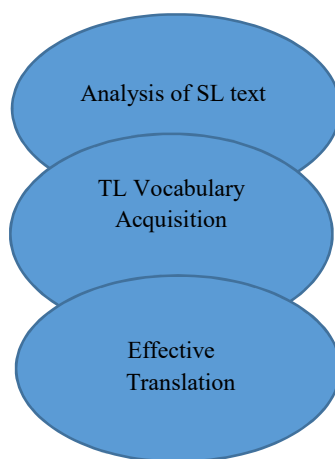


Fig. 1: Strategic Model for ESP Acquisition

At the beginning of the class, the teacher involves the students in the analysis of the SL text to have a better understanding of the content of the military ordinances thus fostering an inclusive and cohesive learning community. The FL teacher introduces twenty terms and phrases extracted from the military ordinances (e.g. *stare de asediu, stare de urgență, tratament oncologic, proximitate, conform prevederilor ordonanței, carantinare la cerere, măsuri de izolare preventivă la locul de muncă etc.*) encouraging students to think about their meaning using the L1 (Romanian) knowledge. Then, the teacher gives the students the same terms and phrases in context in order to be translated in English, explaining to them that the military ordinances contain terms belonging to diverse terminologies.

Moreover, the teacher reminds them the characteristics of the word order in English and instructs them to split the Romanian long and complex sentences into clauses to ensure effective translations. To apply this technique, the teacher gives the students a number of long sentences in Romanian to be translated in English, asking them to analyze first the word order of the sentence in the source language and to translate it using some of the terms and phrases discussed in class. When the relationships between the different parts of the sentence are grammatically clear in the source language then students will not wonder, for example, whether the object determines the verb of the main sentence or that of the subordinate sentence and therefore, the translation of the sentence into the target language will be accurate and concise.

One of the most challenging task is the translation of proper nouns (names of institutions) responsible for the enforcement of the military ordinances (e.g. *Poliția Română, Jandarmeria Română, Poliția Locală, Autoritatea pentru Protecția Consumatorului, Ministerul Transporturilor, Infrastructurii și Comunicațiilor, Monitorul Oficial al României*). In this regard, the teacher can translate the meaning of the source proper nouns into English on the board or he/she can display a poster highlighting the proper nouns in both languages.

4. Conclusions

The use of translation exercises (e.g. translation of articles from military ordinances) is based primarily on the principle of understanding the

meanings of various terms and mastering the terminology of ordinances in Romanian. Secondly, the teacher aims to create a motivational strategy that aims at the following aspects:

- changing the students' perception on specialized translations by using authentic materials,
- improving students' ability to understand the text of ordinances in the target language through vocabulary exercises that require immediate feedback from the teacher, and
- applying techniques for organizing the word order in the source language text to ensure a natural and clear expression in English.

The translation activities within the ESP lessons aroused the students' interest in teamwork. Teamwork has increased the quality of translations and triggered collegial competitiveness. At the same time, their perception of translating specialized texts from Romanian into English changed as the teacher presented his/her translation experience and made with the students a thorough analysis in Romanian of the terms, parts of speech and sentence construction in the selected military ordinances. Finally yet importantly, law students like to debate. Consequently, the results of the teamwork led to very interesting discussions about the particularities of the legal terminology used in military ordinances and in other legislative documents.

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Verbal Periphrases in Spanish as a Foreign Language: Language as “a Potential of Meaning” - A Pragmatic and Didactic Approach

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Abstract

The purpose of this paper is to shed some light on the very sinuous subject of verbal periphrasis. When starting to work on verbal periphrasis in Spanish, the first thing that the researcher and / or the ELE teacher will notice will be an enormous difficulty in finding an adjusted definition and a coherent classification of this grammatical category. Likewise, the very scarce work on their uses and functions stands out, since most of the research that deals with this topic focuses on theoretical definitions referring to their formal / categorical nature.

Keywords

terminological confusion, opposing study methodologies, difficulty in categorically defining structures, works on uses and functions, the Spanish verbal system, descriptive studies, Spanish as a second language.

1. Introduction

The choice that occurs at the level of each statement in a peripheral or synthetic way is not a simple stylistic option, but a communicative strategy full of meaning. We do not say the same when we say that someone *estuvo a punto de ganar la carrera* (was about to win the race), that when we say that someone *ganó la carrera* (won the race). The Romance languages have created a vast and complex system of verbal periphrasis. The periphrastic option is not a banal option, nor is it merely a matter of style or nuance, since it constitutes a wide range of resources available to the speaker to refer to different semantic-pragmatic meanings, with their consequent discursive effects.

We understand language as a potential for meaning — Halliday (1982) — a system of available options that we select to communicate. The speaker, necessarily, must choose between the various resources of the language to communicate and make himself understood and, at the same

time, the learner of an L2 must be aware of these options and use them with all property.

The theoretical framework that we use in this study is that of Cognitive Grammar. This theory supports the idea of a symbolic grammar structured from images and mental schemes that, together with metaphorical and metonymic mechanisms, form a set of idealized cognitive models to which they refer, highlighting different facets, representing the significant forms of the language.

For this theory, the linguistic system is not an automatic reflection of an external reality, nor is grammar an isolated module of the mind; on the contrary, it is a structure that embodies general principles of our cognition, which is fixed as an emergent system from of the linguistic use of a particular human group. Grammar is a way of highlighting how to conceptualize and give perspective to the world around us.

Taking this vision as a starting point, we understand that the use of language is not a consequence derived (imperfectly) from grammatical rules, or a group of cases and exceptions that are uncomfortable because they do not respond to general principles. For Cognitive Linguistics, the use of language is a central axis of study and analysis since only through it can we access the logic that leads to integrating thought and language in a specific human group, within a relationship that remains in constant change.

To these concepts we add the contribution of linguistic functionalism, since we take as the axis of our analysis real texts produced by speakers in specific contexts. We focus especially on the communicative significance and functions of the alternations studied. We believe that the functionalist vision is not contradictory with the ideas of Cognitive Grammar and that the joint work between both disciplines will allow a more complete approach of various phenomena of language (Langacker (1999: 54).

Verbal periphrases have been analyzed under various aspects throughout their relatively early incorporation into grammars, ELE grammars, and linguistic studies of Spanish. It is not our intention to make a summary of verbal periphrasis here, nor a dialectological study on the uses and variants of these categories. We are interested in focusing (within the enormous corpus of verbal periphrases) only a portion of them: the aspectual periphrases of the infinitive and the relationship they establish, in an epistemic-temporal context of the present, with a synthetic verb.

The idea of this choice is to link a limited and relevant group of verbal periphrasis with other parts of the system. We can do this with Cognitive Grammar as a framework, since it is a theory that is based on the idea of a linguistic meaning built from the integration and superposition of various symbolic resources (lexical, morphological, syntactic, etc.), with which to evoke the conceptualization made by the speaker about the narrated phenomena.

We repeat that it is not our intention to classify, dissect, or confine verbal periphrasis in a group of isolated structures but, on the contrary, to address them in relation to the functions and meanings that they acquire in their use and in their alternation with other parts of the verbal system. We have tried, however, to take into account both the grammatical theory, which functions as an interpretive framework, and the specific uses of native speakers. We believe that in this conjunction lies the key to achieve a distinction that, among other issues, may be useful in the teaching of Spanish as a Foreign Language. It is our hope that these little reflections can contribute in some way to this.

2. Theoretical framework

It is appreciated that in Spanish there are approximately more than one hundred verbal periphrases. Given the magnitude of the corpus, it was necessary to focus on a small and communicatively significant group of verbal periphrases in order to analyse in detail how they function in contrast to synthetic verbs within defined narrative contexts.

Verbal periphrases have been studied from various angles by grammars and traditional linguistic studies. These studies have highlighted some aspect of the periphrastic construction based on the theoretical framework that supported their research: normative, structuralist, functionalist, generative-transformational, etc. Among the studies that we can highlight are those of Lenz (1935), Roca Pons (1958), Fontanella de Weinberg (1970), Coseriu (1976, 1977, 1979), Dietrich (1983), Gómez Tórrego (1988), Rojo (1990), García Fernández (2006), and many more.

These studies (each one from their perspective) have endeavoured to subtract from the verbal periphrasis of the mere random sum of a verb + a noun form to find in this conjunction the status of a differentiated and

particular structure of Spanish. Little progress has been made, however, regarding their uses and functions, and the relative position of these structures in relation to the Spanish verbal system. In fact, they are not considered an integral part of the verbal system. We believe that this is due to many reasons related to the grammatical tradition, but also to the fact that one of the fundamental axes on which the Romance verbal systems are articulated, and in particular that of Spanish, is the temporal (or more exactly epistemic-temporal), while verbal periphrasis do not strictly respond to this criterion but stand out for their aspectual and modal characteristics.

However, it should not be a valid criterion to distance them from a broad conception of the verbal system where there is not a single feature that determines the inclusion / exclusion of a structure in a category. We must make it clear that recognizing the link between verbal periphrasis and the verbal system does not imply rejecting the existence of levels or degrees of integration in the system: in the case of Spanish, for example, probably the essential nucleus, the best integrated, balanced and stable subsystem, is made up of the simple synthetic forms (cantas, cantarás, cantes, etc.); a second level, closely associated with that of simple forms, would be made up of the perfective compound tenses (has cantado, habrás cantado, hayas cantado, etc.); in a third level, aspectual-temporal periphrases would be located (vas a cantar o estás cantando destacadamente); and, in other more external levels, other aspectual-temporal periphrases (tienes cantado, andas cantando, etc) and periphrases of manner (tienes que cantar, hay que cantar, etc.).

3. Verbal periphrases

When beginning to work on verbal periphrases in Spanish, the first aspect the researcher will notice will be an enormous difficulty in finding an adjusted definition and a coherent classification of this grammatical category. The very little work on their uses and functions is also notable, since most of the research that deals with this topic focuses on theoretical definitions referring to their categorial or formal nature.

We will mention below some of the present problems that we have encountered when trying to review the bibliography on verbal periphrasis:

- Terminological confusion.

- Diverse and opposing study methodologies.
- Difficulty in defining the structures categorically and, therefore, in being able to state what is or is not a verbal periphrasis.
- Great variety and confusing tables or inventories on verbal periphrases.
- Unclear and even conflicting criteria are used to summarize the existing periphrases in Spanish.
- Little or no work on uses and functions.
- Little interest in contrasting and relating verbal periphrases with each other or with respect to synthetic verbs. Most research is limited to attempting a dictionary definition of these structures.
- In general, verbal periphrasis do not usually have a place of interest within descriptive studies of the Spanish verbal system
- No papers on verbal periphrases in E / LE.

We believe that the particular situation of verbal periphrases: structures of verbal value but of mixed formation (verbal and nominal) and associated lexical value, makes the category especially difficult to define. On the other hand, traditional grammar schools look for categories defined with dictionary value, that is, with univocal and contrasted meanings.

Under this theoretical framework, it is very difficult to achieve a meaningful definition of verbal periphrases, which, by their nature, participate in more than one cognitive domain. This is why we believe that Cognitive Grammar and the encyclopaedic conception of meanings posited by Rosch (1978) will allow us to see verbal periphrases within a continuum in which various cognitive domains participate.

Thus, we will see throughout the history of grammar the enormous difficulty and lack of consensus on the inclusion of this category within the verbal system of Spanish. We believe that this has greatly influenced the pedagogical grammars and teaching manuals of E/LE, where the subject of verbal periphrasis is barely mentioned and in no way is it clearly incorporated into the curricular contents of language teaching.

In many traditional texts (and especially in some explanations given in E/LE), it is often mentioned, without much consideration, that periphrastic forms are longer ways of saying the same idea. In our view, the

speaker does not say the same when he selects a periphrastic form or a synthetic form. If a periphrastic form exists, it is not to duplicate identical meanings or because of a stylistic or nuance issue, but rather, as we discussed earlier, it is a meaningful decision that gives another perspective to the linguistic representation of the facts or of our conception of them, and that can produce an alteration of meanings and intentions if they are considered equal to synthetic verbs.

This taken into account, among many other reasons, we can state that synthetic verbs cannot provide the aspectual, modal and temporal nuance that verbal periphrases provide in the same way or with the same results. Next, we will take a brief tour of grammars and linguistic studies that provided new contributions for the understanding of verbal periphrases in Spanish.

The most widely accepted definition to delimit verbal periphrases is that they are complex structures formed of an auxiliary verb, with a greater or lesser degree of grammaticalization, and an auxiliary form formed by a nominal structure (infinitive, gerund, participle). However, this simple definition is extremely complex when it comes to setting limits and has had an extensive history of contradictions and disputes.

3.1. Aspectual infinitive periphrases

Verbal periphrases in Spanish are divided into modal and aspectual periphrases. Periphrastic forms appear to be available in Romance languages to detail nuances and modulations in these two dimensions of the verbal system more specifically than synthetic verbs.

The verb periphrases of the infinitive allow us to outline the direction towards which the action is headed. They are remarkably distant, both within the functional, and within the modal and aspectual types, with respect to other periphrases. Among other issues, they are the only peripheral forms that accept prepositional links. This is not a coincidence, nor is it a minor fact, since the verbal periphrases of the infinitive are never located within the verbal action, and they point the way to a destination to which the action is directed or from which it comes. We believe that the prepositional use is not accidental since the prepositions indicate the direction towards, or from where the path that goes from the speaker to the

verbal action, the epistemic path of which Langacker (1978) speaks. This is where the temporal deixis comes into play. Langacker (1987, 1991) states that prepositions are relational entities that link some entities with others.

Infinitive periphrases are never shown at the core of verbal action but are on the periphery of the action itself. This correlates grammatically with the need to use directional prepositions and with the nominal nature of the infinitive (*está a punto de comer la pizza, vuelve a comer la pizza, termina de comer la pizza, etc.*) we are never in the moment of the action (*come la pizza*).

These periphrases are often combined with gerund lines in narratives to designate the phases of a total event. This is, surely, the way in which it would be best to treat periphrasis in the E / HL class, within a narrative framework in which the various focalizations that verbal periphrases carry out are significant for the understanding and use of the target language.

The traditional idea that sees the verbal periphrases of the infinitive as neutral, potential forms, etc. is accurate but only partially. The verb lexeme (which is expressed in the infinitive) does, indeed, contain the potential action, that is why it is used as a verb lemma. Alarcos Llorach (1994) had already clarified this issue. The periphrasis of the infinitive associated with directional prepositions clearly have a much broader objective than to potentially save their strength, as what they do is indicate the direction of the movement to be carried out. Other cognitive domains associated with the idea of virtual direction and movement enter here, which gives this periphrastic type an even more complex structure, which goes beyond the purposes and limits of the present work.

3.2. The grammatical subcompetence in ELE

The grammatical subcompetence is one of the tools that help the homogeneous development of the communicative competence of a non-native speaker. It has a triple objective: to guarantee the sociocultural competence, the academic competence and the professional competence of the apprentice. In other words, it is the *sine qua non* condition for effective communication. Now, as we have seen, verbal periphrases represent complex grammatical content, both for Spanish as L1, and for Spanish as L2 or LE speakers. This complexity is based on the richness of forms, their

variety of use (and here we refer to contextual values and the nuances they comprise) and the abundance of stylistic possibilities. We are dealing with very profitable linguistic units and, of course, abundant in oral and written discourse. Therefore, they have become a learning goal in the ELE curriculum, from A1 to C2.

In addition, it should be noted that they present delimitation problems with other complex grammatical structures. For this reason, a pragmatic and grammar perspective are necessary to be able to investigate more in the matter of periphrasis. That is why it is essential to analyse the reference, extension and grammar reinforcement materials that exist to address the teaching-learning process of this content. All the descriptive work, as well as any classification and description or delimitation of the verbal periphrasis that appears in this work has been prepared based on dictionaries of the Spanish language, grammars and Spanish teaching resources such as L1 and LE and specific monographic works.

3.3. A teaching approach of linguistic periphrases: the grammatical and pragmatic competence in ELE

Throughout the evolution of language teaching, with the succession of teaching and learning approaches and methods and, even more, in the ELE or L2 manuals that have been published in recent decades (from 1950s), we can state that linguistic periphrases have been presented in isolation from the use in traditional teaching methods, although in the current panorama such dissociation is being overcome, thanks to technological advancement and the multitude of resources available on the Internet and also driven by the advances made in the field of Applied Linguistics.

In the case of the treatment of verbal periphrases in ELE grammars and resources, if we go back to the end of the 15th century, we can focus on the *Gramática de la lengua castellana*, written by Elio Antonio de Nebrija (1492). It is there where we find a first reference to the teaching of Spanish for foreigners, since a section with instructions is dedicated to them, for those who want to learn the language, even if they do not delve into the linguistic units under study.

Then, in Bello (1847), Bello y Cuervo (1954), Seco (1954), Alcina and Blecua (1975), Gili Gaya (1961) or Bosque and Demonte (1999), among others, an evolution is discovered with respect to Nebrija's grammar, which begins to contemplate the variety of nuances in the use of these forms in context.

The *Nueva gramática de la lengua española* of the RAE (2009) is the one that, when collecting all the previous studies, declares the need to deepen the study of periphrases, being aware of the existing difficulties of delimitation and characterization. To achieve this goal, it should not be overlooked that the student is the centre of the teaching and learning process, so, naturally, everything else has to be configured around him. This role of activating agent can be found reflected in some publications of the XXIst century, but it is not so clear in the works of the last decades of the XXth.

For this reason, below, we will present the treatment of verbal periphrases in a selection of ELE materials that we consider to be representative, since we have included works that were published in Spain since 1985, the year in which the communicative approach was made known in Spain. In this process, we have taken as reference points the definition, description, classification of forms, the presence of criteria for identification and contextual use and the promotion of the development of metalinguistic competence. Practically, we turn the throne to three key questions: for what? for whom? and how to use it?

The first reference work is *Resumen práctico de gramática española* (Quesada Marco, 1985), which belongs to the traditional approach, and defines the verbal periphrasis in the light of a classification that attends to the non-personal form and, obviously, presents a list of forms, depending on their frequency of use, with basic uses. A decade later, *Curso práctico de gramática ELE (normas y recursos para la comunicación)* (1994) comes to light, with a very promising title, which focuses on the use, although, in our opinion, it is still a book of traditional cut, distancing itself from the previous one by its presentation as pedagogical grammar and addressing grammatical forms together with their uses. Here the concept of grammaticalization was introduced for the first time.

Claves del español. Gramática práctica (1996) is a book that manages to change the paradigm, being a communicative book and manages

to integrate the forms, uses and functions of the periphrases, taking into consideration their nuances and stylistic possibilities and giving relevance to the global meaning of the structure. However, the *Gramática progresiva del español para extranjeros* (Sarmiento, 1999) remains anchored in the “primary” values of the structures and, although it relates the forms with the uses and alludes to the grammaticalization process, it is less useful.

It is from the 21st century when the definitive impulse arrives in regard to grammars for the teaching-learning of Spanish as foreign or second language, works that can be highly beneficial in the different stages of acquisition of L2. In 2005, the following stand out: *Gramática básica del español* (VVAA), the *Gramática cognitiva para profesores de español L2* (López García), the *Diccionario práctico de gramática* (Cerrolaza Gil) and the *Español avanzado (estructuras gramaticales, cambios léxicos y solucionario)* (Navas Ruiz, Alegre y López), all of them with a single learning objective, of course: to unify the description of the forms and the related uses and values. The first of them attaches great importance to the real uses and the student has the possibility of practicing them while reflecting on the importance of the adequacy in the use of these forms of great expressive profitability compared to simple forms, all complemented with elements with an impressive explanatory support, which are beginning to play a leading role in communicative materials.

The second specific work, in this case directed solely towards ELE / L2 teachers, offers an important sample of values and nuances of these complex linguistic units and highlights their discursive frequency and usefulness. The third, presented as a grammar dictionary, covers the uses and values of some verbal periphrases through independent cards in which comparisons between the forms are established and in which the associated uses and values are highlighted based on the intentions of the speaker. The last one is a very coherent and compact material, which manages to combine all the necessary approaches for mastering the language. It is a guide for the teacher that is structured externally and internally in a similar way to what we will find later in *Gramática en contexto*.

The units are cohesive through a thematic thread that allows the grammatical content to be expanded through activities that promote deductive learning. In the case of periphrases, they are very well defined and classified from a semantic point of view, something that we consider to be

very useful for the teacher to become familiar with the concept of verbal aspect.

The same happens with stylistic uses, such as “empezar a”: neutral value; “romper a”: abrupt start, more literary use. However, in these cases, the methodology is still a traditional one, but the user is involved in learning the forms and their restrictions of use, since they are sometimes asked to think about the denotations that emerge one way or another.

Finally, we consider it more than appropriate to emphasize that the "primary" values of the forms can be complemented by other values that are highlighted in the contextualized use of linguistic units and that respond to the communicative intentions of the speaker. In other words, one can already talk about a prototype of the periphrasis, a real, concrete entity. This, together with the comparisons that it establishes between structures, *a priori*, shows the teacher the great expressive profitability of it.

The *Gramática española por niveles* (2008), intended for teachers and students and which covers all stages of the Spanish learning process. The classification it offers is made according to a semantic criterion (aspectual, modal and passive periphrasis), something that, in our opinion, can generate added difficulties in the initial and intermediate levels of learning.

In addition, the inclusion of passive periphrases may pose a problem regarding the use of this support as a complement to a textbook in which such a group does not appear, since it is, without a doubt, a point of controversy at present. Even so, with the appropriate explanations by the teacher, this material is adapted to the grammatical needs of the learners (even more so in the case of advanced levels), since, at the same time, it presents the values and stylistic possibilities of the forms, recalls the instability of these units whose boundaries with others are blurred at times.

If we move forward in time, we can find three very valuable works for learners at advanced levels, these being precisely the moments in which the values and nuances of the verbal periphrasis become more evident and, at the same time, their understanding and adequacy in use are urgent.

On the one hand, *Gramática en contexto* (2011), aimed at teachers and students, allows to carry out significant deductive learning through which the user becomes a regulatory agent that activates their learning and communication strategies by associating forms with contextual uses, thanks,

for example, to the internal structure of the units and the relevant visual aids, thus activating their reflective capacity and awakening their metalinguistic awareness. On the other hand, Didactic Grammar of Spanish (Gómez Torrego, 2011) promotes reflection and metalinguistic awareness of the user, who discovers the diversity of nuances that emerge from contextual use and emphasizes the delimitation problems of these complex linguistic units.

Finally, *Gramática avanzada para la enseñanza del español* (De Molina, 2011), is more traditional and descriptive and presumes a metalinguistic knowledge in the user (in this case teaching) and delves, for example, on issues such as a debate on the status of the grammatical category known as aspect in Spanish or the question about the consideration of participle periphrases as periphrases not identical to their homonyms in infinitive and gerund.

A year later, the *Gramática explicada para niveles intermedios con ejercicios y soluciones* is published (Tarricone, Giol & González-Seara, 2012), whose external and internal structuring is reminiscent of the more traditional grammar reinforcement materials so frequent in self-learning from English as LE. From this grammatical support we would like to highlight the idea that restrictions of use of some periphrases depend on the registry. Visual aids allow the forms to be contextualized and the student, thus, carries out deductive and inductive learning that allows them to progressively master the forms, although it is true that, due to the level, they still focus on their “primary” values. The selection criterion is, once again, the frequency of use in current Spanish, which, as we have seen, is the most common. We consider, however, that the distribution of the periphrases in three units, “estar + gerundio” and the rest of the periphrases according to their meaning can generate confusion for the intermediate level student, since it does not allow them to form an overall structural idea of the grammatical content.

To conclude with the analysis of the treatment of verbal periphrasis in ELE grammars, we now examine the most recent work that we have in this area and about which we are going to carry out a more detailed analysis. The *Gramática de referencia para la enseñanza del español. La combinación de oraciones* (Borrego Nieto, 2013) is a specific work with a clear target user: the ELE / L2 teacher. It is enough to observe the index to

verify that the conception of language as inseparably linked to use underlies the internal organization of this material. We highlight this fact because it happens, sometimes, that the works for this audience are more descriptive and referential. Within the section dedicated to these complex linguistic units, the classification made into two large groups based on meaning stands out: those that show the speaker's attitude and those that, for their part, focus on phases of an action. The former group comprises periphrases that express obligation, capacity and probability, and the latter group is represented by those that express preparation or imminence, beginning, duration, end or final phase and result or phase after the final.

Said semantic classification is very fruitful in this work, since the model user can avoid the most basic classification according to the non-personal form of the auxiliary verb, since what they really need is to discern the values and nuances of use. We are interested that those who read this book are aware of the pragmatic implications of the use of these units, and what better way to highlight this issue than from the subject's own structuring index?

The first thing that catches our attention as users of this grammatical reference material for the teaching and training of teachers of Spanish as LE is the dialogic structure that it presents, since the explanation directly appeals to the reader, who is involved in the process and puts starting their deductive and self-learning capacity.

The first thing that catches our attention as users of this grammatical reference material for the teaching and training of teachers of Spanish as LE is the dialogic structure that it presents, since the explanation directly appeals to the reader, who is involved in the process and makes use of their deductive and self-learning capacity.

The starting point for the exposition of this grammatical content captures the interest of the reader by placing them before two illustrated examples where two structures are presented in which the same verbs are combined: , “Todos los días voy a comer a casa”, “Ya estamos todos”. “Vamos a comer”. In both we find two verbs, *ir* and *comer*, the first conjugated and the second in the infinitive, united by a preposition, *a*. Apparently, then, it is the same construction. However, the meaning and operation of the verbs is not the same in the two cases. It is a contact that

has become recurrent in communicative materials intended for the teaching of Spanish as L2.

With an external structure similar to that found in *Gramática Descriptiva* (Bosque and Demonte, 1999), this topic of the material is organized through a series of sections that are distinguished typographically and through different background colours, all of them with a very helpful final recap. The general structure of the periphrasis is exposed by distinguishing between the auxiliary or supporting verb, which is conjugated and has lost its original meaning to a greater or lesser extent, and the aided or main verb, which is non-personal and expresses the fundamental meaning of the indissoluble set.

The possible combinations of the two verbs are exposed in terms of their position and of the position of the pronouns, and then the work moves on to the types of periphrases by form. It is recalled that, depending on the form, they can be periphrasis of the infinitive, gerund and participle and that the same auxiliary can appear in several of the combinations. We consider it very interesting to note that the most numerous and that admit the greatest variety of auxiliaries and shades of meaning are the infinitive periphrasis.

Likewise, it is recalled that “participle periphrasis should not be confused with compound tenses, from which they differ, mainly, in that the participle of the periphrasis compulsorily agrees with the element to which it refers, as the *la ventana quedó cerrada* (and not **cerrado*), while in compound tenses, unlike what happens in other languages, it remains unchanged ”(Bosque and Demonte, 1999:123). This clarification is very useful for the user of this work, which may or may not be a Spanish native speaker, and the contrast between languages and the reference to the main grammatical debate issues with regard to verbal periphrasis are very relevant.

Something that we have not found in other materials and that is explained very effectively here is the use of periphrases as markers of discourse, perhaps one of the most frequent for students who are in Spanish courses for academic purposes or in courses about writing in Spanish. The use of forms is contextualized by means of texts extracted from different real sources and the reader's attention is called to the importance of not confusing the periphrases with other expressions. It also emphasizes the importance of register and style, the conversational and formal registers of

some periphrases, their restrictions and combined values, so that the speaker does not confuse the periphrases with other structures, combinatorial possibilities, etc.

The inclusion of the uses of American Spanish is very innovative and a clear advance in this type of resources, which is very relevant today, since the teaching activity can be carried out in different countries; colloquial variants of the different geographic varieties are also included. Likewise, the comparison between languages is included, such as when the periphrase is *volver a + infinitivo*, “in some languages, such as French or Italian, it is very common to use the prefix *re-* with this value (...). However, in Spanish it is less frequent and does not always mean exactly the same, so, in case of doubt, it is advisable to use *volver a + infinitivo* or *otra vez/de nuevo* with a conjugated verb”(Bosque and Demonte, 1999:140).

In conclusion, the grammatical and pragmatic competences are developed in an intertwined way and the student can approach the use of the language in a satisfactory way and, in this case, the teaching of the language in a meaningful way.

4. Final considerations. New teaching challenges

In accordance with the aforementioned context, we can speak of a clear advancement in the approach of the development of grammatical subcompetence in ELE and, specifically, with regard to the specific content of the verbal periphrases, present, as we have already mentioned, at all levels of the process.

On the other hand, and with regard to teacher training, it is crucial that a personal and collective commitment is made to permanent training which ends with a conformism that, on occasions, leads students to conceive grammar as the least attractive part and do not assume it as the necessary means to walk the path towards real communicative competence. To do this, teachers must first reflect on their teaching practice, detect their updating and expansion needs and reinforce them, and become competent in this area as well.

As a final remark, we would like to emphasize the importance of work outside the classroom for both the teacher and the student: it will allow

the content and teaching-learning strategies to be consolidated. We must not forget that we must consider the challenge of integrating web resources and new trends in Applied Linguistics into our Spanish L2 classroom, since they are highly beneficial and connect directly with our target students, on many occasions from generation 2.0.

It is essential to eradicate the preconceived idea, legacy of the reaction to traditional methodologies whose backbone was decontextualized from theoretical and scientific grammar, that grammar is a watertight compartment within the learner's communication skills, and to understand it as another of the tools with which the speaker tells.

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◆ LINGUISTICS ◆

Anglicismos en el español contemporáneo – un análisis etimológico

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Resumen

El artículo se centra en los anglicismos existentes actualmente en el español, pero ofrece un breve marco teórico relacionado no solo al contacto entre el idioma español y el inglés, sino también entre el español y el alemán, árabe, francés e italiano, según la perspectiva de Dworkin (2012), que realizó una brillante historia del léxico español. La parte aplicada del trabajo consta en un análisis etimológico pormenorizado de cinco términos provenientes del inglés, que supuso búsquedas minuciosas en varios corpus y diccionarios de prestigio, como el Corpus del Nuevo diccionario histórico (CDH) o el Diccionario de la lengua española compilado por la Real Academia Española, respectivamente. Los anglicismos representan entradas léxicas relativamente recientes en castellano, cuyo empleo se popularizó a los principios del siglo XXI, i.e.: bloguero, chat/chatear, e-mail, béisbol, suéter.

Palabras clave

anglicismos, análisis etimológico, contacto lingüístico, lingüística de corpus

1. Introducción

El presente estudio intenta ofrecer una breve descripción teórica de los anglicismos en algunos de los más relevantes idiomas modernos: el español, alemán, árabe, francés e italiano, tal como los presenta Dworkin (2012). Un anglicismo es, por definición, un “vocablo o giro de la lengua inglesa empleado en otra” (RAE 2014) y, últimamente, el número de estos préstamos se ha ampliado considerablemente, dado que el inglés se ha convertido en la más prominente lengua a nivel global por su multitud de usos en todos los aspectos de la vida y dominios profesionales y por su extensión geográfica. Por tanto, hemos elegido presentar el contacto entre inglés y los idiomas antemencionados como marco teórico para la parte práctica del artículo, representada por el análisis etimológico de cinco anglicismos contemporáneos que empezaron a ser usados en español a los principios del siglo XXI y que pertenecen a varios campos semánticos,

como sigue: tres términos pertenecen al área digital (*bloguero, chat/chatear y e-mail*), uno tiene que ver con el deporte (*béisbol*) y el último hace parte de la industria de la confección (*suéter*). El análisis es detallado y su realización consistió en consultar una cantidad generosa de fuentes bibliográficas significantes.

2. Marco teórico

2.1 Contacto inglés-español

Según el lingüista americano Steven Dworkin (2012: 212-228), el inglés ha representado la más importante fuente de préstamos en español preponderantemente en los últimos decenios, ya que, como muchos otros idiomas, el español se ha visto afectado por los efectos del inglés como lengua internacional de las ciencias, la tecnología, las empresas, la medicina, el Internet etc. El siglo XVIII representa el momento cuando España empezó a ser influido por los británicos, y eso por los avances técnicos y económicos de la población inglesa y por la potencia de la monarquía británica, que condujeron también a un incremento en el número de translaciones del inglés en español, transmitiéndose así muchas nuevas palabras de terminología científica. En la primera mitad del siglo siguiente se introdujeron anglicismos que reflejan la realidad británica, mientras que el inglés de América comenzó a impactar en el léxico castellano en la segunda mitad del siglo XX, junto con el protagonismo cultural de los EE.UU. después del fin de la guerra.

2.2 Contacto alemán-español

El mismo Dworkin afirma que la influencia del alemán en el léxico español no fue impactante, pero que sí se notan elementos góticos que entraron por vía oral en el latín como resultado del contacto entre éste y diversos idiomas germánicos hablados por los soldados que protegían las fronteras del Imperio Romano (aquí se mencionan los vocablos de origen gótico que pertenecen a la esfera militar), por las poblaciones germánicas que, a lo largo del tiempo, conquistaron diversas provincias del Imperio (se supone que gran parte de los préstamos góticos pertenecen a esta categoría).

Hay también una fuente galo-romance más tardía de palabras germánicas. Se trata, mayormente, de un contacto indirecto entre una lengua moderna y una lengua antigua (el latín y las variedades del galo-romance), puesta que no se puede hablar de contacto directo entre los hablantes hispánicos y los góticos después de la caída del Imperio Romano. El único contacto directo entre las dos poblaciones se da cuando los visigodos llegaron en la Península Ibérica en 456, pero no intentaron imponer su lengua, sino que adoptaron el latín, lo que significa sólo un 0.03% de voces de origen germánico en el superestrato del español.

2.3 Contacto árabe -español

En cuanto a la influencia árabe en la Península Ibérica en la Edad Media, ésta es mucho más imponente y se distinguen seis etapas entre los siglos VIII-XVI: después de la conversión al islam de los nuevos pobladores entre los siglos VIII-IX (proceso conocido como la islamización y la arabización cultural), Al-Ándalus se convierte en un califato independiente y más de 50% de la población es musulmana. Nace el Reino Nazarí de Granada, pero, en 1492, los Reyes Católicos toman Granada y más tarde se decreta la conversión al cristianismo y aun la expulsión de los moriscos. De todos modos, este período fue suficiente para la incorporación de aproximadamente 2500 palabras (a las que se añaden 1500 topónimos) de origen árabe, pertenecientes al lenguaje técnico, al léxico relacionado a la organización civil del territorio y al ejército, con manufacturas artesanales, nombres de pesos y medidas y varios vocablos relacionados a la vida diaria. Pero a partir del siglo XVI, muchas palabras empiezan a ser reemplazadas por cultismos latinos por el proceso de relatinización del léxico (limpieza del castellano) o se dejan de usar por denominar realidades ya inexistentes hoy en día.

2.4 Contacto francés-español

El galo-romance, hablado antes en la provincia galesa, fue la primera lengua emparentada con el español que entró en contacto directo con los hispánicos. Dworkin sostiene que el francés es un instrumento lingüístico que ha ejercido su influencia considerablemente en los autores, pensadores y

artistas españoles, durante más de un milenio, el periodo más largo de contacto entre el español y otro idioma. La mayoría de los vocablos prestados son sustantivos, pero hay también un número alto de verbos y adjetivos que denominan actividades en las cuales Francia tuvo dominio sobre los otros países de la Península Ibérica. El porcentaje de galicismos en español es de 2,45%, el más alto después del latín, y los préstamos semánticos y calcos de modelo francés tienen un papel importante en el léxico español a través de los años.

2.5 Contacto italiano-español

El mismo lingüista afirma que los préstamos del italiano entraron en la lengua por vía escrita empezando con el siglo XV, pero mayormente entre los años 1500-1700, y designan campos de conocimientos procedentes de Italia. Las similitudes fonéticas de las dos lenguas facilitaron la integración de los vocablos prestados en el léxico hispánico, pero el hecho de que las voces francesas se difundieron en el mismo tiempo dificultó la identificación de los italianismos. Además, el italiano fue un vehículo de transmisión de latinismos en algunas variedades escritas del romance en la Península.

2.6 Consideraciones teóricas finales

Dworkin concluye su trabajo afirmando que el caso del inglés es diferente de los otros idiomas mencionados en cuanto a la vía por la cual entraron en la lengua las voces de origen inglés y a su inclusión en español. La mayoría entraron en primera instancia por textos escritos y después por vía oral, tanto por contacto directo entre los hablantes (especialmente en Latinoamérica, donde una larga historia mutual de cohabitación resultó en un número grande de vocablos prestados), como por la televisión y el internet, que jugaron un papel muy importante en la difusión de películas y letras de canciones inglesas. La gran parte de los anglicismos son tan recientes en la lengua que no tuvieron tiempo suficiente para adaptarse a las normas fonéticas, ortográficas, morfológicas y a las restricciones fonotácticas del castellano. Por tanto, muchos anglicismos del español entran en la categoría de préstamos semánticos o calcos.

El input inmenso de voces prestadas del inglés ha generado discusiones en torno a la posibilidad de que dichos préstamos reemplacen completamente los términos ya existentes en la lengua para los mismos referentes. Otro problema identificado por Dworkin es la restricción geográfica de los préstamos o bien a España o a Latinoamérica, porque, a pesar de la transmisión de los anglicismos que entraron en el español de América a España por las telenovelas y las inmigraciones, hay palabras prestadas del inglés que son empleadas solo en el Nuevo Mundo.

3. Análisis terminológica

El análisis se realizó por la consulta de diccionarios y corpus de resonancia, como el *Diccionario Merriam Webster* del inglés, el *Corpus Nacional Británico* o el *Diccionario de la lengua española*, que se recopilaron integralmente en la sección bibliográfica del trabajo. Además, para concretizar el trabajo en una descripción pormenorizada y estructurada, cada una de las cinco entradas léxicas presenta, a su vez, cuatro subsecciones, marcadas con A, B, C y D, como se incida a continuación: el punto A se refiere a la clase del préstamo y el tipo de referente: conceptual (que se refiere directamente a su referente) o experiencial (que necesita una “mediación del concepto” (Molho 1985: 476); el apartado B presenta las cuestiones etimológicas, de datación; el punto C incluye los factores que explican el préstamo; y el apartado D – la categoría y la adaptación fonética, gráfica, morfológica y semántica.

3.1 Bloguero

- A. La palabra *bloguero* se refiere directamente a su referente, se trata pues de un referente conceptual, y puede pertenecer a dos categorías gramaticales, de los sustantivos o de los adjetivos.
- B. Como se esperaba por el carácter reciente del concepto que denomina, la voz no se encuentra en el *Corpus del Nuevo diccionario histórico (CDH)*, porque su primer uso está atestado en 2005 y, hasta el año 2012, hay solo 292 usos en 169 documentos, pues la palabra fue muy poco usada. En el *Diccionario de Lengua Española* de la RAE de 2001 no aparece esta entrada, porque la realidad a que se refiere apenas empieza

a tomar importancia (incluso el *Diccionario Marriam-Webster* del inglés atesta su primer empleo en 1999). Teniendo en cuenta el hecho de que la mayoría de los términos que pertenecen al lenguaje informático se toman del inglés, su préstamo es fácilmente explicado y, aún más, hay un periodo corto de tiempo entre su primer uso en la lengua de origen y en castellano. El *Diccionario* actual de la Academia incluye el vocablo, definiéndolo o como “perteneciente o relativo a los blogs o a los blogueros” si es adjetivo o bien como “persona que crea o gestiona un blog” si es sustantivo. En cuanto a la etimología, sólo se menciona que está formada por el morfema *-ero* añadido a la palabra *blog*, cuyo origen viene mencionado como ser inglés, y que tiene la siguiente definición: “Sitio web que incluye, a modo de diario personal de su autor o autores, contenidos de su interés, actualizados con frecuencia y a menudo comentados por los lectores”

- C. El empleo de la palabra en español está condicionado objetivamente por la existencia de una nueva realidad, se trata pues de factores lexicales que justifican el préstamo de la voz española.
- D. En cuanto a la categoría y a la adaptación del préstamo, la palabra fue neutralizada parcialmente, ya que su grafía y su fonología fueron adaptadas al sistema español: ingl. *logger* > esp. *bloguero*. De hecho, la voz *blog* se ha adaptado para representar la base para nuevas palabras, entre las cuales el sustantivo *bloguero*, el verbo *bloguear* y aun términos más especializados como *blogosfera*, *microblogueo* o *videobloguero*. Semánticamente se trata de coincidencia de sentidos.

3.2 Chat (chatear)

- A. La palabra *chat* tiene un referente conceptual, al que el significante se refiere directamente, y pertenece a la categoría gramatical de que más se presta, o sea de los sustantivos, habiéndose derivado también a base de la nueva voz el verbo *chatear*.
- B. Aparece por primera vez en español con el sentido actual, de “discusión en internet”, en el año 1997 y en el Corpus del español contemporáneo se encuentran 1.043 empleos en 567 documentos, lo que señala que es una palabra de uso actual. *Chat* no figura en el Diccionario publicado en 2001 por la Real Academia, porque en aquel entonces era aún demasiado reciente en la lengua. El verbo *chatear* aparece en el

Diccionario del español urgente de la Agencia Efe de 2001, donde se presenta como una palabra muy frecuente en la jerga informática procedente del inglés (especialmente entre los usuarios hispanohablantes americanos de la Internet), aunque no figura en los diccionarios españoles del momento con este significado, sino con el de “ir de taberna en taberna bebiendo chatos”, que son copas de vino. Por tanto, el *Diccionario esencial de la lengua española* de 2006, que es una versión sencilla y actualizada del DLE de 2001, incluye la entrada *chat* con la definición de “1. Conversación entre varias personas a través de Internet mediante el intercambio de mensajes electrónicos. || 2. Servicio que permite mantener este tipo de conversaciones.” sin referencias a su etimología. En el más reciente Diccionario de la Academia se menciona el origen inglés de la palabra (junto con el sentido original de *charla*), se le añade la etiqueta *Informática* para indicar el campo de utilización y se le proporciona una definición un poco más extensa pero sin ningún cambio relevante: “1. Intercambio de mensajes electrónicos a través de internet que permite establecer una conversación entre dos o varias personas. 2. m. Servicio que permite mantener conversaciones mediante chats.”

- C. El empleo de la palabra en español está condicionado objetivamente por los avances tecnológicos (una nueva realidad), sabido siendo el hecho de que la mayoría de los términos del lenguaje informático proceden del inglés. Se trata pues de factores lexicales que justifican el préstamo de la voz inglesa.
- D. En lo referente a la categoría y a la adaptación del préstamo, la palabra *chat* ha mantenido su grafía original, pero se ha neutralizado fonéticamente y se ha adaptado para representar la base para nuevas palabras (*chatear*). En cuanto a su semántica, se trata de un proceso de inclusión (el sentido original incluye al sentido del español), dado que, en inglés, además de referirse al medio en-línea, significa primeramente *charla* y *charlar*.

3.3 E-mail

- A. La palabra *e-mail* se refiere directamente a su referente, se trata pues de un referente conceptual, y pertenece a la categoría gramatical de que más se presta, o sea de los sustantivos.

- B.** Su primera documentación es en el año 1993, según el *Corpus del Nuevo diccionario histórico (CDH)*, con solo 198 casos en 124 documentos desde la fecha hasta 2000, pero desde 2001 hasta 2015 hay un número impresionante de 247.290.709 usos en 237.678 documentos, lo que indica una frecuencia altísima de empleo del vocablo, explicable por la utilidad del instrumento electrónico que designa y por la influencia substancial del inglés en el lenguaje informático. La palabra no está registrada en ninguno de los diccionarios de la Real Academia, porque el léxico español ya presenta un sintagma para expresar este concepto, de sistema de transmisión de mensajes, que es *correo electrónico*, sabiendo sido el hecho de que la norma española presenta cierto grado de conservación en cuanto a la adopción de palabras extranjeras. Esta justificación es probada por el *Diccionario panhispánico de dudas* de 2005, donde encontramos la palabra con una mención muy interesante: “Su uso —así como el de su abreviación *mail*— es innecesario, por existir alternativas en español en todos estos casos. La más frecuente en el uso es el calco *correo electrónico*, válido para todos los sentidos señalados.”, que son el de “sistema de transmisión de mensajes”, “dirección para la recepción de mensajes enviados mediante este sistema” y “mensaje así enviado”. En el *Diccionario abreviado de uso del español actual* (2003), basado en el Corpus lingüístico Cumbre y editado por SGEL, está mencionada la voz *email/e-mail* como anglicismo y explicada como “Correo electrónico, mensaje que se recibe o envía de un ordenador a otro en formato digitalizado a través de la red de comunicación electrónica”. Se observa por tanto que la definición empieza con el equivalente español de la palabra.
- C.** El empleo de la palabra en español está condicionado subjetivamente porque la lengua receptora del vocablo ya tenía un término correspondiente. Se trata pues de factores estilísticos que justifican el préstamo de la voz inglesa, un probable factor psicosocial que alienta el préstamo siendo el deseo de la sociedad de estar al tanto, dado que la mayoría de los términos del lenguaje informático proceden del inglés.
- D.** En lo referente a la categoría y a la adaptación del préstamo, la palabra *e-mail* ha mantenido su grafía y pronunciación original, siendo por tanto

un xenismo. Desde el punto de vista semántico, hay coincidencia de sentidos entre los dos idiomas.

3.4 Béisbol

- A. La palabra *béisbol* tiene un referente conceptual, al que el significante se refiere directamente y pertenece a la categoría gramatical que más permite la entrada de nuevas voces, es decir de los sustantivos.
- B. La palabra viene registrada por primera vez en 1951 en una obra dramática de México con 1.274 ocurrencias en 586 documentos hasta 2000, según el *Corpus del Nuevo diccionario histórico (CDH)*, pero más adelante, desde 2001 hasta la actualidad, el número de empleos se ha triplicado y el de documentos casi cuadruplicado, lo que demuestra un grado alto de asimilación del vocablo por los hispanohablantes. *Béisbol* aparece por primera vez en el Diccionario de la Academia de 1970 como “Juego entre dos equipos en el que los jugadores han de recorrer ciertos puestos o bases de un circuito en combinación con el lanzamiento de una pelota desde el centro de dicho circuito”. En el DLE de 2001, la obra de referencia de la Academia, se menciona su etimología inglesa y la palabra original, *base ball*. En la versión más actual del Diccionario se añade también la variante inacentuada *beisbol* junto con los países donde se emplea dicha variante, que son todos en el continente americano. El *Diccionario panhispánico de dudas (DPD)* detalla aún más este fenómeno, afirmando que: “La voz inglesa *baseball* se ha adaptado al español con dos acentuaciones, ambas válidas.” y continúa explicando que la primera forma, que respeta la acentuación etimológica, se utiliza en España y en la mayor parte de América, pero que en ciertos países como México, Cuba, Colombia y otros está muy frecuente la forma inacentuada. Finalmente, el DPD hace la siguiente mención: “Existe también el calco *pelota base*, que en varios países de América, especialmente en el área caribeña, se usa reducido a *pelota*”.
- C. El empleo de la palabra en español está condicionado objetivamente por la invención de un nuevo tipo de juego (nueva realidad), se trata pues de factores lexicales que justifican el préstamo de la voz española.
- D. En cuanto a la categoría y a la adaptación del préstamo, la palabra fue neutralizada parcialmente, ya que su grafía fue adaptada: ingl. *baseball* >

esp. *béisbol*, conservando al principio la pronunciación de la voz de origen, pero con el andar del tiempo se ha introducido también una versión acentuada según las normas fonéticas españoles, *beisbol*, difundida especialmente en Latinoamérica. Semánticamente se trata de identidad de sentidos.

3.5 Suéter

- A. La palabra *suéter* se refiere directamente a su referente, se trata pues de un referente conceptual, y pertenece a la categoría gramatical de los sustantivos, como todos los otros vocablos analizados en el trabajo.
- B. La primera atestación escrita de la palabra en español es en el año 1932 en una novela de México, pero entre este primer caso y el siguiente hay una distancia de casi 20 años, lo que sugiere que la voz aún no estaba difundida en el mundo hispánico. El Corpus diacrónico del español (CORDE) tampoco indica una frecuencia alta de uso de *suéter* (hay sólo 661 casos en 385 documentos). Aparece por primera vez en el Diccionario de 1970 de la Academia, con el sinónimo *jersey* como definición y con la mención “en Amér.”, y queda incambiable hasta el Diccionario de 1992, dado que en el Diccionario de la lengua española (DLE) de 2001 desaparece la mención antemencionada y se añade la etimología inglesa de la palabra, entrada que se conserva idénticamente en el Diccionario actual. En el DPD, la entrada contiene la siguiente información “Adaptación de la voz inglesa *sweater*, ‘prenda de punto y con mangas que cubre desde el cuello hasta la cintura’. Su plural es *suéteres*, pues se menciona claramente que la palabra está adaptada al español, se proporciona una descripción física del objeto que denomina y, lo más interesante, se provee asimismo la forma del plural. El Diccionario Merriam-Webster del inglés lo define como “a knitted or crocheted jacket or pullover”, por tanto, tal como en español, hace referencia al material de que está realizado y provee un sinónimo conocido, y data su primer uso en el siglo XV.
- C. El empleo de la palabra en español está condicionado subjetivamente dado que la lengua que presta la voz ya tenía un término correspondiente, *jersey*, pero la coincidencia es que este término viene también del inglés, o sea que se ha prestado inicialmente este vocablo para denominar una

prenda de punto y después se ha añadido otro préstamo, sinónimo perfecto del primero. Se trata pues de factores estilísticos que justifican el préstamo de la voz inglesa, un probable factor psicosocial que alienta el préstamo siendo el deseo de la sociedad de estar al tanto, de usar las palabras que se usan actualmente, dado la notable influencia del inglés no solo en el español, sino en el mundo.

- D. En cuanto a la categoría y a la adaptación del préstamo, la palabra se neutralizó, porque su grafía fue adaptada: ingl. *sweater* > esp. *suéter* y mínimamente su fonética: en el *Diccionario abreviado de uso del español actual* de 2003 encontramos la pronunciación [swéter], mientras que el Merriam-Webster menciona [swe-tər]. Además, se trata de una adaptación morfológica (por el plural *suéteres*), y solo semánticamente hay identidad de sentidos.

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COVID-19, Corona de nombre y apellidos Virus Disease.
Las denominaciones del Coronavirus en la prensa española y rumana.
Formación, significado y uso

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Resumen

El objetivo primordial del presente estudio léxico-semántico es indagar las denominaciones del nuevo Coronavirus (Covid-19) en la prensa española y rumana. Primero, nos proponemos recopilar dichas denominaciones en el corpus periodístico bilingüe con el fin de analizar su modo de formación y el significado. Nos interesa identificar los mecanismos lingüísticos que participan en la formación de los nombres del Coronavirus y las diferencias semánticas que se establecen entre estos. El análisis ha revelado, por un lado, que los mecanismos léxicos de formación son la abreviación y la composición y, por otro, que existe la tendencia a utilizarse varias denominaciones (hiperonímicas e hiponímicas) para designar el mismo significado. Asimismo, aparte de la vacilación semántica, se nota el uso de un amplio abanico de variantes ortográficas. A lo largo del tiempo, desde los primeros brotes de la pandemia hasta la actualidad, se han formado muchas denominaciones de uso más o menos preciso, que han ido matizado su significado a medida que se han adquirido nuevos conocimientos científicos.

Palabras clave

denominaciones del Coronavirus, covid, formación, significado, rumano, español.

1. Introducción. Objetivos, delimitaciones y metodología

Tal como lo indica el título¹, El presente estudio contrastivo se propone primordialmente identificar las denominaciones del Coronavirus utilizadas en la prensa española y rumana. En concreto, nos interesa analizar dichas denominaciones desde el punto de vista estructural, morfosintáctico, léxico y semántico: tipología de las palabras (simples, derivadas, compuestas; palabras pertenecientes al léxico común vs términos especializados - médicos), carga semántica (significado +/- especializado),

¹ La primera parte del título, *COVID-19, Corona de nombre y apellidos Virus Disease*, procede de la prensa española.

conceptualizaciones metafóricas, relaciones de equivalencia / sinonimia parcial, (co)hiponimia e hiperonimia.

Nuestro análisis contrastivo se apoya en un corpus bilingüe, formado por artículos periodísticos españoles y rumanos publicados en línea. Como se trata de un tema muy actual, hemos elegido este tipo de texto puesto que, generalmente, el lenguaje periodístico presenta innovaciones lingüísticas, fenómenos y tendencias de evolución.

El tema puede resultar relevante y fructífero para el dominio de la lingüística desde el punto de vista de la expresión léxico-semántica, de la construcción morfosintáctica y de la conceptualización (metafórica), contribuyendo a la comprensión de la manera en que se conceptualiza lo extralingüístico referencial y se expresan los nuevos conceptos (abstracciones u objetos). Por otra parte, nos parece interesante ver cómo se incorporan tales conceptos y denominaciones en el sistema léxico-semántico de la lengua. Por último, es importante observar qué mecanismos lexicológicos participan en la formación de nuevos lexemas para designar conceptos nuevos, porque, de esta manera, se pueden identificar los recursos que siguen vigentes y productivos. Interesan, por ende, las relaciones que se establecen con los conceptos ya existentes y cómo se integran en las redes conceptuales y (léxico-)semánticas.

Estructuralmente, nuestro trabajo se presenta de la siguiente manera. Aparte de la introducción, en el apartado 2 nos ocuparemos de las denominaciones del nuevo Coronavirus, su extensión semántica y conceptualización. Luego, en el apartado 3, analizaremos algunas colocaciones y lexías relacionadas con la pandemia, recién creadas. Al final, presentaremos las conclusiones del presente estudio.

El Coronavirus nos está dejando una terminología nueva. Como se trata de un fenómeno reciente, muy actual y altamente impactante, es natural que se haya formado un amplio abanico de lexemas para expresar los nuevos conceptos. En los periódicos y telediarios a lo largo y ancho de todo el planeta, se utilizan varios lexemas de uso común o términos (especializados) relacionados con este nuevo virus para hablar sobre este microorganismo y la infección que causa, los síntomas, consecuencias, etc., a veces, temas altamente especializados, pertenecientes al campo médico. En lo que sigue, nos ocuparemos más detenidamente de las denominaciones que se emplean en el lenguaje periodístico español y rumano.

2. El Coronavirus: extensión, conceptualización y denominaciones

En los albores de la pandemia, tanto en la prensa española como en la rumana, el virus aparece como algo nuevo, desconocido, al que los periodistas se refieren empleando, por un lado, denominaciones generales, imprecisas, comunes (*virus, infección, neumonía, enfermedad*), por otro lado, construcciones léxico-semánticas expresivas (metafóricas, más transparentes, pero con matices afectivos y sumamente impactantes).

2.1. Denominaciones generales e hiperonímicas

Tal como decíamos anteriormente, al principio, para hablar del nuevo virus se utilizan denominaciones generales puesto que se trata de una entidad completamente nueva y desconocida. En la prensa internacional, se usan tanto denominaciones generales como denominaciones más precisas, especializadas: esp. *enfermedad, dolencia, infección (respiratoria), gripe, neumonía, patógeno, organismo, microorganismo, virus*; rum. *boală, infecție (respiratorie), gripă, pneumonie, virus, noul tip de coronavirus*. Para ilustrar los primeros nombres empleados para designar el nuevo Coronavirus, citamos los siguientes fragmentos (publicados el 6 de febrero de 2020 y el 24 de enero de 2020, respectivamente):

- (1) *Ha infectado a miles de personas, provocado el cierre de fronteras y que partes de China hayan sido puestas en cuarentena. Pero el virus que está provocando este brote de enfermedad aún no tiene un nombre propio. Se lo conoce como coronavirus. Pero este es el nombre de un grupo de virus al que pertenece. También se lo ha llamado, temporalmente, 2019-nCoV. Pero este es un nombre muy complicado que no se queda en la memoria. [...] Para tratar de identificar a este virus en particular, los científicos lo han estado llamando el nuevo coronavirus.* (<https://www.bbc.com/mundo/noticias-51386046>)
- (2) *Oficial, în China au murit până acum 18 persoane din cauza coronavirusului botezat 2019-nCoV.* (<https://www.digi24.ro/>)

stiri/externe/virusul-din-china-ce-povesteste-un-profesor-roman-aflat-in-preajma-focarului-oamenii-acuza-guvernul-ca-nu-a-luat-masuri-mai-devreme-1249872)

Se trata de denominaciones generales, hiperonímicas, que proceden del dominio de la microbiología o de la medicina, que, a pesar de su carácter especializado, en el caso del nuevo virus, carecen de precisión terminológica y científica. Dicho de otra forma, no designan con precisión la entidad microbiológica, reflejando más bien la falta de conocimientos enciclopédicos, médicos y científicos. Cabe señalar, asimismo, que la mayoría de estos vocablos pertenecen al léxico común y, por ser denominaciones genéricas y bastante imprecisas, son inclusivas y abarcan un rosario de otras entidades microbiológicas, enfermedades o conceptos, etc.

esp. *el virus (de) {Wuhan / China}, el (maldito) virus chino, el nuevo virus, el virus del dragón, el virus foráneo / extranjero, la misteriosa neumonía, la {misteriosa / extraña} dolencia, enemigo (público número uno)*
rum. *virusul din China, virusul (din) Wuhan, virusul cu coroană, virusul mortal / ucigaș*

A estos sustantivos y sintagmas nominales se les añaden varios determinantes, como adjetivos o sintagmas nominales encabezados por preposiciones. Los adjetivos más recurrentes son: esp. *nuevo, desconocido, foráneo, extranjero, contagioso, peligroso, violento, mortal, mortífero, letal*, etc.; rum. *nou, necunoscut, periculos, primejdios, mortal, ucigaș*, etc.

Huelga subrayar que dichas palabras resaltan los rasgos sobresalientes, prototípicos, de la nueva entidad referida, a saber, el nuevo Coronavirus: novedad, origen extranjero / chino, contagiosidad, peligrosidad, mortalidad. Dada la preferencia del discurso periodístico por las imágenes impactantes y la variación estilística, se nota también cierta diversidad léxica. Algunos vocablos empleados son en realidad sinónimos: esp. *foráneo – extranjero, mortal – mortífero – letal*; rum. *periculos – primejdios*.

Aparte de los adjetivos, notamos el uso de varios adyacentes, o sea, sintagmas nominales preposicionales, como en los siguientes ejemplos: esp.

el virus (de) Wuhan / de China, respectivamente, rum. virusul (din) Wuhan / din China / cu coroană.

- (3) *La sede de la OMS en Ginebra acogerá hasta este miércoles un encuentro de 300 expertos de todo el mundo en virología, epidemiología y otras ramas científicas para estudiar vías de investigación del hasta ahora conocido como coronavirus de Wuhan y posibles tratamientos y vacunas. (www.bbc.com)*
- (4) *Ce este virusul „cu coroană” (coronavirusul) și cum se transmite. (<https://www.digi24.ro/stiri/externe/mapamond/cinci-orase-din-china-in-carantina-ce-este-virusul-cu-coroana-coronavirusul-si-cum-se-transmite-1249856>)*
- (5) *Virusul misterios din China pune autoritățile din România în alertă. Cât de mare este pericolul? (...) OMS avertizează că noul coronavirus din China s-ar putea răspândi la nivel Mondial. (<https://www.digi24.ro/stiri/actualitate/sanatate/virusul-misterios-din-china-pune-autoritatile-din-romania-in-alerta-cat-de-mare-este-pericolul-1245891>)*

2.2. Conceptualizaciones metafóricas

Con el transcurso del tiempo, como cualquier concepto nuevo, el Coronavirus ha generado una serie de conceptualizaciones, basadas en sus rasgos prototípicos y en su extensión (extralingüística, enciclopédica, científica). En este apartado, como no es el tema central de nuestra estudio, no insistiremos en las metaforizaciones de este concepto, solo las mencionaremos de manera somera. Tal como hemos comprobado en otro estudio nuestro (Bran 2021), las principales metáforas conceptuales propiciadas por el Coronavirus, tanto en español como en rumano y otros idiomas, son: (i) EL VIRUS ES PELIGRO., (ii) EL VIRUS ES MUERTE., (iii) EL VIRUS ES UN ENEMIGO. / LA PANDEMIA ES UNA GUERRA., (iv) LA PANDEMIA ES UNA CRISIS., (v) LA PANDEMIA ES UNA MONTAÑA RUSA., etc. Estas metáforas han sido identificadas también en otros idiomas (como, por ejemplo, en inglés, portugués) por varios estudiosos (Katermina y Yachenko 2020, Duarte 2021).

Como era de esperar, prevalecen los rasgos negativos, que se organizan en un *continuum* semántico de metáforas conceptuales, con lindes borrosos, imprecisos, que se mezclan y se superponen. Se gestan redes conceptuales complejas, esto es, el virus y la pandemia (conceptos fuente) se metaforizan y se relacionan con otros esquemas cognitivos a través de sus rasgos prototípicos, aludiendo a sus características (clínico-epidemiológicas), al impacto y a las consecuencias.

2.3. Las denominaciones científicas oficiales

Antes que nada, tenemos que explicar, desde el punto de vista científico (microbiológico y médico), la entidad a la que nos referimos para esclarecer y poder entender las denominaciones empleadas por los periodistas. *Orthocoronavirinae* son una clase de virus, conocida generalmente como Coronavirus, subfamilia de la familia *Coronaviridae*. Infechan mamíferos y aves, causando una serie de síntomas en las vías respiratorias y en los pulmones, enfermedades respiratorias y digestivas, que pueden variar desde un resfriado normal a una enfermedad aguda muy grave y hasta el fallecimiento. Los virus más conocidos de esta subfamilia son SARS (sigla del ing. *Severe Acute Respiratory Syndrome*), MERS (sigla del ing. *Middle East Respiratory Syndrome*) y SARS-CoV-2, o sea, Covid-19.

El nombre científico del nuevo Coronavirus, al que se refiere generalmente con la denominación *Coronavirus* (hiperónimo) o *COVID-19*, es *SARS-CoV-2*, cuya lectura es la siguiente: el Coronavirus, tipo 2, del síndrome respiratorio agudo severo (*cf.* también la denominación / sigla del inglés). Genéticamente, este nuevo virus (tipo 2) está relacionado con el virus responsable de SARS (identificado en 2003), pero, aun relacionados, los dos virus se diferencian entre sí por originar enfermedades distintas.

En cuanto a su ortografía, notamos un elevadísimo número de variantes gráficas en los dos idiomas analizados aquí, como, por ejemplo: *SARS-CoV2*, *SARS-COV-2*, *SARS-CoV-2*, *2019-nSARSCOV*, *SARS-CoV19*:

(6) *La Organización Mundial de la Salud (OMS) recomendó el nombre temporal de 2019-nCoV, que incluye el año en que fue descubierto, la "n" por nuevo y "CoV", por coronavirus.* (<https://www.bbc.com/mundo/noticias-51386046>)

Cabe mencionar también las denominaciones de corte científico, médico, que se refieren a la enfermedad causada por el nuevo Coronavirus: esp. *(bronho)neumonía / enfermedad / infección por SARS-CoV2* y rum. *(bronho)pneumonie / infecție cu SARS-CoV2*.

El término *Coronavirus*, empleado en la terminología científica internacional, es una palabra compuesta, cuyos elementos constituyentes son *corona* y *virus*, dos raíces nominales. De este se forma por derivación la palabra rumana *coronaviroză*: *corona-* + *vir-* ‘virus’ + *-oză* ‘infección’.

2.3.1. La historia de las denominaciones, entre uso, estigmatización y adecuación referencial y lingüística

Como se desprende de los apartados anteriores, se nota una tendencia por parte de los periodistas a referirse al virus acudiendo a sintagmas imprecisos, más bien expresivos, que, muchas veces, aluden a regiones, países o poblaciones. Esto pasa parte por la falta de conocimientos enciclopédicos, parte por el deseo de expresividad estilística, la intención pragmática de conmover o asustar, llamar la atención, etc. y puede dar lugar a actitudes estigmatizadoras y comportamientos agresivos. Además, el uso de nombres coloquiales puede crear confusión y pánico. Se imponía, en este contexto, la creación de un nombre completamente nuevo que se empleara oficialmente por las entidades de la sanidad, los medios de comunicación y la gente, en general. Sin embargo, la tarea de encontrar un nombre adecuado no fue nada fácil, puesto que, según señalaba Tedros Adhanom Ghebreyesus, el director general de la OMS, se tenían que respetar algunos criterios, con el fin de que el nombre no provocara una reacción negativa o no perjudicara a ninguna comunidad étnica, religiosa, social, profesional, etc.

(7) Tuvimos que encontrar un nombre que no se refiriera a una ubicación geográfica, ni a un animal o individuo, o a un grupo de personas; y que al mismo tiempo fuera pronunciable y se relacionara con la enfermedad. (www.bbc.com)

Tenemos que recordar aquí los casos de algunos virus asociados a unos animales que llegaron a ser estigmatizados en la percepción general y,

por lo tanto, evitados. Nos referimos, en concreto, al virus H1N1, conocido también bajo el nombre de *gripe porcina*, y la *gripe o influenza aviar / aviaria / del pollo / de los pájaros*, enfermedad infecciosa causada por la cepa viral H5N1. Cabe mencionar la denominación oficial del síndrome respiratorio conocido por las siglas inglesas MERS, nombre que resulta menos adecuado dado que de las siglas se desprende que está relacionado con una región específica, el Medio Oriente, lo cual puede resultar altamente estigmatizador. No por último, otra denominación de una pandemia famosa es la *gripe española*, sintagma que contiene un adjetivo etnonímico. Tales nombres pueden originar estigmatización y tener consecuencias indirectas en varios dominios: economía, turismo, comercio, alimentación, estereotipos sociales o étnicos, sacrificio innecesario de animales comestibles (como en el caso de los porcinos o de las aves).

2.3.2. Covid-19

La difícil tarea de crear un nombre oficial para designar el nuevo Coronavirus y la enfermedad producida por este fue asumida por el Comité Internacional de Taxonomía de Virus (International Committee on Taxonomy of Viruses o ICTV, por sus siglas en inglés). Como acabamos de ver, las directrices de la OMS aconsejaban que el nombre no incluyera referencias culturales, topónimos, gentilicios, antropónimos, zoónimos, nombres de comidas o referencias a industrias. Así se ha creado la denominación *Covid-19*, que respeta estas directrices (véanse los ejemplos citados bajo 7 y 8):

(8) *Coronavirus: covid-19, la enfermedad del nuevo virus surgido en China ya tiene nombre oficial. [...] “Covid-19”. Así se llama oficialmente la enfermedad que causa el nuevo coronavirus surgido en China, según anunció este martes la Organización Mundial de la Salud (OMS). (www.bbc.com)*

Desde el punto de vista lingüístico y lexicológico, el término *covid-19* es un tipo de sigla compleja, es decir, una abreviación gráfica formada por el conjunto de letras iniciales de una expresión. Este nombre se ha formado con la ayuda de los siguientes elementos integrantes: *co*, que remite

a la forma esférica del virus, que se parece a una corona solar (*cf.* lat. *corona*); *vi*, que es una abreviación de la lexía *virus*; y, por último, *d*, que hace referencia a la enfermedad y procede de la palabra ing. *disease*. A esta denominación se le ha añadido la expresión numérica *19* para hacer referencia al año 2019, cuando se descubrió por primera vez en los seres humanos. Resulta un nombre breve y descriptivo, que se puede pronunciar o recordar fácil y rápidamente.

En los artículos periodísticos revisados, se emplean las siguientes variantes ortográficas: *COVID(-19)*, *Covid(-19)* o *covid(-19)*. Notamos la grafía solo con letras mayúsculas, lo cual remite a su carácter lexicológico de sigla; con minúsculas, en toda la palabra, o solo la primera letra mayúscula, como si fuera un nombre propio, indiferentemente de la posición en el enunciado.

En cuanto a sus categorías morfosintácticas, se trata de un sustantivo que puede usarse en ambos géneros (*{el / la} covid*)¹, aunque es más habitual el femenino (*cf.* el género femenino de las lexías *infección / enfermedad*).

Con el pasar del tiempo, dichas denominaciones se han ido matizando y especificando, a medida que se han descubierto nuevos aspectos y se han adquirido saberes médicos a través de los datos empíricos y de la investigación científica.

3. Derivados, compuestos y colocaciones

Este nuevo virus y la pandemia gestan expresiones lingüísticas nuevas. En concreto, nos referimos las palabras derivadas, palabras compuestas, colocaciones, términos especializados. Como se trata de una parcela de vocabulario en ebullición, caracterizado por una permanente evolución y matización, hemos notado que se vienen formando otras unidades léxico-semánticas, como nuevas palabras derivadas o compuestas que designan nuevos conceptos: esp. *anticovid medidas anticovid* (p. ej. *medidas anticovid*), *antivacunas*, *pos(t)covid*, *pos(t)pandemia / pos(t)pandémico*, *covidiota*, *covidiano*, *coronaplauzo*, *coronadivorcios*,

¹ Sin hacer un preciso análisis estadístico exhaustivo, hemos notado que, en el periódico *El Mundo*, dicha palabra se emplea más en masculino, mientras que en *El País* hay una preferencia por el género femenino.

covidnoica, covidfobia, coviditis, covifiesta; rum. coronasceptic, (vaccin) anti-COVID, antivaccinist, etc. Al igual que estas nuevas unidades lingüísticas, será interesante analizar los sintagmas o las asociaciones más o menos libres (colocaciones), pero de carácter recurrente como: distanciamiento social, confinamiento (domiciliario), desconfinamiento, toque de queda, medidas restrictivas, los negacionistas, cuarentena / cuarentenar, semáforo COVID, turismo / hoteles covid, test rápido de antígenos, turismo post-Covid-19, viajes post-Covid, viajero / cliente pos-Covid, etc.

- (9) *El ministro Iceta defiende que las medidas anticovid “deben adaptarse al territorio”. (<https://www.elmundo.es/ciencia-y-salud/salud/2021/06/06/60bc8ebd21efa065098b45d3.html>)*
- (10) *Por eso es importante crear unidades postcovid en los hospitales (...) Tienen en mente o en marcha planes específicos de salud mental, grupos de trabajo y unidades poscovid. (<https://elpais.com/sociedad/2021-03-13/la-pandemia-ha-sido-una-guerra-y-la-posguerra-tambien-sera-terrible.html>)*
- (11) *La consejera de Castilla y León cree que “una pandemia se comporta como una guerra. Las posguerras suelen ser terribles y la pospandemia también lo va a ser”. (<https://elpais.com/sociedad/2021-03-13/la-pandemia-ha-sido-una-guerra-y-la-posguerra-tambien-sera-terrible.html>)*
- (12) *Pediatras del hospital 12 de Octubre de Madrid denuncian amenazas por parte de antivacunas. (...) Los responsables de un ensayo clínico pediátrico con vacunas contra el Covid reciben mensajes con amenazas de muerte e insultos. (<https://www.elmundo.es/ciencia-y-salud/salud/2021/06/08/60bf4ae4fc6c8334158b45f4.html>)*

Algunas palabras ya existentes, como por ejemplo *cuarentena, confinamiento, distanciamiento, aislamiento*, pasan por un proceso de resemantización. Otras palabras, de carácter especializado, se incorporan en el discurso cotidiano, no especializado: *antígeno, coronavirus, toque de queda, etc.*

4. Consideraciones finales y conclusiones

El estudio que hemos llevado a cabo versa sobre un nuevo concepto extralingüístico – covid-19, para el que existe un abanico de denominaciones, que se caracterizan por un grado variable de exactitud semántica o científica. También, se han formado estructuras léxico-semánticas, o sea varias conceptualizaciones metafóricas, que se caracterizan por expresividad.

Semánticamente, según su grado de especialidad, las denominaciones halladas en el corpus bilingüe se pueden clasificar en:

- (i) denominaciones especializadas, específicas, de corte científico: el hiperónimo *Coronavirus* y los hipónimos *SARS-CoV-2* y *covid(-19)*; dichas denominaciones se emplean tanto en español como en rumano y son términos procedentes de la microbiología o la medicina, que varían en cuanto a la ortografía.
- (ii) denominaciones genéricas, de uso común, “populares” o coloquiales: esp. *virus*, *infección*, *neumonía*, *dolencia*, *enfermedad*; rum. *virus*, *pneumonie*, *infecție*, *boală*, etc. Las demás denominaciones (*[micro]organismo*, *patógeno*) y las determinaciones *boala COVID(-19)* son más precisas semánticamente y podrían considerarse términos especializados.

Hemos notado que existe cierta vacilación en cuanto a la ortografía de algunas denominaciones: sigla con mayúsculas / minúsculas (p. ej. *Coronavirus* / *coronavirus*, *SARS-CoV-2*, *COVID* / *covid*), el uso de guiones (*SARS-CoV-2* / *SARS-CoV2*) y de expresiones numéricas (*19*, *2019*).

Cabe decir que mediante el uso extenso en la prensa, en las conversaciones del día a día, las palabras *virus*, *coronavirus*, *covid*, *covid-19*, que tienen cierto carácter especializado, llegan a emplearse por muchos hablantes no especializados.

Dichas denominaciones cambian a lo largo del tiempo y coexisten. Primero, se utiliza el término especializado *2019-nCoV* y luego aparecen otras denominaciones que se matizan a medida que se acumulan nuevos conocimientos médicos acerca del virus y de la pandemia, en general.

En ocasiones, las denominaciones empleadas se caracterizan por expresividad (rasgo del discurso periodístico) y reflejan la intención del periodista (informar, asustar, conmovir, criticar).

Tal estudio puede resultar fructífero en el dominio de la lexicología, puesto que se pueden identificar los mecanismos lingüísticos aún vigentes, que participan en la expresión de lo extralingüístico y de lo nuevo, de los nuevos conceptos. En concreto, se trata de recursos morfosintácticos (formación de nuevos sintagmas, colocaciones) y léxico-semánticos y metafóricos (la formación de nuevas palabras por derivación y composición; lexicalizaciones, resemantizaciones, como en el caso de *aislamiento*, *distanciamiento*).

Será interesante ver, por otra parte, cómo evolucionarán estas denominaciones y todas las palabras relacionadas con el Coronavirus y la pandemia, cuántos se mantendrán en la lengua común y qué otras palabras se formarán. Además de esto, cabe subrayar que se ha creado un vocabulario específico, en el que incluimos: *aislamiento*, *confinamiento*, *distanciamiento social*, *restricciones*, etcétera.

Pero nos preguntamos, ¿son solo unas palabras de moda, en tiempos de la pandemia? ¿Qué será de todas estas palabras cuando la pandemia acabe?

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Deviations in the Use of Tenses in Writing in English as a Foreign Language in Monolingual and Bilingual Primary School Students in Croatia

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Abstract

This paper presents the findings of a research study of the writing skill in monolingual and bilingual primary school students learning English as a foreign language (EFL) in Croatia. This research study included over a hundred participants. They were divided into two groups: monolingual and bilingual. The monolingualism / bilingualism opposition has been shown in several of the author's earlier works as an important determinant of the individual that has resulted in different achievement in mastering language skills in EFL. Writing skill was tested on writing a letter in which students were required to include certain information items. For the purpose of this paper, the author provides an analysis of deviations in the use of tenses. In addition to the conclusion, the author of the paper gives implications and guidelines for further analysis of the elements that are important for the achievement in writing skill in EFL as well as for the analysis of the differences in achievement in learning EFL between monolingual and bilingual learners of EFL in other language skills.

Keywords

Contact linguistics, bilingualism, contrastive analysis, use of tenses, writing skill, Italian and Czech national minorities in Croatia

1. Introduction

The title of this paper mentions three key things: the opposition monolingual-bilingual learners, deviations in the use of tenses and writing skill in English as a foreign language (EFL). In this paper we will first give theoretical background to these three key words and give the results of the earlier research studies with monolingual and bilingual learner of EFL with an emphasis on the research study on writing (Legac 2014b) and explain the reasons for this current research study.

2. Opposition Monolingual-Bilingual in EFL

The opposition monolingual-bilingual is looked at in this paper as the major determinant of the individual for the purpose of this study. The reason for this is the attractiveness of this opposition and the determinant for numerous research studies in linguistics and psychology. Since the second half of the 20th century bilingualism has been put into the focus of interest of contact linguistics. Many psychologists have also dealt with it. The results of these studies can be interesting for applied linguistics. Already in their early childhood, bilingual children face challenges to which their monolingual peers are not exposed, such as issues of identity and cultural affiliation and the problems of the acquisition of two languages on all linguistic levels (Jelaska 2005; Harding-Esch / Riley 2003). Nevertheless, in many research studies, childhood bilingualism has been reported to show academic advantages over monolingualism. When optimal circumstances of learning are provided, academic advantages of bilinguals over monolinguals have been reported to include at least as good or often better performance by bilinguals in language, literacy, and various realms of cognition (Cummins 2000; Oller / Pearson / Cobo Lewis 2007). Advanced metalinguistic awareness of bilingual children is often mentioned as the main source of advantage in their language processing.

This metalinguistic awareness is also a key element that makes it possible for bilingual students to learn easier a new foreign language than their monolingual counterparts (Jessner 2006 & 2008)). The positive experience of bilingual persons with two languages as well as their easier and better adjustment to new situations can lower their anxiety and further ease their learning of a new FL (Bialystok 2001) Additionally to these two, the following potential advantages of bilingual children are also often mentioned: their earlier awareness of the arbitrariness of the linguistic sign resulting in a stronger focus of their attention on specific information and excluding of redundant information and their easing of the workload of the working memory (Hamers / Blanc 2000)

Research with bilingual children that are members of national minorities in Croatia (mainly Italian and Czech) have shown that bilingual children can outperform monolingual (Croatian) schoolchildren in learning EFL. Bilingual children achieved better results in EFL in listening skill

(Mihaljević Djigunović / Legac 2008), speaking skill (Legac 2014a) and writing skill (Legac 2014b).

Research studies comparing monolingual and bilingual learners of EFL also dealt with the differences between the two groups in affective factors. The importance of affective factors in learning FLs used to be denied for long time. FL learning was linked exclusively to learner's cognitive abilities until 1980s (Stern 1983). The role of affective factors in FL learning was explained and illustrated through Gardner's socioeducational model of FL learning (Gardner, 1985). Gardner / MacIntyre (1993) later redefined it. The redefined model emphasizes the importance of language anxiety among the group of individual differences. Other individual differences included in the model were intelligence, aptitude, strategies, attitudes and motivation. The importance of language anxiety for successful achievement in FL learning was explained in Gardner's book on motivation and second language acquisition (Gardner, 2010). Bilingual students also had better results in all the research studies that involved affective factors. They had lower FL anxiety in all three stages of the FL process (input, processing and output anxiety) (Mihaljević / Legac 2008) and in outside classroom situations (Legac 2019), they were less shy (Legac 2010), had lower communication apprehension (Legac 2014a) and were more motivated to learn EFL (Legac 2013).

There is also an example of a research study with lower results in bilingual students. Students that were formally registered as bilinguals in that study were members of Roma minority. They had lower achievement in mastering biological terms in Croatian and in English than monolingual students (Croats). At the time of study participants were in Grade 4 of primary school. However, students of Roma minority cannot be compared with other bilinguals that come as bilinguals to primary schools in Croatia (e.g. children of Italian or Czech minority) In fact, members of the Roma students in that study cannot be put on equal scale with other bilingual students in other research studies. When Roma students enrolled they were monolinguals because in their Roma homes and their settlements they were raised as monolinguals that were in touch with their minority language as the only language. And then during their first grade they came in contact with two languages: Croatian – the official language of the country (Croatia)

and with English that they started to learn as a FL (Legac, Kiš-Novak & Lapat, 2020).

3. Use of Tenses in EFL

Contrastive linguistics teaches us that interference with the grammar of the learner's mother tongue plays a role. University of Zagreb can look back at a long history of contrastive grammar analysis between English and Croatian in the 1970th. (Filipović 1979). English tenses have been known to cause problems to EFL learners in Croatia (Vilke 2000). They tend to use present continuous to refer to actions and states in the past-to-present period where present perfect simple or perfect continuous are required, e.g. they normally say: I am living in Zagreb for 17 years (!) (Karlovčan 1989). The use of present perfect simple seems to be extraordinary difficult (Dubravčić 1985) for primary school learners. They tend to think that it can only be used completed actions (Katičić 1981) When looked from the cognitive linguistics viewpoint, present perfect seems to be difficult to Croatian learners because of its aspect character (Žic Fuchs 2009).

4. Writing Skill in EFL and the First Research of Writing Skill in Monolingual and Bilingual EFL Learners

The skill of writing in a FL was neglected for a long time (i.e. too much attention was not given to it) because the emphasis was only on the speaking skill. The writing skill had an unclear status in FL learning. It had always lain at the crossroads of composition studies and applied linguistics (Silva / Leki 2004). The former is primarily done in student's first language while the latter deals with both first and FL. Tendencies and practice in composition studies had often been subject to a change. As a result of these changes, the emphasis on writing in FL courses from primary school level to FL teaching for special purposes at university level had always been subject to a change: language structures, function of texts, creative expression, writing process, contents, and genres and contexts (Hyland, 2003). Even nowadays teachers themselves do not always know why writing skill is taught. Is it taught to help students learn to speak and master other language skills? Or is it taught to achieve some other possible goals like reading or

writing literature? Or is it taught that students become creative or that they learn to write scientific and professional articles? This unclear status can only increase the already present FL anxiety in classroom.

In his first research study of writing skill in monolingual and bilingual EFL learners (Legac 2014b) the author used two instruments to measure the following two variables: achievement in writing in EFL and writing anxiety in EFL. To measure the achievement in writing in EFL he used and adapted test from Cambridge Preliminary English Test (Fried-Booth, 1996). The instructions were given in English. Students were asked to finish a letter to an English-speaking friend using 100 words. They had to thank that friend for their visit. They were supposed to mention three of the things which they had particularly enjoyed during their stay which had lasted for a few days. The beginning of the letter “Dear _____, ” and the first line “I arrived home safely last night after a good journey” were printed on the test. The students were also given an additional sheet of paper for any rough work.

The texts written by students were given to three independent raters for scoring on five criteria: relevance and appropriateness, organization and coherence, vocabulary, grammar, and orthography. Grades were on a 1-5 scale. The mean was calculated for each of the five criteria. The theoretical range was 5-25 for the whole test. The estimated rater reliability was .963 (Cronbach’s alpha).

To measure the level of FL writing anxiety that students experience we used the Croatian translation of Daly and Miller’s Second Language Writing Apprehension Test (SWLAT, Daly and Miller, 1975). The instrument comprises 26 items accompanied by five-point Likert scales. The theoretical range for the SWLAT is 26 to 130. Three groups of learners can be identified:

- a) the range between 26 and 58 represents “low intensity range”
- b) the range between 59 and 94 “medium intensity anxiety” and
- c) the range between 95 and 130 “high intensity anxiety”. The estimated reliability for the internal consistency of the writing anxiety (SWLAT) in that study was .89 (Cronbach's alpha).

The obtained results of that study showed that bilingual learners outperformed their monolingual counterparts on each of the five measured criteria for achievement in writing skill. The advantage of bilingual over

monolingual learners was biggest for relevance and appropriateness (23.5%). It was followed by organization and coherence (11%), then grammar (8.5%), followed by vocabulary (6%) and the smallest difference was in orthography: only 3.16%. The mean for the achievement in writing skill of the monolingual learners was 16.01 and for their bilingual counterparts it was 18.65. A t-test comparison of the means showed that the difference between the monolingual and bilingual learners was statistically significant ($t = 3.22, p < 0.005$).

The results of that study showed a higher writing anxiety among monolingual students than among bilingual students. The mean for the monolingual learners was 79.41 with a standard deviation of 18.36 and for the bilingual learners it was 66.67 with a standard deviation of 18.99). A t-test comparison of the means shows that the difference between the monolingual and bilingual learners was statistically significant ($t = 3.84, p < 0.001$) The percentages of the presence of the three different intensity ranges of FL writing anxiety prove that the level of FL anxiety experienced by bilingual learners is much lower than the level of FL anxiety experienced by monolingual learners. The most present range in both groups is the medium intensity range with 53.5% in the monolingual and 50.9% in the bilingual group. In the monolingual group this is followed by the high intensity range with 31%. In the bilingual group the medium intensity range is followed by the low intensity range with 40.3%. The favourable low intensity range is much less represented in the monolingual groups with 15.5% and the unfavourable high intensity range is much less represented in the bilingual group with only 8.8%.

It seems to us that it would be highly advisable to look at each of the elements that were taken as criteria by graders in a new study. As contrastive analysis pointed to the importance of grammar and in particular to tenses, a new study should look at the deviations in the use of tenses in the achievement in writing in monolingual and bilingual learners of EFL.

5. Description of the Current Research Study

The current research study will be presented through the description of aims, participants and results and discussion.

5.1. Aims of Study

The aims of this current study that we are presenting here in this paper now wanted to follow implications for new studies that resulted from that paper (Legac 2014b). So the aims were the following:

- a) to determine if there are any differences in the use of grammar in writing skill in general
- b) to make an analysis of the use of verb tenses
- c) to identify possible differences between the two groups

The starting points in our research were the following hypotheses:

- H1 - bilingual students will have a higher achievement in grammar as one of the criteria for mastering the writing skills in EFL in the form of grades
- H2 – bilingual students will be better in the use of tenses in EFL in writing

The author based his hypotheses primarily on the possible advantages of bilingual persons mentioned earlier in this paper, i.e. some previous research studies indicated potential advantages of bilingual students in learning FLs; bilingual students of EFL had higher achievement in mastering writing, listening and speaking skills in EFL and proved to be better in some affective factors (lower FL anxiety, lower writing anxiety, lower communication apprehension, higher intensity of motivation and higher willingness to communicate).

5.2 Participants

A total of 128 Croatian EFL learners from seven primary schools in five Croatian counties took part in the study. They were all about 14 years old and were finishing Grade 7. The participants were assigned to one of two groups: monolingual (71 learners) and bilingual (57 learners). In the monolingual group there were 29 boys and 42 girls. The breakdown of the monolingual group with reference to their gender is presented in Table 1 below. Learners were considered monolingual if Croatian was the only and exclusive language of communication at home.

Table 1: Characteristics of Monolingual Participants (N=71)

LANGUAGE	NUMBER OF LEARNERS	
	Male learners	Female learners
Croatian	29	42
Total	71	

The precondition for the assignment to the bilingual group was the knowledge of two languages (Croatian and an additional one), provided that the child had learned the two languages in one of the following ways:

1. The mother tongue of one of the parents or of some other member of the same household (grandmother or grandfather) is Croatian, while the mother tongue of the other parent or some other member of the same household is not Croatian but some other language. Those persons have mainly used their mother tongue in their communication. The child has later expanded his/her knowledge of Croatian in communication with other people that have used Croatian in his/her environment, whereas the knowledge of the other language has been expanded by the child's attendance of a school where tuition is in that non-Croatian language.

2. Both of child's parents have been using a language other than Croatian at home. The child has been attending school in Croatia where tuition is in that non-Croatian language, but the child has learned Croatian outside his/her family in Croatian environment.

3. The child has learned only Croatian or some other related South Slavic language through communication with other members of the family at home. The same child has learned Italian either during his/her stay in Italy and was attending an Italian school in Croatia at the time of data collection for our study or he/she learned Italian by attending an Italian kindergarden and/or Italian school in Croatia.

Members of national minorities in Croatia can exercise their constitutional right to upbringing and education through three basic models and special forms of schooling:

Model A: teaching in the language and script of national minorities

Model B: bilingual teaching

Model C: nurturing language and culture.

All the bilingual participants in our study use this right and are educated according to Model A.

The bilingual group consisted of 12 male and 15 female learners with Czech and Croatian as their language combinations and 14 male and 16 female with the Italian and Croatian language combination. The breakdown of the bilingual group with reference to their gender and their language combinations is shown in Table 2 below.

Table 2: Characteristics of Bilingual Participants (N=57)

Languages	Number of learners		
	Male learners	Female learners	Total
Czech & Croatian	12	15	27
Italian & Croatian	14	16	30
Total	57		

5.3 Results and Discussion

All the data were analyzed using GNU PSPP version 0.10.4-g50f7b7, software for statistical analysis.

Before turning to the analysis of the deviations in the use of tenses, we will look at the percentage of total points scored only for grammar. Our analysis showed that bilingual students outperformed their monolingual peers. The monolingual participants in the study got 58.59% and bilingual participants achieved 67.02%. It can be clearly seen that the difference between the two means in this variable (monolingual students 4.02; bilingual students 4.86) is statistically significant ($t = 4.86, p < 0.01$).

Table 3: t-test results for achieved points in grammar on the writing test

	Number of students	Mean	S.D.	<i>t</i>	<i>p</i>
Monolingual students	71	4.02	1.04	4.86	0.01
Bilingual students	57	4.86	1.05		

In our analysis of the deviations in the use of tenses we first looked at the proportion of mistakes in the use of tenses in the total number of

grammar mistakes: In the monolingual group they constituted 37% and in the bilingual group 28% of the total number of grammar mistakes. These results have confirmed our first starting hypothesis (H1) and we conclude that bilingual students have a higher achievement in grammar as one of the criteria for mastering the writing skills in EFL in the form of grades.

We then moved on to the analysis of tenses by looking at the proportion of mistakes resulting from the fact that the student has not mastered the form of tenses: mistakes like: *I did not wrote* (!) or *I goed* (!) or *I did not knew* (!) It showed that our bilingual participants were much more successful – their proportion was 12% whereas in the monolingual group it was five times higher, i.e. 60%. The analysis of the subcategory of irregular verbs shows that their share was 35% among the monolinguals and 20% among the bilinguals.

In both tested groups the majority of deviations in the use of tenses were mistakes with four tenses: present continuous, past simple, past continuous and present perfect simple.

With present continuous tense monolingual students made on average 78% more mistakes than bilingual students. Participants in both study groups made mistakes with the form, but this much higher percentage of mistakes in this tense among monolinguals originated primarily from the wrong use of present continuous tense resulting from the interference with the first language of monolinguals, i.e. Croatian. They used it much more to cover the past-to-present period. A typical mistake could be illustrated by the following sentence: *I am now in Varaždin for two weeks* (!). Monolingual students tend to make more mistakes that are typical for native speakers of Croatian, something that earlier researchers have warned about (e.g. Karlovčan 1989, Vilke 2000).

The highest advantage of bilingual students was registered with the present perfect simple tense as here monolingual students made on average 124% more mistakes than bilingual ones. With both groups we registered deviations in the use of forms (e. g. *have* was used with the third person singular or *has* in the plural or in the first and second person singular: *He have seen* (!), *We has done* (!), and wrong irregular forms occurred: *wrote* where *written* was required: *He has wrote* (!). Deviations of that kind were less common among bilinguals. However, most mistakes involved use of the simple perfect for wrong situations. In this wrong use the present perfect

simple tense was used to refer to definite past. A typical mistake was: *I have watched a movie yesterday.* (!). It seems that monolingual students had more problems here. They must have thought that present perfect simple tense is used to refer to situations in definite time in the past that have no connection with the present moment. This confirmed earlier research results from contrastive linguistics (Karlovčan 1989; Dubravčić 1985;)

Monolingual and bilingual students had most similar performance in the use of past continuous tense. Here monolinguals made on average 17% more mistakes than bilinguals and we were not able to notice one particular aspect where one of the groups would overwhelmingly outperform the other.

The advantage of bilinguals was again seen in the use of past simple tense, but it was less evident than in the use of present continuous and present perfect simple tense. In both groups we could register mistakes in forms and it seems that they have not mastered them because of lack of practice or lower memory or laziness.

All these results have confirmed our second starting hypothesis H2 and we concluded that bilingual students are better in the use of tenses in EFL in writing. Bilingual students outperformed monolingual students in the use of four examined tenses. Monolingual learners finishing 7th grade of Croatian primary school seem to have more problems in the use of tenses in writing skill in EFL resulting from higher interference with Croatian. They tend to use present continuous tense for actions and states covering the past-to-present period and they more often tend to think that present perfect is used for actions and states taking place at definite time in the past. The findings of this study also confirmed earlier claims from literature, namely that EFL learners have problems with aspect (Žic Fuchs, 2009 and Katičić 1981).

6. Conclusions and Implications for Future Research Studies

The results of this current research study have confirmed of our starting hypotheses:

H1 - bilingual students have a higher achievement in grammar as one of the criteria for mastering the writing skills in EFL in the form of grades

H2 – bilingual students are better in the use of tenses in EFL in writing

In both study groups deviations in the use of tenses constitute a considerable proportion of all grammar mistakes. However, bilinguals have a lower proportion.

Bilinguals made fewer mistakes in the use of past simple, past continuous and present perfect simple than their monolingual counterparts.

The use of present perfect simple seems to cause most problems to students in both study groups.

At this point we should mention an important limitation of this study. It is the size of the sample. This research study was conducted in Croatia. It is a country with the overall population a little more than four million and there are only several hundred bilingual minority students. The author was quite fortunate in his effort to establish cooperation with school administrations, teachers, students and their parents in different parts of the country. Bearing this fact in mind, the size cannot be considered non-representative.

We assume that the exposure of bilingual students to two languages has led to their better performance in the use of tense in writing in EFL. Therefore, we dare to say that parents should be encouraged to raise their children bilingually.

We also suggest that in the future new research studies comparing achievement in writing skill in EFL between monolingual and bilingual learners should deal with deviations in spelling and in other aspects of grammar: e.g. use of articles or word order.

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Un análisis de las metáforas conceptuales que se basan en *pedra*, *tormenta* y *mar* en rumano y español

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Resumen

En el presente trabajo nos proponemos realizar un análisis de las metáforas conceptuales que se basan en fenómenos naturales y elementos de la naturaleza, presentes en unidades fraseológicas. Se trata de metáforas que se basan en los siguientes términos: piedra, tormenta y mar. Lo nuevo de este trabajo consiste en un análisis de algunas metáforas en dos lenguas diferentes con el fin de observar la manera en que ven la realidad dos culturas diferentes, pero que tienen sin embargo una raíz común: el origen latín.

Palabras clave

metáfora conceptual, unidad fraseológica, piedra, mar, tormenta.

1. Introducción

La mayor parte de nuestro sistema conceptual está estructurado metafóricamente, lo que significa que la mayoría de los conceptos que utilizamos se entienden parcialmente en términos de otros. Usamos algunos términos concretos, que entendemos muy bien, para hacer referencia y explicar otros abstractos. En este estudio observaremos la manera en que la gente usa términos muy concretos como la piedra, el mar o la tormenta para hacer referencia a algo abstracto: hacer algo inútilmente, como en la expresión rumana *a vorbi pietrelor*, o exagerar las cosas, como en la expresión española *hacer una tormenta en un vaso de agua* etc.

Después de presentar brevemente el cuadro teórico en el que se basa el trabajo, pasaremos al análisis de las metáforas conceptuales en los dos idiomas. Como decíamos, las metáforas que analizaremos se basan en los siguientes términos: *pedra*, *tormenta* y *mar* y, a lo largo del trabajo, observaremos lo que tienen en común sus conceptualizaciones en las dos lenguas.

Al final, observaremos el papel de estas metáforas conceptuales y la relación que existe entre ellas.

2. Marco teórico y análisis

Inicialmente, la metáfora se entiende como una figura retórica. Con el tiempo, con el desarrollo del cognitivismo, esta manera de ver la metáfora ha cambiado. Los principales representantes del cognitivismo, Lakoff y Johnson, redefinen de esta manera la metáfora como un instrumento básico en la organización de nuestro sistema conceptual, ella teniendo función cognitiva y significativa. De esta manera, la metáfora nos permite construir nuevos mundos gracias a la posibilidad de reinterpretar cierto concepto a través de otro.

En nuestra realidad existen conceptos muy importantes para nosotros, pero son abstractos y no se entienden muy bien, no nos quedan claros (por ejemplo el tiempo, las emociones o las ideas). Podemos explicar estos conceptos solo a través de otros conceptos mucho más transparentes para nosotros, que entendemos mejor y que son básicos para nuestra experiencia diaria. Para que podamos entender y explicar todos estos conceptos aparece la metáfora conceptual en nuestro sistema de pensar. A través de la metáfora conceptual podemos ver la manera en que la gente entiende sus experiencias y a través de unos principios de naturaleza metafórica conseguimos entender cierto tipo de experiencia (abstracto) en términos de otro tipo de experiencia (concreto).

En el libro que escriben, Lakoff y Johnson (1980: 158-159) se hacen una pregunta: ¿a qué se refiere un dominio básico de la experiencia? e intentan ofrecer una respuesta para esta pregunta. Los dos investigadores (1980: 158-159) concluyen que se trata de unos *gestalt* experienciales que „representan organizaciones coherentes de nuestras experiencias en términos de dimensiones naturales (partes, niveles, causas etc)”. Los mismos investigadores sostienen que se trata de unas experiencias naturales porque o bien son el producto de nuestros cuerpos, o bien el producto de la interacción con el ambiente físico, o bien el producto de la interacción con otras personas dentro de nuestra cultura.

El elemento cultural también es crucial cuando se trata de metáforas conceptuales. Los valores fundamentales de una cultura estarán a la base de la formación de semejantes metáforas. Uno de los ejemplos que nos ponen Lakoff y Johnson (1980: 60) es el de las metáforas **MÁS GRANDE ES MEJOR** y **AHORRAR DINERO ES MEJOR**. Los dos investigadores

hablan de ciertas subculturas americanas en que, por ejemplo, unas personas prefieren comprarse un coche grande y caro, sin pensar en ahorrar para el futuro, mientras que otras eligen comprarse un coche pequeño, barato, con el propósito de ahorrar dinero. En función del contexto cultural, en estas subculturas americanas se considera normal tener un coche barato porque AHORRAR ES MEJOR tiene prioridad en esta cultura ante MÁS GRANDE ES MEJOR.

A continuación, presentaremos brevemente el cuadro teórico de la fraseología. Como decíamos al principio del trabajo, analizaremos las metáforas conceptuales dentro de unas unidades fraseológicas. Las unidades fraseológicas son combinaciones de palabras que forman un fraseologismo y que, a lo largo del tiempo, han recibido en la tradición lingüística española varias denominaciones, entre las cuales acabó por imponerse el término de “unidad fraseológica” (UF). Las UFs, objeto de estudio de la fraseología, son unidades léxicas formadas por más de dos palabras gráficas en su límite inferior y cuyo límite superior se sitúa en el nivel de la oración compuesta (Corpas Pastor 1996: 20). Dichas unidades se caracterizan por: (a) alta frecuencia de uso, (b) institucionalización (entendida en términos de fijación y especialización semántica) e (c) idiomatización y variación potenciales. La frecuencia de las UFs parece ser uno de sus aspectos más sobresalientes. Barker y Sorhus (1975: 8 *apud* Corpas Pastor 1996: 21), en un estudio sobre el inglés canadiense, demuestran la alta frecuencia de aparición de las expresiones fijas en general.

La institucionalización tiene dos características esenciales: la fijación y la especialización semántica. La fijación es aquella “propiedad que tienen ciertas expresiones de ser reproducidas en el hablar como combinaciones previamente hechas” (Zuluaga 1975b: 230 *apud* Corpas Pastor 1996: 23). La fijación no es homogénea para todos los hablantes y queda establecida por el uso (Bustos Gisbert 1986: 138 *apud* Corpas Pastor 1996: 23). En muchos casos, la fijación lleva aparejada la segunda característica de la institucionalización: la especialización semántica. Toda expresión que presenta especialización semántica es fija.

La idiomatización se refiere a una propiedad semántica que presentan ciertas UFs, por la cual el significado global de dicha unidad no es deducible del significado aislado de cada uno de sus elementos constitutivos. Podemos distinguir entre grado alto de idiomatización (el

sentido de la UF no se obtiene de la suma de los significados de las palabras que forman la UF: *no tener donde volver los ojos*. O sea, *no tener+ donde+ volver+ los ojos* no es lo mismo con *estar muy solo*, que es el significado de la UF.) y grado menor de idiomaticidad (sentido deducible: *ponerse rojo como un tomate*. En esta UF tenemos dos palabras que están vinculadas con su sentido: *rojo* y *tomate*, porque su sentido es el de enrojecer alguien en cierta situación).

A continuación, pasaremos al análisis propiamente dicho de las metáforas conceptuales que se basan en los tres términos mencionados anteriormente. Para encontrar las unidades fraseológicas en las que aparecen conceptualizados estos términos usamos para el rumano el Dicționarul Limbii Române (DLR) donde buscamos las unidades fraseológicas que contienen los tres términos y para el español usamos el DLE RAE.

De esta manera, encontramos para la palabra *pedra* (rum. *piatră*) las siguientes ocurrencias:

Unidades fraseológicas españolas que contienen metáforas conceptuales que se basan en el término <i>pedra</i>	La conceptualización del término <i>pedra</i>
<i>a piedra y lodo</i> (loc. adj.)= dicho de una puerta, de una ventana etc.: completamente cerrada;	seguridad
<i>ablandar las piedras</i> (loc. verb.)= inspirar gran compasión;	algo que se conmueve difícilmente
<i>poner la primera piedra</i> (loc. verb.)= realizar la ceremonia previa al inicio de las obras de un edificio notable, en la que se entierra una piedra y a veces también un cofre con objetos que conmemoran ese día;	el inicio de una acción, elemento primordial
<i>hablar las piedras/ hablar las paredes</i> = 1. (loc. verb.) denota la posibilidad de que se descubra algo que se dice o hace con mucho secreto; 2. (loc. verb.) producirse consecuencias extraordinarias o escandalosas, desmesuradas, etc;	1. secreto 2. algo grande

<i>no dejar alguien piedra por mover</i> (loc. verb.)= poner todos los medios para conseguir un fin;	hacer hasta lo imposible
<i>no dejar piedra sobre piedra</i> (loc. verb.)= dejar en completa destrucción y ruina un edificio, ciudad o fortaleza;	elemento primordial
<i>no quedarle a alguien piedra por mover</i> (loc. verb.)= no quedarle ningún medio para intentar conseguir algo;	medio para conseguir algo
<i>poner la primera piedra</i> (loc. verb.)= dar principio a una pretensión o negocio;	elemento primordial
<i>sacar alguien de debajo de las piedras un beneficio, especialmente dinero</i> (loc. verb.)= tener habilidad para obtenerlo de donde aparentemente no podía conseguirse;	realizar una cosa que parece casi imposible
<i>señalar con piedra blanca</i> (loc. verb.)= cerebrar con aplauso y regocijo el día feliz y dichoso;	éxito
<i>señalar con piedra negra</i> (loc. verb.)= lamentar y llorar el día aciago y desdichado;	desgracia
<i>tener alguien su piedra en el rollo</i> (loc. verb.)= ser persona de distinción en el pueblo y corresponderle lugar en las cosas de atención y honra;	importancia
<i>tirar alguien la piedra y esconder la mano</i> (loc. verb.)= hacer daño a otra persona, ocultando que se lo hace;	perjuicio causado a una persona
<i>tirar alguien piedras</i> (loc. verb.)= estar loco o muy irritado;	locura, rabia
<i>tirar alguien piedras contra su propio tejado</i> (loc. verb.)= conducirse de manera perjudicial a sus intereses.	perjuicio

En rumano, el término *piatră* aparece en las siguientes unidades fraseológicas:

Unidades fraseológicas rumanas que contienen metáforas conceptuales que se basan en el término rumano <i>piatră</i>	La conceptualización del término rumano <i>piatră</i>
<i>mișcă toate pietrele</i> = se spune despre o persoană deosebit de stăruitoare în acțiunile pe cale le întreprinde;	cosa que parece imposible de realizar
<i>a avea (sau a i se pune/ a-i sta cuiva ca) o piatră pe inimă</i> = a avea un mare necaz, o mare neliniște; a fi foarte îngrijorat;	desgracia
<i>a (sau a-i, a i se) lua sau a (i se) ridica cuiva o piatră (de moară) de pe inimă (sau cuget ori suflet etc.)</i> = a se simți sau a face să se simtă eliberat de o grijă sau de o teamă; a găsi sau a face să găsească o soluție care punem capăt unei situații dificile;	desgracia
<i>a-și pune carul în pietre</i> = a lua o hotărâre nestrămutată; a se încăpățâna;	intransigencia
<i>a aduce (sau a scoate etc. ceva) (și) din piatră (seacă)</i> = a face, a realiza, a obține etc. ceva cu orice preț, depunând toate eforturile, trecând peste toate greutățile;	cosa que parece casi imposible de realizar
<i>a călca (sau a umbla) din piatră-n piatră</i> = a face orice pentru a obține ceva;	hacer hasta lo imposible
<i>a călca în piatră seacă</i> = a se osteni zadarnic; a avea ghinion;	hacer algo en vano, inutilidad
<i>a pune cea dintâi piatră</i> = a începe, a iniția o acțiune, o lucrare etc.;	elemento primordial, inicio de una acción
<i>a nu mai lăsa (nici) piatră de plată</i> = a distruge, a nimicir, a face praf și pulbere.	perjuicio
<i>a arunca (cu) piatra (sau pietre) (în cineva)</i> = a acuza, a învinui, a defăima (pe cineva);	perjuicio

<i>a arunca (cu) piatra (sau pietre) în grădina cuiva (sau a vecinului)= a ataca pe cineva indirect, prin aluzii;</i>	perjuicio
<i>a arunca prima piatră sau a arunca primul piatra= a provoca un conflict, a începe cearta;</i>	inicio de una acción
<i>(frig sau ger de) crapă pietrele= se spune pentru a arăta că este un frig sau un ger foarte mare;</i>	materia resistente
<i>(a fi) tare (sau sănătos) ca piatra= (a fi) foarte sănătos și rezistent;</i>	bueno estado de salud
<i>a sparge piatra în palmă= a fi foarte puternic, voinic;</i>	materia resistente
<i>(a fi) piatră (de moară) în casă sau piatra din casă= (a fi) tată (bătrână, nemăritată) considerată ca o povară la casa părinților;</i>	estorbo
<i>a sta piatră pe capul cuiva= a constitui o greutate, o povară pentru cineva, în casa cuiva;</i>	estorbo
<i>a ridica (sau a duce) pietre de moară= a face lucruri foarte grele, care depășesc puterile unui om;</i>	hacer hasta lo imposible
<i>a face (pe cineva) să mănânce pietre roșii= a supăra foarte tare (pe cineva);</i>	rabia, molestia
<i>a nu (mai) rămâne (sau a fi, sta) sau (regional) a se alege piatra și uscata de ceva sau de cineva= a se distruge complet, a nu (mai) rămâne nimic (de ceva sau din cineva).</i>	perjuicio

Como podemos observar, hay varias semejanzas entre las conceptualizaciones de la palabra *pietra* en cada lengua, pero también hay conceptualizaciones comunes para el español y el rumano.

En español existen las siguientes conceptualizaciones para la palabra *pietra*: **algo que se conmueve difícilmente** (*ablandar las piedras*),

seguridad (*a piedra y lodo*), **el principio de una acción/ elemento primordial** (*poner la primera piedra, no dejar piedra sobre piedra*), **secreto o algo muy grande** (*hablar las piedras/ hablar las paredes*), **hacer hasta lo imposible** (*no dejar alguien piedra por mover*), **cosa que parece imposible de realizar** (*sacar alguien de debajo de las piedras un beneficio, especialmente dinero*), **éxito** (*señalar con piedra blanca*), **desgracia** (*señalar con piedra negra*), **importancia** (*tener alguien su piedra en el rollo*), **perjuicio** (*tirar alguien la piedra y esconder la mano, tirar alguien piedras contra su propio tejado*), **locura/ rabia** (*tirar alguien piedras*), medio para conseguir algo (*no quedarle a alguien piedra por mover*).

Observamos también que, en algunas de las unidades fraseológicas españolas, la conceptualización de la palabra *piedra* depende del adjetivo que la acompaña. En locuciones como *señalar con piedra blanca* o *señalar con piedra negra*, la conceptualización de la palabra *piedra* tiene o bien sentido positivo, o bien negativo, en función del color mencionado. Como ya se sabe, en muchas culturas *blanco* significa algo bueno y *negro* algo malo, lo que resulta también de las dos locuciones. Como en español, en rumano la conceptualización de la palabra *piedra* también viene influida por un color en una de las unidades fraseológicas encontradas. Se trata de la locución *a face (pe cineva) să mănânce pietre roșii*. En rumano, entre otras, el color rojo remite a un estado de rabia, lo que se desprende también de nuestra expresión.

Las conceptualizaciones rumanas son: **algo que se conmueve difícilmente** (*mișcă toate pietrele*), **desgracia** (*a avea (sau a i se pune/ a-i sta cuiva ca) o piatră ope inimă, a (sau a-i, a i se) lua sau a (i se) ridica cuiva o piatră (de moară) de pe inimă*), **intransigencia** (*a-și pune carul în pietre*), **realizar una cosa que parece casi imposible de realizar** (*a aduce (sau a scoate etc. ceva) (și) din piatră (seacă)*), **hacer hasta lo imposible** (*a călca (sau a umbla) din piatră-n piatră*), **inutilidad** (*a călca în piatră seacă*), **elemento primordial** (*a pune cea dintâi piatră*), **rabia** (*a face (pe cineva) să mănânce pietre roșii*), **materia resistente/ bueno estado de salud** (*(frig sau ger de) crapă pietrele, a sparge piatra în palmă, (a fi) tare (sau sănătos) ca piatra*), **estorbo** (*(a fi) piatră (de moară) în casă sau piatra din casă, a sta piatră pe capul cuiva*).

Hay una serie de unidades fraseológicas rumanas que tienen un sentido negativo (perjuicio). De hecho, en estas expresiones, la palabra *piedra* es la que engloba lo negativo: *a nu mai lăsa (nici) piatră de plată, a*

arunca (cu) piatra (sau pietre) (în cineva), a arunca (cu) piatra (sau pietre) în grădina cuiva (sau a vecinului), a arunca prima piatră sau a arunca primul piatra, a nu (mai) rămâne (sau a fi, sta) sau (regional) a se alege piatra și uscata de ceva sau de cineva.

En español también existen semejantes unidades fraseológicas (en los cuales la palabra *pedra* engloba un sentido negativo): *tirar alguien la piedra y esconder la mano, tirar alguien piedras, tirar alguien piedras contra su propio tejado.*

Después de buscar las unidades fraseológicas que se basan en esta palabra, en las dos lenguas románicas, observamos que tenemos una serie de conceptualizaciones comunes para los dos idiomas: la idea de piedra como algo que se conmueve difícilmente, el principio de una acción o elemento primordial, hacer hasta lo imposible, cosa que parece imposible de realizar, desgracia, perjuicio y rabia o locura.

Al buscar unidades fraseológicas que se basan en el término *mar*, encontramos varias en español y solo tres en rumano. A continuación, veremos las unidades fraseológicas encontradas y la conceptualización del mar en cada una de ellas:

Unidades fraseológicas españolas que contienen metáforas conceptuales que se basan en el término <i>mar</i>	La conceptualización del término <i>mar</i>
<i>arar en el mar</i> (loc. verb.)= ser inútiles incluso los mayores esfuerzos para conseguir un fin determinado;	inutilidad
<i>arrojarse a la mar</i> (loc. verb.)= aventurarse a un grave riesgo;	peligro
<i>de mar a mar</i> =1. (loc. adv.) denota la abundancia de algunas cosas que ocupan determinado sitio; 2. (loc. adv). para indicar el lujo o exceso en los adornos;	1. abundancia 2. lujo
<i>hablar de la mar</i> =1. (loc. verb). para expresar que es imposible la	1. algo imposible 2. cantidad (mucho)

ejecución o la inteligencia de algo; 2. (loc verb) denota que hay mucho que hablar de un tema o asunto;	
<i>meter la mar en un pozo</i> (loc. verb.)= para ponderar la dificultad de reducir a estrechos límites algo de mucha extensión;	abundancia
<i>picarse el mar, o la mar</i> (locs. verbs.)= comenzar a alterarse;	transformación
Unidades fraseológicas rumanas que contienen metáforas conceptuales que se basan en el término rumano <i>mare</i>	La conceptualización del término rumano <i>mare</i>
<i>a vântura țările și mărilor</i> = a călători mult, a cutreiera prin lume, a hoinări;	extensión infinita
<i>a încerca marea cu degetul</i> = a încerca să rezolvi ceva la întâmplare, la noroc, cu foarte puține șanse de reușită; a încerca imposibilul;	algo imposible, inutilidad
<i>peste nouă (sau șapte) mări și nouă (sau șapte) țări</i> sau (rar) <i>peste nouă țări și mări, peste nouă mări, peste nouă țări</i> . Se spune pentru a arăta o distanță foarte mare, o depărtare; mulțime nesfârșită, cantitate foarte mare.	extensión infinita

En español existen las siguientes conceptualizaciones: **inutilidad** (*arar en el mar*), **algo que supone un peligro** (*arrojarse a la mar*), **abundancia/lujo** (*de mar a mar*), **algo imposible/ cantidad** (*hablar de la mar*), **transformación** (*picarse el mar o la mar*).

En rumano tenemos solo dos conceptualizaciones de la palabra mar, se trata de: **extensión infinita** (*a vântura țările și mărilor, peste nouă (sau șapte) mări și nouă (sau șapte) țări* sau (rar) *peste nouă țări și mări, peste*

nouă mări, peste nouă țări), **algo imposible/ inutilidad** (*a încerca marea cu degetul*).

Como otras unidades fraseológicas que contienen metáforas conceptuales que se basan en elementos o fenómenos de la naturaleza, en las que contienen la palabra *mar* observamos como este término puede tener tanto conceptualizaciones que remiten a algo positivo (en unidades fraseológicas como: *de mar a mar*), como conceptualizaciones que remiten a algo negativo (*arar en el mar, arrojase a la mar*).

Existen también dos conceptualizaciones, una en rumano y otra en español, que son comunes para los dos idiomas. Las unidades fraseológicas en las que aparecen son *arar en el mar* y *a încerca marea cu degetul*. En estas dos unidades, dos acciones que implican el término *mar* se conceptualizan como inutilidad, remitiendo a algo que se hace sin tener algunos resultados: por una parte se trata de la acción de arar en el mar (esto solo se puede hacer con las tierras) y, por otra parte, en la expresión rumana se nos presenta la acción de probar el mar con el dedo.

El mar, que es una extensión de aguas, se conceptualiza también como lujo o abundancia (*de mar a mar*), cantidad (*hablar de la mar*), extensión infinita (*a vântura țările și mărilor, peste nouă (sau șapte) mări și nouă (sau șapte) țări* sau (rar) *peste nouă țări și mări, peste nouă mări, peste nouă țări*) o peligro (arrojarse a la mar). Cada una de estas conceptualizaciones se relaciona con uno o más rasgos del término *mar*. De esta manera, el lujo o la abundancia se relaciona con el carácter esencial del agua, la cantidad se relaciona con la dimensión del mar, como pasa también con la conceptualización de extensión infinita, y el peligro se relaciona con una manera en que la gente ve el mar; cuando el mar no está tranquilo, puede implicar un peligro.

Para la palabra *tormenta* (rum. *furtună*) encontramos solo una conceptualización para cada una de las lenguas:

Unidades fraseológicas españolas que contienen metáforas conceptuales que se basan en el término <i>tormenta</i>	La conceptualización del término español <i>tormenta</i>
hacer tormenta en un vaso de agua	exageración

Unidades fraseológicas rumanas que contienen metáforas conceptuales que se basan en el término rumano <i>futrună</i>	La conceptualización del término rumano <i>furtună</i>
a stârni furtună într-un pahar cu apă	exageración

La conceptualización de la palabra *tormenta* es la misma tanto en rumano, como en español. Además, la estructura de la unidad fraseológica en la que aparece en los dos idiomas es la misma. El sentido que tiene es el de exageración, mientras que las locuciones en que aparece tienen el sentido de prestar mucha importancia a algo que no lo tiene, exagerar las cosas.

Teniendo en cuenta que tanto el rumano, como el español son lenguas románicas, buscamos en latín semejantes unidades fraseológicas, que se basan en los mismos términos. Es interesante lo que descubrimos en el caso de las que se basan en la palabra *tormenta*. En latín existe también una unidad fraseológica muy parecida con la rumana y la española. Se trata de la expresión *excitare fluctus in simpulo* (Cicero, *De legibus*, 3, 16, 36 *apud* Dumitru 2013: 118). El sentido es de esfuerzo mínimo, inútil y la estructura de la expresión latina se asemeja con las estructuras de las dos expresiones de las dos lenguas románicas.

3. Conclusiones

1. Después de buscar las unidades fraseológicas que se basan en la palabra *pedra*, en las dos lenguas románicas, podemos observar que tenemos una serie de conceptualizaciones comunes para los dos idiomas: la idea de piedra como algo que se conmueve difícilmente, el principio de una acción o elemento primordial, hacer hasta lo imposible, cosa que parece imposible de realizar, desgracia, perjuicio y rabia o locura.

2. Observamos también que en algunas de las unidades fraseológicas españolas la conceptualización de la palabra *pedra* depende del color que la acompaña: *señalar con piedra blanca* o *señalar con piedra negra*. En rumano también encontramos semejante ejemplo: *a face (pe cineva) să mănânce pietre roșii*.

3. Hay una serie de unidades fraseológicas rumanas que se basan en la palabra *pedra* y que tienen un sentido negativo (el de perjuicio). De

hecho, en estas expresiones, la palabra *pietra* es la que engloba lo negativo: *a nu mai lăsa (nici) piatră de plată, a arunca (cu) piatra (sau pietre) (în cineva), a arunca (cu) piatra (sau pietre) în grădina cuiva (sau a vecinului), a arunca prima piatră sau a arunca primul piatra, a nu (mai) rămâne (sau a fi, sta) sau (regional) a se alege piatra și uscata de ceva sau de cineva*. En español también existen semejantes unidades: *tirar alguien la piedra y esconder la mano, tirar alguien piedras, tirar alguien piedras contra su propio tejado*.

4. En cuanto a la conceptualización de la palabra *tormenta*, observamos que es la misma tanto en rumano, como en español. Además, la estructura de la unidad fraseológica es la misma en los dos idiomas. Teniendo en cuenta que tanto el rumano, como el español son lenguas románicas, buscamos en latín unidades fraseológicas que se basan en la misma palabra. En latín existe también una unidad fraseológica muy parecida. Se trata de la expresión *excitare fluctus in simpulo* (Cicero, *De legibus*, 3, 16, 36 *apud* Dumitru 2013: 118). El sentido es de esfuerzo mínimo, inútil. Además, la estructura de la expresión latina se asemeja con las estructuras de las dos expresiones mencionadas anteriormente.

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