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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 others, from schools, universities or alternative areas of humanistic approach around this country and abroad.

The 3rd 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 linguistics, translation studies, FLT, literary / 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: linguistics, literary studies and translation studies. 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.

◆ LINGUISTICS ◆

Conceptual Metaphors and Symbols in Romanian and English Proverbs on HEALTH and ILLNESS – A Comparative Approach

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Abstract

Proverbs reflect both similarities and differences between the English and Romanian cultures, and an analysis considering the symbols encrypted in their structure enriches their interpretation. Furthermore, symbols represent a key factor when the conceptualisation of proverbs is performed, as they contribute to a proper analysis.

Therefore, a thorough investigation of the symbolic terms within the proverbs is necessary in order to translate, interpret, and conceptualise them suitably. The English possess a different cultural background from the Romanians, which is mirrored in the symbols found in proverbs, reflecting specific attitudes in each culture. However, common approaches and universal symbols are numerous due to the Christian religious background of both the Romanians and the English, while the Celtic roots of the English represent the primary reason for dissimilarity. Hence, the attitudes regarding the concepts of HEALTH and ILLNESS, as expressed in Romanian and English paremiology, are enhanced and clarified by symbolic interpretation.

Keywords

concept of HEALTH, concept of ILLNESS, paremiology, symbols, conceptual metaphor

1. Introduction

The English and Romanian peoples are characterised by differences in their ancestral origins, i.e., Germanic and Latin peoples, which is reflected in their respective cultures. Furthermore, the English and Romanian languages differ substantially in their morphology and syntax, and thus, the ways that statements are made in each language are distinguished by dissimilar audible musicality. Proverbs are proofs in this respect as they reflect both similarities and differences between these cultures under scrutiny, and the analysis of the symbols encrypted in the structure of these proverbs enriches their interpretation.

Therefore, a thorough investigation of the symbolic terms within Romanian and English proverbs is necessary in order to properly translate and interpret them when an equivalent is required. The English and Romanian cultures are uniquely mirrored in the symbols contained in proverbs, which reflect specific attitudes in each culture. However, common approaches and universal symbols can also be found due to the shared Christian religious background of both the Romanians and the English, while the Celtic roots of the English appear to contribute to distinct variations.

On the whole, a semantic interpretation is incomplete if the symbols within the structure of proverbs are not taken into account, since they bear additional meaning and expound specific attitudes expressed in the proverbs. Hence, the paremiology is enhanced and clarified by interpreting symbols to analyse cultural attitudes. This study aims to explicate symbols with reference to the concepts of HEALTH and ILLNESS as expressed in Romanian and English.

2. Literature review

Proverbs are expressions of wisdom and specific cultural attitudes, and they comprise truths articulated in forms moulded according to tradition. Furthermore, a proverb's meaning is often figurative, containing symbols specific to a people's cultural background. Thus, proverbs are inextricable from the culture to which they belong, and thorough consideration of meanings and symbols is necessary throughout the process of translation to avoid confusion or distortion when a comparative analysis of proverbs retrieved from two or more languages is performed.

Consequently, the figurative dimension of the proverb is noted in *Proverbs: A Handbook* (2004), in which paremiologist Wolfgang Mieder discusses the attempts of a few scholars to supply a pertinent and comprehensive definition of the proverbs with an additional highlight on references to metaphors or universal concepts. This work mentions Aristotle, Bartlett Jere Whiting, and Archer Taylor in their efforts to specify the definition and distinctive features of proverbs. Furthermore, it is worth pointing out the difficulty in defining the proverb, as linguist Archer Taylor (1931) emphasises. Taylor suggests that even if scholars combined in a single definition all the essential elements of proverbs and gave each their proper importance, they could not "even then have a touchstone" (Mieder, 2004: 3). Correspondingly, Wolfgang Mieder (2004) offers definitions focusing on the metaphorical and conceptual aspects of the proverb and its origins as rooted in history, inherited from previous

generations. Overall, these definitions focus on form and significance, but a proverb's metaphorical meaning is underlined by scholars as well, which represents a milestone in research.

Consequently, proverbs can be suitably analysed according to metaphor identification methods combining Pragglejaz MIP with the mapping procedure offered by Charteris-Black in the effort to conceptualise them. Furthermore, George Lakoff and Mark Johnson devised the Conceptual Metaphor Theory in their work entitled *Metaphors We Live By* in 1980, which represents a landmark in approaching conceptualisation. Accordingly, the authors claim that:

Primarily based on linguistic evidence, we have found that most of our ordinary conceptual system is metaphorical in nature. And we have found a way to begin to identify in detail just what the metaphors are that structure how we perceive, how we think, and what we do. (Lakoff & Johnson 2003: 4)

Following analysis, the interpretation of this study's findings can disclose novel considerations of how these concepts are perceived in Romanian and in English. Scholars also consider the importance of the translator, as David Katan stresses in his work *Translating cultures: An Introduction for Translators, Interpreters, and Mediators*. This author shapes a portrait of a good translator, mediator, and interpreter who should have the flexibility to avoid unnecessary intercultural conflicts due to a lack of cultural awareness (Katan 1999: 12). Similarly, Dario Tessicini states that negotiation is the focus of translation in "Translators, Interpreters, and Cultural Mediators", the introductory chapter of his 2014 work *Translators, Interpreters, and Cultural Negotiators: Mediating and Communicating Power from the Middle Ages to the Modern Era*, as the following citation demonstrates:

Negotiation is inscribed in the very fabric of translation from both a linguistic/semiological and a historical viewpoint: for the content of the translation to find a way through the language frontier, translators and interpreters need to refrain from falling into the traps set out by well-known theoretical and pragmatic hurdles over which theorists have haggled since antiquity. (Tessicini 2014: 1)

Consequently, the historical, language, and cultural dimensions are essential to a translation. Anna Wierzbicka's paper *Understanding Culture* underscores the indissoluble relation between culture and the meanings of words because of their significance in a

contrastive and comparative analysis of the cultural aspects of specific civilisations. Consequently, Wierzbicka states the importance of illustrating a society's unique features as an entity: "There is a very close link between the life of a society and the lexicon of the language spoken by it. This applies in equal measure to the outer and inner aspects of life" (Wierzbicka 1997: 1).

Additionally, Gilbert Duran brings attention to the significance of the symbol and how important it is to consider symbols when approaching different cultures in his work *The Anthropological Structure of the Imaginary*. The author emphasises the cultural dimension of symbols in the introductory chapter:

In fact, archetypes are linked to images that differ significantly from culture to culture and in which several schemata are interwoven. One is then in the presence of the symbol, in the strict sense of the word, and such symbols are all the more significant as they are endowed with additional different meanings. (Duran 1999: 62)

Similarly, the study of proverbs requires that the researcher pay close attention to symbols as they often occur in the proverb's structure and may differ between cultures. Subsequently, a contrastive and comparative analysis of proverbs must consider the symbols within them in order to obtain accurate results.

3. Research methodology

This research issues the following hypothesis regarding the analysis of symbols in English and Romanian proverbs: If symbols in Romanian and English proverbs regarding the concepts of HEALTH and ILLNESS are analysed under scrutiny, they will expose particular attitudes toward the concepts that are characteristic to the people who created these proverbs. Furthermore, their interpretation will support the conceptualisation and interconnection of proverbs.

Therefore, the article aims to answer three research questions:

1) What symbols and archetypes related to the concepts under scrutiny appear in the corpus, and how are they relevant to English and Romanian cultures?

2) Can the proverbs in the corpus be compared and contrasted so as to unveil similarities and differences between English and Romanian cultural attitudes toward the concepts in discussion?

3) What conceptual metaphors can be identified after the corpus is analysed?

4) What differences and similarities between the attitudes of the Romanians and the English can be detected in the analysis of the self-made corpus, and how do they relate to Romanian and English cultural background?

Accordingly, the aim of this article is to analyse symbols in proverbs related to the opposing concepts of HEALTH and ILLNESS in the English and Romanian languages and to conceptualise them so as to reveal differences and similarities concerning the imaginary expressions, or symbols, in proverbs to support paremiological conceptualisation. Thus, the proverbs are compared and contrasted in order to disclose commonalities or variations between symbols in the two cultures on the concepts previously stated in order to illustrate how people connect a specific concept to their language.

The following objectives are set so as to achieve the article's aim:

- a) to gather a self-made corpus consisting of English and Romanian proverbs dealing with the concepts of health and illness;
- b) to provide the existing translations of the proverbs or to translate them;
- c) to identify the symbols in the proverbs relating to the concepts of HEALTH and ILLNESS in English and Romanian cultures;
- d) to analyse the symbols and variations detected in translation to decode their significance so as to reveal the attitudes of English and Romanian peoples toward the concepts under scrutiny;
- e) to conceptualise the proverbs;
- f) to link the findings concerning the detected symbols and conceptual metaphors to determine similarities and differences between the English and Romanian cultures.

The self-made corpus contains eight English and Romanian proverbs regarding the concepts of HEALTH and ILLNESS, and the sources from which they have been retrieved are both monolingual and bilingual dictionaries of proverbs compiled for specific purposes: *The Oxford Dictionary of Proverbs* (2008), *Dicționar de proverbe și zicători românești*¹ (2001), and *Dicționar de proverbe englez-român și român-englez*² (2000). Consequently, the corpus consists of three bilingual proverbs, which have their equivalent supplied by scholars; one English proverb with an equivalent detected in a monolingual dictionary; two proverbs translated by scholars; and two more that required translation.

¹*Dictionary of Romanian Proverbs and Sayings* [author's translation].

²*Dictionary of Proverbs, English-Romanian, Romanian-English* [author's translation].

The research approach is relatively simple and centres on both the translation of proverbs and interpretation of existent symbols to expose the differences and similarities between English and Romanian cultures regarding the concepts of HEALTH and ILLNESS. Thus, the research begins with an initial phase of collection and translation of proverbs, followed by the analysis stage to detect the symbols encrypted in the proverbs. Afterwards, the symbols found in the proverbs are analysed, with reference to the information in *Dicționar de simboluri și arhetipuri culturale* (1994) and *Dicționar de simboluri* (2009), so that the Romanian and English cultures can be compared and contrasted. The conceptualisation stage follows to complete the interpretation. In this process, additional concealed meanings regarding the cultures under scrutiny are discovered, whilst the importance of the translator's role is also brought to attention.

4. Results and interpretation

The criterion for proverbs selection in the current article is the symbol included in their structure, which can be a number, colour, fruit, animal, object, or celestial body. However, in the case of equivalent proverbs, the symbols differ between English and Romanian, requiring additional attention in their interpretation.

In this respect, the first bilingual proverb in the corpus is found in Virgil Lefter's *Dictionary of Proverbs* (2000), in which the author supplies an equivalent proverb that differs in structure while maintaining the same symbol. The Romanian variation contains the archaic term *diseases*, which is replaced in the English proverb by the noun *doctor*. However, the symbol of *the Sun*, which is considered to be able to prevent diseases, is maintained in both versions. The explanation for the role assigned to this central celestial body is offered by Jean Chevalier and Alain Gheerbrant in their *Dictionary of Symbols* (2009), being that *the Sun* is considered the source of life (2009: 842). Furthermore, Ivan Evseev underlines the purifying role of *the Sun* (1994: 170), which comes to explain the ancestral belief that *the Sun* can prevent illness.

- (1) Unde nu intră soarele intră boalele. = When the sun enters,
the doctor does not. (Lefter 2000: 192)

The next pair of proverbs differs from the previous example due to the fact that these proverbs contain animals as symbols, but the case is similar given that the same symbol appears in both variants. Subsequently, both the Romanian and English proverbs include the *lion* and the *hares* as symbols, but the Romanian version refers to the

concept of ILLNESS, while the English proverb targets the concept of DEATH. First, courage and fear must be considered innate features of the two animals respectively, and consequently, the English emphasise that a coward confronts the brave only after their death, whilst the Romanians prove to be bolder than the English as they take advantage of illness to attack the brave. Moreover, the opposition between the lion and the hare is emphasised in the work of Evseev, as the lion is considered a solar animal (1994: 88) in opposition to the hare, which has a demonic character in Romanian folklore (1994: 76). Another difference lies in the proverbs' emphasis on different body parts, i.e., the *back* and the *beard*, which underscores that death eliminates the need for caution in the relation between courage and fear.

(2) Când e bolnav leul, iepurii îi sar în spinare. = Hares may pull dead lions by the beard.

(Lefter 2000: 141)

The third Romanian proverb has more than one English equivalent in terms of the vocabulary used in the variants, although all symbols differ between the four total variants. The meanings are similar, i.e., illness is difficult to cure. The Romanian proverb emphasises the opposition between the narrowness of the needle's eye and the width of the church's door; thus, illness finds any thin breakage in one's health in which to settle, and subsequently grows and becomes difficult to eliminate. The first English variant replaces the opposition of width and narrowness with speed, and the second with units of measurement, while the last variant is explicit, stating the exact meaning of the proverb. It can be concluded that both Romanian and English cultures consider illness to be quantifiable in terms of length or speed, and that it expands after it has settled or it refuses to leave.

(3) Vine boala prin urechile acului și n-o poți scoate prin uși de biserică. = Agues/ diseases come on horseback, but go away on foot. / Ill comes in by ells and goes out by inches. / A man is not so soon healed as hurt.

(Lefter 2000: 195)

The fourth pair of equivalent proverbs was retrieved from two monolingual dictionaries, one from *The Oxford Dictionary of Proverbs* (2008) and the other from *Dicționar de proverbe și zicători românești* (2001). The meaning of the English variant is that illness can be easily cured with proactive measures, but it may also target the figurative connotation that acting in time is valuable, which matches the Romanian version. However, both proverbs include numbers

which contain a hidden message. The English proverb includes *nine*, which represents the end and beginning at the same time, being the final digit in the series 1 to 9 (Chevalier &Gheerbrant 2009: 628). Conversely, *two* is represented not by the figure itself but by the meaning of the double value in the Romanian proverb, emphasising that acting in time is critically important.

(4) A stitch in time saves nine. (Simpson 2008: 474) = *Lucrul la timp făcut prețuiește îndoit.*

(Botezatu &Hîncu 2001: 18)

Similarly, the next pair of proverbs refers to acting in time to heal, and consists of an English proverb translated by Virgil Lefter. However, these two versions differ because the English proverb is highly figurative in comparison to the Romanian variation, and the colour *green* is used to reflect the fact that the disease is in its beginning stages. According to Ivan Evseev (1994), *green* is the colour of the vegetal world, and is related to spring (1994: 298), suggesting the onset of a disease that is not yet mature.

(5) *A green wound is soon healed.* = *Rana nouă repede se vindecă.*

(Lefter 2000: 73)

The following proverb is explicitly linked to the English culture and was translated into Romanian, preserving the meaning of each word as accurately as possible. The included symbol is the *apple*, with plentiful connotations in many world cultures. The apple is regarded as miraculous food in the Celtic tradition (Chevalier &Gheerbrant 2009: 574), which may explain its usage in this proverb. However, Romanian paremiology does not present the apple as an extraordinary food which prevents illness, regardless of its supposed curative qualities.

(6) *An apple a day keeps the doctor away.* (Simpson 2008: 28)
= *Un măr pe zi ține doctoral departe.*³

Another proverb that required translation also contains symbols; in this instance, the proverb is characterised by figures in a series, and its meaning is a general truth concerning a healthy sleep habit. Thus, it presents three categories of people, i.e., the man, the woman, and the fool, who require different amounts of sleep. Number *six* is representative of Christians as it is the number of creation in the Bible, as the world was created in six days (Chevalier &Gheerbrant

³ [author's translation].

2009: 903). Additionally, the number *seven* carries great significance in the Bible, having been referenced in numerous biblical contexts from Genesis to the Gospel of John or St. Augustine's writings (Chevalier & Gheerbrant 2009: 886-887), representing perfection, accomplishment, or fulfilment. Last but not least, *eight* is the number of Christ's and Man's resurrection and transfiguration (Chevalier & Gheerbrant 2009: 651). Thus, if a man may achieve rest and invigoration in six hours, a woman needs an additional hour, while the fool must sleep two hours longer than the man, ranking the three categories on a scale in correlation with their achievements.

(7) *Six hours' sleep for a man, seven for a woman, and eight for a fool. (Simpson 2008: 453) = Bărbatului îi trebuie șase ore de somn, femeii șapte și prostului opt.*⁴

The last proverb also required translation, and it refers to the uselessness of wealth and possessions when one's health is lost. However, the English equivalent is supplied by M. Beza, cited by Virgil Lefter in his *Dictionary of Proverbs* (2000), and it does not change the Romanian terminology. Thus, the colour *gold* is used to symbolise wealth, modifying the noun *bed* to designate the place where an ill person spends their life.

(8) *La ce folosește bolnavului patul de aur. = Of what use is a golden bed to the sick (Beza M. in Lefter 2000: 132)*

The proverbs in this corpus are generally both similar and different as they all relate to the concepts of HEALTH and ILLNESS and incorporate a symbol in their structure, although the symbols sometimes differ between the two languages. Furthermore, several symbolic aspects make reference to Christianity, while some symbols in English proverbs relate to Celtic heritage. The differences in the attitudes expressed in each culture regarding the concepts of HEALTH and ILLNESS are highlighted by their connection to supplementary concepts.

Conceptual metaphors of HEALTH and ILLNESS

Eleven conceptual relations are detected after the analysis of the proverbs, and some connections can be established among them. Thus, the concepts of HEALTH and ILLNESS are observed as both the target and the source domains; additionally, the last conceptual metaphor in

⁴ [author's translation].

this section contains both concepts. There is a negative perception of ILLNESS as it relates to WEAKNESS and DARK and is characterised by the difficulty to be expelled, but it is also perceived as an element of change (ILLNESS IS TRANSGURATION). Conversely, HEALTH is related to WEALTH, positively and negatively, to PRECAUTION, and to favouritism; while MEDICINE, as a link between HEALTH and ILLNESS, proves to join EVIL and MARRIAGE.

ILLNESS IS WEAKNESS

(1) Când e bolnav leul, iepurii îi sar în spinare. = Hares may pull dead lions by the beard.

(Lefter 2000: 141)

ILLNESS IS HARD TO BANISH

(2) Vine boala prin urechile acului și n-o poți scoate prin uși de biserică. = Agues/ diseases come on horseback, but go away on foot. / Ill comes in by ells and goes out by inches. / A man is not so soon healed as hurt.

(Lefter 2000: 195)

DARK IS ILLNESS

(3) Unde nu intră soarele intră boalele. = When the sun enters, the doctor does not. (Lefter 2000: 192)

PRECAUTION IS HEALTH

(4) A stitch in time saves nine. (Simpson 2008: 474) = Lucrul la timp făcut prețuiește îndoit.

(Botezatu&Hîncu2001: 18)

(5) A green wound is soon healed. = Rana nouă repede se vindecă.

(Lefter 2000: 73)

WEALTH IS USELESS TO HEALTH

(6) Ce folosește bolnavului patul de aur. = Of what use is a golden bed to the sick.

(BezaM. in Lefter 2000: 132)

HEALTHY SLEEP IS BIASED

(7) Six hours' sleep for a man, seven for a woman, and eight for a fool. (Simpson 2008: 453) = Bărbatului îi trebuie șase ore de somn, femeii șapte și prostului opt.⁵

HEALTHY EATING IS A CHOICE

(8) An apple a day keeps the doctor away. (Simpson 2008: 28) = Un măr pe zi te ferește de doctor.⁶

⁵ [author's translation]

⁶ [author's translation].

5. Conclusions

The analysis of the corpus conducted for this article proves the importance of transcending semantic investigation and considering the symbolic dimensions of proverbs. There is generally a wide range of symbols used in proverbs, which are replaced in various ways in equivalent proverbs in different languages, whilst symbolic interpretation determines the differences between the cultures to which they belong.

The proverbs in the self-made corpus are similar in several aspects, for example, in the vocabulary used, and how symbols and terms are chosen to express a particular attitude toward the concepts of HEALTH and ILLNESS or other concepts to which they are related. Subsequently, ILLNESS is quantifiable in both cultures, but the English variations on this concept are more diverse than the Romanian ones. A similar approach is noted regarding the concepts of ACTING IN TIME and WEALTH. Furthermore, Biblical references, the use of celestial bodies to reference the concept of LIFE, and the two animals for the concepts of COURAGE and FEAR also remain similar between the two cultures.

However, the variations in symbol usage are also numerous due to the differences between Romanian and English cultural backgrounds. The Celtic symbols of the *apple* and the colour *green* are observed only in the English versions, while archaic language appears only in a Romanian proverb. Additionally, the approach to COURAGE and FEAR differs as Romanians prove to be bolder, whereas the English exercise caution in confronting the strong. Another difference is revealed in the fact that vocabulary is not used figuratively at the same level in the Romanian and English versions of the proverb.

The conceptual metaphors detected after the analysis are supported and enforced by the symbols identified in each pair of proverbs. However, the symbols within the proverbs contribute tremendously to their conceptualisation as they provide cultural background and insight which enhances conceptualisation.

In conclusion, the examination of the identified symbols offers an explanation for their usage in proverbs; additionally, it may clarify the meaning of the proverb. With respect to future research, further proverbs should be gathered and analysed in order to uncover additional similarities and differences between the attitudes of the Romanians and the English toward the concepts of HEALTH and ILLNESS.

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Appendixes

Corpus

English proverbs

“A green wound is soon healed. = Rana nouă repede se vindecă.”
(Lefter, 2000, p. 73)

“A stitch in time saves nine.” (Simpson, 2008, p. 474) = “Lucrul la timp făcut prețuiește îndoit.” (Botezatu & Hîncu, 2001, p. 18)

“Six hours’ sleep for a man, seven for a woman, and eight for a fool.”
(Simpson, 2008, p. 453) = Bărbatului îi trebuie șase ore de somn, femeii șapte și prostului opt. [author’s translation]

“An apple a day keeps the doctor away.” (Simpson, 2008, p. 28) = Un măr pe zi ține doctorul departe. [author’s translation]

Romanian proverbs

„Unde nu intră soarele intră boalele. = When the sun enters, the doctor does not.” (Lefter, 2000, p. 192)

„Vine boala prin urechile acului și n-o poți scoate prin uși de biserică.
= Agues/ diseases come on horseback, but go away on foot. / Ill comes in by ells and goes out by inches. / A man is not so soon healed as hurt.” (Lefter, 2000, p. 195)

„Ce folosește bolnavului patul de aur. = Of what use is a golden bed to the sick” (Beza M. in Lefter, 2000, p. 132)

„Când e bolnav leul, iepurii îi sar în spinare. = Hares may pull dead lions by the beard.” (Lefter, 2000, p. 141)

Paralelisme lexicale și fonetice între graiul bănățean, galegă și portugheza braziliană

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Rezumat

Comunicarea/articolul încearcă să prezinte, după cum reiese chiar din titlu, diferite incidențe comune, atât la nivel lexical cât și fonetic, între dialectul bănățean, pe de o parte, și galiciană-galegă precum și portugheza braziliană pe de alta.

În ceea ce privește coincidențele fonetice, acestea există mai ales între graiul bănățean și portugheza braziliană, întrucât se pronunță la fel sau în mod foarte similar consoanele “t” și “d” urmate de vocalele “i” și “e”, existând și o evoluție comună a vocalei primitive “e” spre “i” (care există, e adevărat, și în alte limbi și dialecte, în special în engleză). Coincidențele sintactice pe de altă parte sunt mai frecvente între galiciană și “bănățeană”, existând anumiți termeni comuni numai celor două zone pentru a desemna obiecte de asemenea proprii exclusiv zonelor respective (cum ar fi “brenta”, un coș de mari dimensiuni, împletit în jurul a patru bețe, care se prinde cu ajutorul unor chingi de umăr, și ale căror origini par a fi preromane, probabil celte/celtibere).

Cuvinte cheie

Lingvistică romanică, grai bănățean, limba galegă, portugheza braziliană, semantică, fonetică.

După cum reiese chiar din titlu, prezentarea este una de tip comparativ, ce aparține disciplinei Lingvisticii (Romanice) comparate, disciplină ce a dobândit o importanță din ce în ce mai mare în ultima vreme.

Am constatat pentru prima oară anumite asemănări între graiul bănățean, pe de o parte și portugheza braziliană pe de alta încă de când eram copil și îmi petreceam verile în raza comunei Mehadia din județul Caraș Severin, de unde erau originari bunicii mei iar tatăl meu se întorcea după lungi sejururi în Brazilia, unde era trimis cu serviciul. Aducea de acolo diferite cărți și reviste, chiar și un curs de „portugues para todos” care avea și casete audio. Am remarcat imediat cum, la fel ca în „bănățeană”, în portugheza braziliană, „t”-ul urmat de „i” și de „e” se

pronunță aproape ca un „c” urmat de aceleași vocale (în româna standard), în timp ce „d”-ul urmat de respectivele vocale se pronunță aproape ca un „g”. Ca să dau doar câteva exemple, Timișoara se pronunță (sau se pronunța mai demult) în grai bănățean „Cimișoara”, în timp ce tropicala Curitiba „Curiciba”, cu un accent aproape identic, la fel „noapce” pentru „noapte”, respectiv „noici” pentru „noite” etc.¹ Observăm în ultimul cuvânt brazilian cum vocala finală „e” este pronunțată spre „i”, așa cum se întâmplă și în graiul bănățean (e drept, și în alte limbi precum engleza sau alte graiuri/ dialecte cum este cel moldovenesc). Ajungem să avem astfel scurte fraze identice în „braziliană” și „bănățeană”, precum „de unde e” care se pronunță „gi ungi e” etc². Inclusiv intonația, muzica pronunției, este aceeași. Totodată, consoana „c” urmată de vocalele „i” și „e” se pronunță tradițional „ș”, la fel ca în galaico-portugheză (sau în graiul moldovenesc și anumite dialecte italienești precum cel sicilian; o pronunție asemănătoare există și în spaniolă sau franceză): „veșin” (vecin), „nuși” (nuci), „vași” (vacii).

Mai târziu, după ce am învățat spaniola și parțial portugheza, italiana și catalana (prin clasa a șaptea, cunoșteam deja bine limba franceză) mi-am dat seama și de asemănările mari dintre română și limbile iberice în general, și între graiul bănățean și galaico-portugheză în special. Astfel, în zona Banatului de munte se spune „cuină” la bucătărie, la fel ca în catalană și foarte asemănător cu galaico-portugheză,

¹ Este adevărat că această tendință fonetică există și în alte limbi, dialecte și graiuri, fiind suficient să menționăm doar engleza (Future, adventure etc.) sau spaniola (leche, noche), cele mai puternice limbi de circulație universală.

Există însă și situații în care nu este vorba în graiul bănățean de o alterare a consoanei primitive, ci dimpotrivă de o menținere a acesteia (c), în timp ce în româna standard ea a fost transformată în altă consoană (t). Ex. „a scii”, „nascere”, „moscenire”, „asceptare”, „Bucuresci”, „niscie”, „firesci”, „liniscie”, „brusce” (pluralul primitiv de la „brusc”), pers. a III conjunctiv de la verbul „a mușca”- „să musci/e”, sufixul „esci/e” la aceeași persoană a III-a dar și la a doua a verbelor terminate la infinitiv în „i” tonic („a păzi” – „păzesc, păzesci, păzescie”, la fel „ghicesci, ghicesce”, „iubesci, iubescie” etc.).

² Ca anecdotă: peste ani (în 1993), locuind cu o braziliancă în Madrid, am tresărit auzind -o pe aceasta rostind respectiva frază la telefon (eu fiind încă adormit), având pentru moment senzația că mă aflu din nou în Banatul copilăriei mele.

Este adevărat că această pronunție nu există în întregul Banat, ci mai mult în partea sa montană; în zona de câmpie din nord și vest, acel „e” se pronunță deschis, similar altor regiuni din România: spre exemplu „vecina de peste drum” = „veșina dă pâstă drum” și nu „vișina gi pesci drum”. La fel, există și situații în care „e”- ul primitiv, nealterat în româna standard, apare alterat în graiul bănățean: „cirăș” (pentru cires), „ră”, „răle” (pentru „rea”, „rele”), „șărpi” (pentru „șerpi”) etc.

„nubër” la nor, din nou foarte similar cu limbile iberice dar diferit de româna standard sau de franceză, în timp ce unui arbore din familia stejarului i se spune „ceroñ”, cuvânt neexistent în româna standard dar cu (aparent) corespondent galeg: „cerna”.³ În acest ultim exemplu am redat fonemul cu o literă neexistentă în alfabetul nostru, întrucât el nu există în româna standard; există însă în limbile iberice, „ñ” în spaniolă și galegă, „nh” în portugheză („mourinho”, „rapazinho”), după cum există și în graiul bănățean: „Băñii” pentru „băi”, „viñe” pentru vie etc. (la fel ca în galaico-port. „banho”, „vinha”, span. „baño”, „viña”).

În același termen bănățean „ceroñ” (sau „ceronñ”, cu un „i” final abia perceptibil) observăm existența unui sufix de tip augmentativ la origine, aproape identic celui din galaico-portugheză. Alt cuvânt cu aceeași construcție și rezonanță este „muroñ” (echivalentul „moro”-ului din româna standard), foarte apropiat de galegul „mourinha” („moriña”), ce par a avea același patronim, în ciuda diferenței la nivel semantic.⁴ Tot de la „maur” pare a proveni bănățeanul „maurițiu” folosit cu sensul de „zugrav”, „zidar”, la fel ca în galegă („scară de maurițiu” = „escala de mauricio”).⁵

³ Există însă în galegă cuvântul identic cerroño, care are însă un sens diferit (acela de vârf, bulgăre de in).

⁴ Atât în galegă, cât și în „bănățeană”, părând a proveni de la „mouro”/ „moro” (maur); în timp ce în galegă a condus spre un termen cu sensul de „dor”, „nostalgie”, în graiul bănățean (ca și în româna standard „moro”) căpătând sensul de „strigoii”, „fantomă”, de la (probabil) sensul inițial de „maur care a murit nebotezat” și care se întoarce sub formă de strigoii pentru a cere botezul, să fie creștinat.. Dar există în galegă și termenul „muron”, chiar mai apropiat fonetic de termenul bănățean, și al cărui sens nu este nici el foarte îndepărtat („persoană predispusă să meargă cu capul (a)plecat; cel ce muncеște întotdeauna sau face ceva”), în timp ce alt termen ce pare a avea același etimon, „murullon”, se referă la un individ morocănos, care vorbește puțin. De fapt și acest termen românesc are același patronim, „moro”, substantiv căruia i s-a adăugat adjectivul „cănos” („cănit”, „cărunț”) din româna veche. Prin urmare, „moro cănos” („moro canoso” în spaniolă, „mouro canoso” gal.-port. și „moro canos” în catalană) = „maur cărunț”. Interesantă evoluția semantică a acestui cuvânt care ne indică faptul că o parte din „romanii” așezați în fosta Dacie erau de fapt mauri (romanizați și poate și parțial creștinați).

⁵ Este adevărat că și în germană se folosește termenul „maurer”, cu același sens, dovadă că maurii, zidari prin excelență, au ajuns în diferite locuri ale Europei, nu numai în Peninsula Iberică sau zona țării noastre. Sinonim cu „maurițiu” este alt termen bănățean, „moalăr”, ce pare a proveni de la germanul „maurer” și nu direct de la „maur”, „moro” / „moro”, așa cum provin diferite andronime precum „moroșeni” sau toponime (inițial tot andronime) de pe teritoriul Banatului și a țării noastre: „Măureni” (jud. Timiș), „Moroieni” și „Moreni” (jud. Dâmbovița), „Möröști” și „Mörösești” (Vrancea) etc.

Dar, desigur, nu sunt aceștia singurii termeni comuni în galegă sau galaico-portugheză și graiul bănățean, există și termeni care, deși existenți și în alte limbi sau dialecte/graiuri, în cele două zone sunt folosiți cu același sens, spre deosebire de celelalte limbi și de variantele standard ale românei și portughezei. Este cazul unui cuvânt precum „padrão /batrôn”, forme sufixate ale latinescului „pater”, existente în toate celelalte limbi romanice, dar care numai în cele două arii sunt folosite cu sensul inițial de „tată”. Astfel, în timp ce în restul limbilor romanice occidentale „pater” s-a transformat în „padre” (mai puțin în franceză), forma sufixată „patron” căpătând alt înțeles (cuvânt intrat de altfel și în română, ca neologism), în graiul bănățean și în galegă au exact același sens, de „tată/padre”, într-o frază precum „vou com o padrão ao médico” / „merg cu al batrôn la doctor.”⁶

Un alt termen care evoluează la nivel semantic în româna standard dar păstrează sensul inițial în „bănățeană” și limbile iberice (implicit în galaico-portugheză) este cel de „tindă” (gal.-port. „tenda”, span. „tienda”). Este cunoscut sensul din româna standard (primă cameră, de obicei semi-exterioară, a casei românești tradiționale) dar poate că nu toată lumea îl cunoaște pe cel primitiv, păstrat, cum ziceam, în limbile iberice și în graiul bănățean: „cort”⁷.

⁶ Știm cu toții că termenul „bătrân” provine, conform Academiei Române, de la „veteranus”; totuși pare mai logică filiația de la „pater/padre” într-o latină târzie/română timpurie. Susține această filiație atât evoluția semantică - (încă din limba latină „pater/padre” avea și sensul de „persoană venerabilă, în vârstă”, în timp ce în spaniolă și italiană „padre” poate avea sensul de „preot”, persoană în general în vârstă, - cât, mai ales, cea fonetică. Astfel, atât în Banat, cât și în Moldova sau alte zone, vocala primitivă „a” nu se alterează (se pronunță „batrân” și nu „bătrân”), în timp ce absolut nicăieri nu se pronunță „e” („betrân”). De altfel, tradițional în Banat nici nu se zice „tată”, „taică-meu”, ca în româna standard, ci „al batrôn” (uneori poate avea și sensul de „bunic”, dacă este folosit de o persoană foarte tânără), cu sensul inițial nealterat. În afară de evoluția vocalelor (păstrarea de fapt a vocalei primitive „a” dar alterarea „o”- ului inițial în „ô/ â”), pare mai logică o evoluție a consoanei inițiale „p” în „b”, și nu o întoarcere de la „v” spre „b” (intermitența și evoluția normală în toate limbile este $p < b < v < f$ și foarte rar invers: ex. de la latinescul „pater” la germanul „vater” sau englezescul „father”, la fel de la „april” la „abril” (span.) și „avril” (fr.), de la „sapere” la „saber” (span.) și „savoir” (fr.) etc.

Din experiență personală pot spune că îmi amintesc, din vremea copilăriei mele, cum unii vorbitori gugulani (mai în vârstă) pronunțau în acest cuvânt consoana primitivă „p” („patrôn”/ „al patrôn”; „patrână”, „a patrână”).

⁷ Uitându-mă în mai multe dicționare etimologice ale limbii române am avut surpriza să constat că nu este dată decât o filiație foarte vagă a acestui vechi

Cu mențiunea că în Banat tinda (pronunțat „cinda”) poate fi și salonul, sufrageria, camera principală a casei/ locuinței, în timp ce celorlalte camere li se zice „sobă”, în special primeia, celei de la intrare („soba din față”). Dar soba poate avea și sensul de curte, în partea de nord a regiunii (județele Timiș și Arad), ceea ce ne face să credem că acesta a fost de fapt sensul său inițial, existând probabil și în regiunile învecinate precum Crișana sau Hațegul. O anumită corespondență ar putea exista și între acest termen și galicienele „sobar” (=„a ațăța câinele”) dacă avem în vedere faptul că acest animal se află de obicei în curtea de lângă casă, iar prima cameră, care poate fi și (semi)exterioară, pare a fi avut un sens inițial de „tindă”, „prispă”, chiar „curte”, în care s-ar fi putut foarte bine afla un câine, sau „sobeira” (= coama acoperișului unei case). Tot în legătură cu casa exista în graiul bănățean cuvântul „vigu”, cu sensul de grindă, la fel ca în galegă; acesta apare în versurile unui vechi colind timișano- arădean (zona Lipovei): „Murgii de a adunat/ Viguri de a adunat”.

Și mai sunt destule alte situații în care graiul bănățean păstrează forme arhaice, primitive, în ceea ce privește semantica și fonetica. Pentru prima situație merită amintit cazul termenului ibero-berber „pita” (regionalism existent, e adevărat, și în alte regiuni ale României) cu sensul de „pâine” (de la latinescul „panis”)⁸ sau cel al termenului „cocie” (= „căruță”), dispărut în româna standard dar existent în limbile iberice („coche” = „trăsură”, „birjă”, „mașină”, „vagon”) și chiar engleză

cuvânt românesc: cum că provine de la latinescul *tendere* și cam atât. Nu zice nimeni că nu este așa, dar de ce nu se traduce respectivul verb (a întinde) și nu este dat, măcar spre comparație, termenul spaniol *tienda* (vedem cum în ambele limbi are loc o evoluție – schimb vocalic respectiv diftongare a vocalei primitive e). Este posibil ca această omisiune să fie intenționată, întrucât cea mai elementară logică spune că în româna veche termenul *tindă* avea sensul de cort, iar strămoșii nostri nu sunt aici de când lumea cum afirmă propaganda oficială, ci sunt și ei veniți: după descălecarea se montează cortul apoi se construiește casa, începând astfel procesul de sedentarizare și transformându-se tinda /cortul în prima cameră a casei.

⁸ „Pita” în limbile spaniolă și galaico-portugheză provine dintr-un vechi grai berber iberic și se referă la planta de aloe, cu frunze/ foi de culoare albăstruie, foi în centrul cărora crește tulpina unui arbust din ale cărui fruct de culoare portocalie berberii (după cucerirea arabă și aceștia) fac pâine. Într-un restaurant marocan sau algerian din peninsula se servește „pan de pita”, respectiv o pâine cu formă de lipie, făcută din respectivele fructe. De la „pita” derivă cu siguranță și termenul „pițaro”, cu sensul de „colaci”, „covrigi”.

Existența acestui termen în diferitele graiuri românești (inclusiv în cel bănățean) ar putea indica faptul că cel puțin o parte a românilor au cunoscut și au făcut (în vechime) pâine din fructele respectivului arbust.

(„coach”- cu sensul de autobuz). Pentru cea de a doua situație merită menționată menținerea unei pronunții nealterate la mai multe consoane și vocale. Pe lângă deja amintită (în notă de subsol) consoană primitivă „c”, ce se transformă în anumite situații în „t” în româna standard dar se păstrează intactă în cea bănățeană, să mai amintim menținerea vocalei „i” în participiul trecut al verbului „a vinde” (în Banat încă se pronunță în anumite zone „vîndut” și nu „vîndut/vândut”⁹) sau a vocalei „e” în participiul trecut al verbului „a bea” („beut”), ceea ce, de asemenea, o face să fie mai aproape de limbile iberice, inclusiv de galegă.

Altă vocală primitivă păstrată în anumite situații în graiul bănățean dar alterată în româna standard este „o”, într-un verb precum „a prăpădi” (în fapt un compus al latinescului „petire”, „pedir” în spaniolă și galaico-portugheză: „pro”+ „pedir” = „pröpēdi” – redat grafic „prăpădi” de către Academia Română), pronunțându-se încă în locuri din Banat „propēdi”. Prefixul „pro”, este mai mult folosit în graiul bănățean decât în româna standard, formând verbe compuse precum „a (se) **promărita**”, în timp ce un verb precum a „**propune**” este folosit în general cu sensul inițial de „a pune din nou”, „a pune mai bine”. Dar prefixul cel mai tipic bănățean (existent, e drept, și în româna standard precum și în spaniolă¹⁰, dar mai puțin frecvent) este operatorul „do/du”, care se poate pune în fața tuturor verbelor în scopul întăririi acestora: „a **dogăta**” (= „a termina tot, a nu lăsa nimic”), „a **domâncă**”, „a **domerge**”¹¹ etc. Acest prefix este de asemenea mai frecvent în galegă decât în celelalte limbi iberice și romanice în general, putând fi regăsit în forma compusă a diferitelor verbe, cu același rol/ efect de întărire a acțiunii acestora: „**do**idexar”, compus al lui „deixar” (a lăsa), schimbându-i sensul înspre „a face nerozii, aiureli, nebunii”), „**do**estaar” (“a ocări”, „a injuria”), „**do**vanar” („a (se) îndoi”, „(a)pleca”; se zice despre acțiunea crengilor unui arbore atunci când se lasă în jos din cauza greutateii fructelor) etc.

Continuând cu verbul, să mai spunem că în graiul bănățean se folosesc forme reflexive, aidoma galaico-portughezei și spaniolei, dar

⁹ Dacă analizăm conjugarea acestui verb, observăm că și în româna standard nu se alterează vocala primitivă i decât la persoana I sing. de la Ind. Prez. și participiul trecut, apărând ca absolut absurdă redarea sa grafică prin altă vocală cu semn particular (â); o situație asemănătoare avem și la verbul „a suferi”, unde alterarea „e”-ului inițial are loc strict la pers. I sing. a Indicativului prezent.

¹⁰ Spre exemplu în română „a domoli”, „a dobândi”, „a dumiri”, forma dublu prefixată „a îndupleca”, compusă a verbului „pleca”, după cum și spaniolul și galegul „doblegar” este un compus de la „plegar” (de la latinescul PRECARE).

¹¹ Acest operator există și în alte limbi, precum cele slave sau în engleză, unde apare intermitența consonantică t/d: „to/do”.

inexistente în româna standard. Astfel, verbului „a uita” din româna standard („eu am uitat”, „tu ai uitat” etc.), îi corespunde „olvidarse” în spaniolă („me he olvidado” etc.) și „a se zuită” în grai bănățean: „m-am zuitat”, „te-ai zuitat”...

Revenind la lexic, observăm existența în graiul bănățean a unor denumiri diferite față de româna standard pentru anumite obiecte de uz casnic/gospodăresc sau fructe și legume, unele dintre ele având însă corespondent în limbile iberice. Este cazul recipientului din metal emailat sau material plastic numit „bidonaș” în cea mai mare parte a României dar „cantă” în Banat și Crișana („cántaro” în galaico-portugheză și spaniolă). Alt termen, „tablă” (cu varianta „toblă”), are în graiul bănățean același sens ca în galaico-portugheză („scândură”, „bucată de lemn”), ușor diferit față de cel din româna standard¹². O legătură există și între termenul bănățean „bardă” (topor cu coada scurtă și tăișul alungit) și galegul „barda” (crengile care se pun lângă un drum sau din care este făcut țărcul diferitelor animale)¹³, la care avem și verb („bardar” sau, cu „a” protetic, „abardar”).

De asemenea, în timp ce o parte însemnată din termenii care desemnează diferite fructe și legume provin din limbile popoarelor învecinate/ naționalităților conlocuitoare, maghiară, sârbă sau germană („paradais”, „crumpei”, „iagode” etc), există și termeni ce par a avea îndepărtate corespondențe iberice. Este cazul lui „piparcă” („ardei”) a cărui legătură cu „pipa” (sămânță) / „pipeira” este foarte vizibilă, după cum este și cea a termenului „cureci” (varză) cu ibericul „col” (același sens), cu formele sufixate „coleiro” („varză mică”) și „coleira” („verdeață în general”) în galegă.¹⁴ Tot o formă derivată de la „col” pare a fi bănățeanul „coleașă” (= „mămăligă”), ce are corespondentul galeg, aproape identic ca și construcție și pronunție „colexa” („colleja” în spaniolă), ușor diferit din punct de vedere semantic („mâncare de/din varză”). O logică elementară ne indică evoluția acestuia la nivel semantic de la un tip de mâncare la altul, poate și prin metonimie (de multe ori mâncăruri de varză precum sarmalele mâncându-se

¹² Termen ce pare a proveni din limba berberă (o limbă, după cum se știe, pre-indoeuropeană, cu o vechime de 8000 de ani), în care „tablaț”/ „tibladin” este „dală de piatră” sau „țigla”/ „țagla”.

¹³ Și acesta părând a avea tot un patronim berber, „(ta)barda” = „topor”, „bardakk” (= „a tăia”, „crăpa lemne cu un topor”). De aici ar putea proveni și numele de familie bănățean (existent mai ales în județul Caraș- Severin) Bardac.

¹⁴ De la același patronim bascul „piperra”, respectiv românescul „piper”, cuvânt cu formă și sens identice în cele două limbi.

împreună cu mămăligă).¹⁵ Și, desigur, existența lui ne indică faptul că forma inițială a termenului era identică cu cea din limbile iberice („coleașă” provenind de la „col”, și nu de la „cureci”, care apare ca o formă ulterioară)¹⁶. Tot în anumite zone ale Banatului se folosește cuvântul „caș” cu sensul general de brânză, la fel ca în limbile iberice (și engleză sau germană), în timp ce „chesu” (span. „queso”, gal. - port. „queijo”) este săculețul ce se prinde la cingătoare/ chimir și în care se duce (sau se ducea) brânza¹⁷. Cașul/brânza se poate mânca într-un „tănier” („farfurie”), cuvânt ce la rândul lui pare a avea o legătură cu ibericul (gal., span.) „tenedor” („furculiță”), în timp ce lichidele (apă, vin, răchie) se beau dintr-un „șol” sau „șolă” („cană”, „ceașcă”, „ulcică”), ce apar și ele relaționate cu termenii galicieni „sola’ (piele groasă și tăbăcită de taur/ bou din care se pot face burdufuri), „soladar” („a inunda”, „a înneca”) sau „solago” (acțiunea de a inunda, de a (se) scufunda). Termenului românesc recent menționat, „furculiță”, îi corespunde bănățeanul „furchiță” și galegul „forqueta” (care este mai mult parul în formă de furcă folosit pentru susținerea crengilor prea încărcate de fructe ale pomilor).

Ca și obiecte de uz casnic observăm cum ligheanului i se zice în Banat “lăvor”, substantiv ce pare a proveni de la verbul „lavar(e)” („a spăla”), existent în Peninsula (dar și în ale arii ale Romaniei), în timp ce unei pânze de bumbac decorată cam cu aceleași motive florale i se spune identic: „zaraza”. Acest termen provine, indiscutabil, de la etimonul berber „zar” („floare”), și s-a format printr-o metonimie paralelă cu cea a corespondentului identic cu patronimul, galeg și românesc, în timp ce în portugheză sau spaniolă pentru desemnarea aceluiași obiect este folosit termenul “dado” (inițial, zarul avea

¹⁵ Atât termenul bănățean „coleașă”, cât și cel general românesc de „mămăligă” au dobândit sensul actual după aducerea porumbului pe continentul european de către spanioli din Mexic, ajungând probabil în zona țării noastre undeva în secolul al XVII-lea; până atunci acestea aveau sensuri diferite, dar referindu-se tot la tipuri de mâncare (după cum „mălai”, de fapt „mêlai”, provine de la „mei”, fiind inițial făina obținută din acest cereal).

¹⁶ Este adevărat că există și termeni general românești (și nu numai) care încep cu aceeași silabă, ceea ce nu înseamnă neapărat că provin de la acest etimon (deși nu este exclus): colac, colivă.

¹⁷ Am luat cunoștință personal cu acest accesoriu, copil fiind, la târgul care avea loc în fiecare sâmbătă dimineața în localitatea cărășană Mehadia, târg la care veneau acei băcuți, locuitori din zona montană, ge la geal (Bolvașnița, Cornereva, ...), care purtau încă portul tradițional, cu opinci în picioare, desăgi și zdrăițe (traiste) viu colorate, unii dintre ei având atârnat la chimire acei săculeți cu brânză.

desenată pe una din laturi o floare¹⁸). De la același etimon provine și numele propriu feminin „Zaraza” (un fel de „Florică” în variantă măureană)¹⁹, vechi nume nord african și iberic, dispărut practic atât în peninsula cât și în zona țării noastre (în galegă căpătând sensul de „tânăr afeminat” iar în spaniolă chiar pe cel de homosexual – „un zarazas”), dar și alți termeni galicieni precum „zarapellos” (lucruri, haine vechi) „zarzalla” (pădure, junglă) sau „zaralleiro” (cu sensul de „lăcătuș”; acesta discutabil, putând fi și o alterare fonetică a sinonimului său „cerraleiro”, ce provine de la verbul „cerrar”, a închide). Alți termeni galicieni ce dau impresia că au același etimon sunt înșelători/discutabili, provenind mai degrabă din alt patronim berber, „kzar” (sat, localitate fortificată): „zarra” (fermă închisă) respectiv „zarro” (munte închis). O corespondență ar putea fi găsită și aici, termenul “țară” apărând într-un vechi colind bănățean cu sensul (posibil inițial) de “sat”²⁰, în timp ce altă corespondență poate fi observată în preferința comună pentru un gen – cel masculin („un banc” cu sensul de „bancă de stat” în „bănățeană”, „un banco” în galegă, spaniolă, „um banco” în portugheză) în timp ce româna standard (dar și italiana și franceza) optează pentru varianta feminină: „o bancă”, „una banca”, „une banque”.

Și à propos de genuri și sexe, să mai spunem că în Banat se mai folosește încă forma „muiere” pentru femeie, la fel ca în galaico-portugheză („mulher”/ „muller”), în ambele zone muindu-se „l”- ul primitiv spre „i”, lucru ce nu se întâmplă în spaniolă, unde are loc o schimbare consonantică („mujer”) sau italiană („moglie” cu sensul de soție). Chiar și în acest termen, „soț”/ „soție”, consoana primitivă „c” în graiul bănățean se pronunță ușor mai moale, asemănător cu galega și spaniola („socio”, „socia” = „asociat(ă)”). Unei tinere necăsătorite i se poate spune însă „mozoimană” (femininul de la „mozoiman”, termen cu conotație ușor despectivă), cuvânt ce pare a proveni de la

¹⁸ Conform (și) lingvistului Corominas, în al său „Diccionario etimológico de la Lengua española”.

¹⁹ Merită menționat și numele propriu masculin românesc „Amza”, existent și la populații berbere din nordul Africii, ce provine de la Anzar, zeul ploii în religia animistă a vechilor berberi, dar și alți termeni românești și iberici: „zarza(mora)”, „zarzăr(e)”, „zarzavat” etc.

²⁰ Șochează și aici (ca și în cazul lui „bătrân”) nonșalanța cu care Academia Română atribuie termenul unui singur etimon (cel latinesc „terra”), fără a-l da, măcar spre comparație, pe cel berber „Kzar” (sat), deși „țară” are și acest sens („a merge la țară”). O logică elementară leagă cele două sensuri, inițial țara fiind satul, localitatea cu împrejurimile sale, așa cum apar „țările” și „împărățiile” și în poveștile românești.

iberic/ bascul MOTZ, din care derivă și galaicul-portughezul/ spaniolul „mozo”, „moza” („băiat” /”fată”, „tânăr militar/ recrut”, băiat de prăvălie, servitor, piccolo/ ajutor de ospătar, mus pe un vas, hamal într-un depozit, comisioner într-un hotel – s-a păstrat mai mult masculinul).²¹ Dar în galegă „mozo” poate avea și sensul de „ginere”, evoluție semantică interesantă, oarecum similară dar și în sens invers a celei a cuvântului „bade”/ „bădică” din limba română („abadi” = „ginere” în limba berberă).

În legătură cu acest ultim termen, să mai spunem că în Banat și în Crișana nu se folosește „băiat” ca în româna standard (el nu există nici în celelalte limbi romanice, deci nici în galaico-portugheză, dar este prezent în engleză – „boy”²²) ci „copil” („ce are, copil sau fată?”); aceasta nu înseamnă că nu avem termeni ce provin de la latinescul „baiulare”/ „ba(i)liare” (= „a duce, a purta, a crește”): bănățeanul (existent și în zona Hațegului) „a băia” ce păstrează sensul inițial de „a crește” și galaico-portughezul „baiular”, cu evoluție semantică ușor diferită („a mângâia”, „a alinta”)²³.

²¹ Acest termen, „motz”, identic în limba română și în limba bască, cea mai veche din Europa (parțial și la nivel semantic), a fost atribuit în mod eronat de către cercetătorii noștri limbii dace. Este un termen iberic, pre-roman, de la care derivă o importantă familie de cuvinte din limbile iberice și, mai ales, limba română, începând chiar cu andronimul „moț” pentru a desemna o anumită populație („motz” poate avea în limba vască și sensul de „mic”, „scurt”, dar prin el este desemnat și bascul desnaționalizat, care nu-și mai vorbește/cunoaște limba); de la el provine termenul „moș” (care la început avea sensul de „nou născut”, „bebe” apoi cele de „copil”, „tânăr”) precum și o foarte bogată familie de cuvinte: „mușunache”, „a moși”, „moașă”, „moștenire”, „moșie”, „moșneni”, poate și „moaște”. De asemenea, nume de familie precum „Moț”, „Moța”, „Moașa”, „Moșoiu”, „Mozacu” etc.

²² Cel puțin curios este faptul că deși cea mai mare parte a cercetătorilor/ lingviștilor – precum Meyer-Lübke, Diez, Koerting, Densușianu sau Pușcariu sunt de acord că acest termen provine de la etimonul „Baiulare”, ca și englezescul „boy” (lucru ce apare în dicționarele etimologice ale limbii engleze), în dicționarul etimologic al limbii engleze nu este dat spre comparare, echivalentul său englezesc, care are o evoluție semantică identică.

²³ În legătură cu acest ultim verb românesc, „a mângâia” – de fapt „mêngăia”, are corespondentul hispano-galeg „menguar” (= „a slăbi”, „a (se) subția”, („luna menguante” = „lună în descreștere”, „lună nouă”) iar în galegă există adjectivul „mengu”, care are sensul de „abătut”, „nehotărât”. Acest cuvânt pare a avea corespondentul românesc în numele de familie Mincu, existent pe teritoriul Banatului.

În același timp, românescului „a alinta” îi corespunde hispano-galegul „alentar” („a încuraja”, „a însufleți”, „a sprijini”); în galegă, la fel ca în graiul bănățean, existând intermitența t/d: în timp ce substantivul „alento” are

Alt termen bănăţean, „goivă” („logodnică”, „mireasă”) aduce destul de bine cu galaicul-portughezul „noiva” („novia” în spaniolă), care are acelaşi sens; în plus, există cuvântul identic în galegă, dar cu sens diferit: „goiva” (se traduce prin „ghin”, un cuvânt tehnic prin care este desemnată dalta, cuţitul de dogărie cu care se fac şanţuri în lemn, putând a avea de asemenea sensul de „cazma îndoită în ambele laturi”). (Nu este exclus să fi ajuns la acest sens printr-o ciudată metonimie).

Un verb galeg, „devanear” („a merge dintr/o parte în alta”, fără scop, „a umbla hai-hui”), are corespondentul bănăţean (cu semantism paralel) „a umbla **vandra**”, în timp ce substantivului galeg „cotra” („murdărie”, „mizerie”, „jeg”), de la care provine şi adjectivul substantival „cotrán” ((despre o) „persoană sordidă, zgârcită”) i-ar putea corespunde adjectivul bănăţean „cătrănit” (evoluţie fonetică „cotranit” < „cötrănit”), cu evoluţie semantică spre „umilit”, „necăjit”, „supărat”.

Altui termen galeg, „tusca” („beţie”) pare a-i corespunde cel românesc de „duşcă”, care în grai bănăţean este folosit uneori cu sensul din galegă, după cum şi galegului „seme” („descendenţă”, de la etimonul „sem(en)” = „sămânţă”) îi corespunde românescul „semeni” (uşor îndepărtat la nivel semantic), care şi el în grai bănăţean este folosit uneori cu sensul din galegă („semenii lui” – „urmaşii lui”); un alt paralelism se poate face între galegul „chousa” (pășune pe panta, vârful sau la poalele unui munte) şi românescul „şes”, care este folosit în zona montană a Banatului (dar şi în alte zone montane din România) cu sensul de porţiune plană, netedă pe coama sau pe panta unui deal, unui munte.

Alt cuvânt galeg ce se poate referi la forma şi dimensiunea unei înălţimi este „cotarro” (mic munte în general stâncos aflat în proximitatea altora de asemenea cu înălţime joasă) cu diminutivul „cotarelo” (monticul, colină) ar putea foarte bine avea corespondentul într-un termen bănăţean ce desemnă un obiect de uz casnic- gospodăresc cu o formă asemănătoare: „cotăriţă” („coş”).

Dacă „cotăriţă” este uşor traductibil în româna standard („coş în general”) sau în alte limbi (span. „cesta”, engl. „basket” etc), nu la fel stau lucrurile cu un anumit tip de coş, pe care nu l-am întâlnit decât într-o anumită zonă a Banatului şi a Galiciei. Este obiectul care mi s-a părut întotdeauna cel mai tipic bănăţean (şi care este pe cale de dispariţie, fiind fabricat şi folosit din ce în ce mai puţin), pe vremea

acelaşi sens cu spaniolul „aliento” („sufiu”, „însufleţire”), verbul „alendar” a dobândit în timp un interesant sens „de a face să fermenteze aluatul pâinii prin introducerea drojdiei, înainte de introducerea în cuptor”. (X.L. Franco Grande, Diccionario galego-castelan, p. 66).

când eram copil îl vedeam zilnic de zeci de ori în zona comunelor Mehadia și Topleş sau a orașului Băile Herculane: un coș de mari dimensiuni împletit în jurul a patru bețe, pilare (care servesc de picioare atunci când se pune jos) și purtat în spate cu ajutorul unor chingi, numit brentă.

Aveam să fiu șocat când, peste ani, în primăvara anului 1992, în timpul primei mele călătorii în Galicia, l-am regăsit, ca obiect decorativ, atârând de tavanul unui bar din Combarro (Rias Baixas, Pontevedra). L-am întrebat imediat pe patron dacă este un obiect local și cum se numește, acesta răspunzându-mi că este obiectul gospodăresc tradițional cel mai tipic din regiune și că se numește „brenta”. Câțiva ani mai târziu am cumpărat în A Corunha un dicționar galego-castelan în care am căutat cuvântul, fără a-l găsi, fiind cu siguranță un regionalism în cadrul Galiciei.²⁴ Dar am găsit în acel dicționar termenul din care derivă, cu siguranță, denumirea obiectului: „brenzas”, adică nuielele din care se fac coșuri (explicitat), termen de origine necunoscută, dar aproape sigur celtă sau celtiberă, întrucât nu există decât în limba galegă/galiciană.

Concluzia nu poate fi, pentru mine, decât una: coșul în cauză a fost adus, cu nume cu tot, de galicienii care s-au așezat (la sfârșitul Imperiului Roman sau poate și mai târziu) în acea parte a Banatului. La această concluzie am ajuns și observând obiceiurile și trăsăturile somatice ale persoanelor/ populației din cele două zone, atrăgându-mi în mod deosebit atenția aspectul unor bătrâne galiciene, cu ochi albaștri și îmbrăcate în negru, ce, aidoma celor bănățene, stăteau de vorbă la lăsarea serii pe bancul de dinaintea casei în diferitele localități prin care am trecut.

Închei aici această prezentare în același stil în care am început-o, unul oarecum autobiografic și ușor anecdotic, cu speranța că ea a avut un conținut conform cu tema și direcțiile de cercetare ale Congresului la care am avut onoarea de a fi invitat să particip. Mulțumesc pentru această invitație, după cum mulțumesc audienței și (posibililor) cititori, organizatorilor care au făcut-o posibilă.

²⁴ Așa cum este și în cadrul Banatului; acesta fiind folosit pe culoarul Timiș-Cerna, de la nord de Caransebeș până la Orșova, dar nu a fost folosit niciodată de așa numiții „băcui”, locuitori din fâșia montană alăturată (comunele Teregova și Cornereva cu satele ei), care se remarcă prin desăgile lor viu colorate, a căror culoare predominantă este portocaliul, foarte asemănătoare celor berbere din regiunea muntoasă Cabila, din nordul Algeriei (unde se și află o localitate numită Bacuya).

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La Relation D'équivalence ou la Relation Est Un

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Résumé:

Ce travail se propose d'illustrer les relations d'équivalence en français spécifique pour continuer avec une courte introduction dans l'univers de l'équivalence de deux langues étrangères, langue source (L1) et langue cible (L2). On a considéré aussi important de donner quelques exemples du français dialectale pour mieux illustrer les relations d'équivalence. On a choisi ce sujet dû à l'importance de l'équivalence pour les traducteurs et les spécialistes, l'aspect conceptuel étant d'une importance majeure. On commence à traiter ce sujet en abordant une démarche onomasiologique, à savoir classique, suivant la ligne wüsterienne, à savoir la ligne terminologique par excellence, pour continuer avec la plus récente démarche, à savoir celle de l'analyse parallèle.

Mots-clés:

Équivalence, synonymie, signification, langue source, langue cible.

1. Introduction

En nous situant dans la ligne de Wüster, nous pouvons définir l'équivalence comme une relation entre les concepts qui ont les mêmes caractéristiques.

Pour traiter le thème de l'équivalence Depecker (2000:111) attire notre attention sur la distinction entre sens¹, signification² et désignation³. Dans l'exemple donné par celui-ci, *voiture et auto*, les termes⁴ sont considérés synonymes du point de vue de leur signification, car l'un peut remplacer l'autre, le même concept renvoyant à des désignations différentes ; néanmoins en rejetant les principes qui

¹ Selon Depecker, le sens représente le sens actualisé d'un signe.

² La signification représente le sens d'un signe.

³ La désignation représente le fait qu'un signe renvoie à ce qu'il désigne.

⁴ On n'applique pas le principe de l'école wüsterienne où le terme est en principe caractérisé par monoréférentialité, dénomination unique et l'idéal de l'univocité.

établissent l'équivalence des termes, en fonction de l'aire géographique, du niveau de langue ou de prévalence du terme, les exemples cités ci-dessus ne sont pas considérés de synonymes, car ils apparaissent dans des combinaisons différentes selon l'aire géographique⁵, *voiture* en France et *auto* au Canada.

En terminologie, on souligne le fait que deux unités ne peuvent pas être synonymes, à savoir, avoir le même sens, concernant leur usage en discours. L'équivalence réelle est basée sur trois propriétés : symétrie, transitivité et réflexivité (Norme ISO 1087). Par conséquent, en terminographie, nous devons analyser les caractéristiques conceptuelles des termes, sans traiter leur représentation linguistique.

Assal (1993:151) établit l'existence de la synonymie en terminologie, en dépit des normalisateurs qui n'en sont pas d'accord : ainsi, la synonymie en terminologie fait son apparition lorsqu'on traite « une seule notion et deux ou plusieurs termes qui représentent différentes manières de l'évoquer sans la modifier en tant qu'entité décrivant un référent unique » ; Otman (1996) continue sur cette ligne de recherche par sa définition de la synonymie terminologique „Deux dénominations sont synonymes dès lors qu'elles désignent la même notion et qu'elles peuvent être décrites par une même définition” (Otman, 1996:111).

Dubois décrit la synonymie terminologique en termes de synonymie absolue et synonymie partielle:

„Sont synonymes des mots de même sens, ou approximativement de même sens, et de formes différentes ... La synonymie peut avoir deux acceptions différentes: ou bien deux termes sont dits synonymes quand ils ont la possibilité de se substituer l'un à l'autre dans un seul énoncé isolé (pour un mot donné, la liste des synonymes est alors importante); ou bien deux termes sont dits synonymes (synonymie absolue) quand ils sont interchangeable dans tous les contextes, et alors il n'y a pratiquement plus de véritable synonyme sinon entre deux langues fonctionnelles (par exemple, en français, en zoologie, la nomenclature scientifique et la nomenclature populaire offrent de nombreux exemples de synonymie absolue)” (Dubois, 1994:465).

On soulignera l'interchangeabilité des termes d'un même domaine, à savoir les termes désignent la même notion sur le même niveau de conceptualisation de langue.

⁵ Il y a des terminologues, comme C. Durieux qui considère cette type de relation comme quasi-synonymie dialectale ou géographique.

Selon le Bureau de linguistique de Canada⁶ on trouve deux cas d'équivalence:

2. Équivalence totale ou « synonymie véritable »

Dans notre démarche, nous citons les constats des terminologies canadiens, en donnant des exemples propres à notre domaine d'étude:

- La forme complète d'un mot et son abréviation (ex. PPA, la peste porcine africaine) ;
- Le nom populaire et le nom scientifique sous lesquels un même concept est connu (ex. la maladie de la vache folle et encéphalopathie spongiforme bovine) ;
- Les variantes orthographiques (ex. antenais, antenois) ;
- L'appellation ancienne et l'appellation moderne d'un même concept (ex. : *chôme* et *reposer* pour les ovins) ;
- Les termes d'origine linguistique différente lorsqu'ils sont couramment utilisés pour désigner un même concept dans une seule langue (ex. : cochons, porcins) ;
- Les termes d'origine culturelle différente lorsqu'ils sont couramment utilisés pour désigner un même concept dans une seule langue (ex. : *brebis antenaises*, *provient* du latin *annotinus* (« âgé d'un an », brebis âgées d'un an).

3. Équivalence partielle ou « quasi-synonymie »

Le Bureau linguistique de Canada donne la suivante définition : « Les termes de niveaux hiérarchiques différents, lorsqu'on considère que l'un ou plusieurs d'entre eux, pourtant nécessaires à l'exhaustivité du vocabulaire d'entrée, sont probablement trop spécifiques pour paraître tous comme descripteurs. » En prenant les exemples donnés par les linguistes canadiens comme point de départ, on donnera des exemples de notre domaine d'intérêt:

- *Abreuvoir, installation goutte à goutte, auge, récipient, réservoir, bassin* (employer) : INSTALLATIONS D'ABREUUREMENT ;
- *Jambon, jambonneau, lard, porc, rillettes, galantine, salé, etc.* (employer) : CHARCUTERIE.

Nous garderons l'exemple donné par le Bureau Linguistique de Canada pour illustrer la nécessité de la réduction du vocabulaire « *fruitarien, lacto-ovo-végétarien, lacto-végétarien, ovo-végétarien, semi-végétarien, végétalien, végétalisme* EM (employer): VÉGÉTARISME ».

⁶ http://www.thesaurus.gouv.qc.ca/tag/acc_poltq_editn.do

Dubois (1994) propose une autre classification de la quasi-synonymie :

- quasi-synonymie dialectale ; cette première classification est difficilement applicable à notre domaine d'étude ;

- quasi-synonymie de concurrence ; vaches/bovins/bovidés.

„On parle de quasi-synonymes quand deux unités d'une langue ont une part considérable de leur signifié en commun, mais correspondent à des niveaux de langue différents ou sont utilisés dans des conditions discursives différentes. On parlera de quasi-synonymes de niveau pour des couples comme maux d'estomac / gastralgie pour autant que c'est le niveau de compétence qui détermine le choix du mot ; de quasi-synonymie dialectale ou géographique pour les couples débarbouillette (Québec) / gant de toilette (France) ; de quasi-synonymie de concurrence quand il n'y a pas standardisation et que des intérêts techniques ou commerciaux sont en jeu : pompe à chaleur / pompe thermique / thermopompe” (Dubois, 1994:393).

Adoptant la même démarche onomasiologique, on reprend la classification des relations d'équivalence, cette fois-ci, en abordant l'équivalence en Langue 1 (français) et Langue 2 (anglais).

Dans cette situation, on a toujours trois types d'équivalence, quand-même un élément de nouveauté apparaissant, à savoir la non-équivalence :

- équivalence parfaite ;

- équivalence partielle; équivalence partielle par supériorité / équivalence par intersection ;

- non-équivalence.

La plupart des auteurs considèrent qu'il n'existe pas relation d'équivalence parfaite, chaque langue fonctionnant d'après ses propres règles et normes. Ainsi, les traducteurs doivent lire des articles pour comprendre les concepts qu'ils doivent traduire et pas chercher des équivalents dans des dictionnaires.

„Le terminographe ne doit pas fournir des équivalents aux traducteurs, mais plutôt la documentation sur les concepts.” (Sandrini 1995, 1996, 1999)

- équivalence parfaite

L1 = cattle

L2 = bovins

- équivalence partielle par supériorité

La dénomination dans la L1 est plus générale que la dénomination dans la L2.

L1 = cattle

L2 = vaches

Onomastic Intrusion in Speculative Fiction

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Abstract

Literary onomastics deals with onyms in literary works, and onyms in speculative fiction can be a vast field of potential research matter. Onomastic intrusion is the occurrence when authors give real, existing names to invented persons, places or things, which by their characteristics cannot bear those names. The paper compares and analyzes anthroponyms found in several Anglo-Saxon and Croatian works of speculative fiction, explains the probable reasons for the use of those anthroponyms, and evaluates them with respect to the notion of onomastic intrusion.

Keywords

Literary onomastics, speculative fiction, onomastic intrusion.

1. Introduction

Literary onomastics studies names in literary works. In principle, they are divided into anthroponyms, toponyms and chrematonyms, that is, names of people, geographical terms and political-economic, commercial or cultural creations, however there are numerous other terms for different types of names.

Names in literature have a dual function: naming on the one hand, and a stylistic and expressive function on the other (Gerus-Tarnawecky 1968: 312). This latter function can be considered primary, and therefore literary onomastics is usually not viewed as a part of linguistics, but of literary theory. According to Alvarez-Altman 1981: 220), literary onomastics is “a more specialized literary criticism in which scholars are concerned with the levels of significance of names in drama, poetry, fiction and folklore. These include names of places, characters, cosmic symbols, etc., as they relate to theme, structure, and other literary considerations”.

Different authors mention different dates as the beginning of literary onomastics, so Skuridina (2019: 55) cites Lomonosov's “Russian Grammar“ from 1755 as the first publication that devotes a section to anthroponyms, and Gerus-Tarnawecky (1968: 313)

highlights the work by J. B. Rudnycky from 1959 as the first work devoted to names in literature in a scientific way. The typology of literary onomastics was largely established by Alvarez-Altman (1981), while Burelbach (1982) devotes his attention to names in fantastic literature and the effects that authors achieve by choosing or inventing names, citing “aptness and remoteness“ as the main features of naming (ibid.: 145).

According to Alvarez-Altman (1974: 104), inventing names in literature “is based on the same concept as that of primitive societies: emphasizing the fundamental traits of the personality.” Indeed, authors often reach for names of a symbolic character because they either want to use them to immediately show the reader the characteristics of the protagonists, foreshadow their potential development in a way that is not immediately obvious. In order to do this, they use symbolically filled names from the ancient historical periods, names from the Bible and other religious texts, names from legends or historically confirmed names of heroes and heroines, as well as other (even everyday) names that contain some symbolic, metaphorical or metonymic basis. According to Coates (2015: 31), writers generally use four types of names: (1) Completely invented names, where the author does not intend to convey any special meaning; (2) Names chosen at random from some text, also without special symbolism; (3) Commemorative names through which the author deliberately uses already existing names (either from the primary or secondary world); (4) Invented names consisting of interpretable elements, where the author intends to convey a message through the name. In this case, the process of naming is not random, and the lexical meaning that the name contains is relevant for understanding the meaning in the context of its use.

Within the framework of literary onomastics, relatively little attention is paid to phantasmonyms (Skračić 2010: 87), i.e., chimerical names, “completely invented fantastic names without precedent“ (Alvarez-Altman 1974: 111), which are especially abundant in the genres of fantasy and science fiction. Skračić's term is not widely known, but it is suitable for coining new terms, such as phantasmooanthronyms, phantasmotoponyms and phantasmocrematonyms (that is, completely invented names of persons, geographical concepts and products in speculative literature).

In speculative literature “timeless names“ play a special role (Mikulan 2012: 234), or, to follow up on Skračić's term, *exochronous phantasmonyms*, i.e. completely invented names that apparently have no basis in reality, do not possess obvious features of any language

(at least not of the language of the author) and can be used without any change in any fantasy or science fiction work (cf. Burlebach 1982). This feature is particularly evident in the high fantasy and space opera subgenres, since fully developed secondary worlds can be found precisely in these subgenres.

The problem we face with the process of naming in fantasy and science fiction is that authors use names that persons, places and products cannot logically possess – this process is called *onomastic intrusion* (Mikulan and Legac 2018). We will analyze in more detail the formation of names in the novels *Sabre*, by Ivan Gavran (2003), *The Hidden Mage* series, by Melanie Cellier (2020-21) and *The Pride of Chanur* by C. J. Cherryh (1981).

According to Baker et al. (2014: 6), who refer to the research by Black and Wilcox from 2011, some authors invented names that in some way have a certain personal meaning for them, they researched, chose and came up with names which are unique or significant and they used names whose phonological structure somehow attracted them. Baker et al. conclude that choosing a name in literature can have a much greater social meaning than choosing a name in a general sense (Ibid.), while Šimunović (2009: 341) points out that the etymology of a name is much more important for the reader than its etymology.

Croatian authors of speculative fiction often incorporate the fundamental features of their Anglo-American role models. In addition to the „timeless names” there are fully developed secondary worlds, strong and powerful heroes who usually gain strength and power gradually, as in a *Bildungsroman*, and supernatural beings who interact with the heroes on a daily basis; in space opera, the role of supernatural beings will be taken over by extraterrestrial beings. A special feature of Croatian fiction is that, due to the Anglo-American influence, it is mostly not based on ancient Croatian mythology or legends, so we do not even find Croatian names in them. In addition to using “timeless names“, Croatian authors very often reach for English names, or use English spelling for foreign names.

According to Alvarez-Altman (1981: 220), it is of great importance for a scholar to try to determine what a name means, that is, what was the intention of the author when they chose a name and what their effort means for us as readers. However, in this paper, of particular interest will be the phenomenon of the *onomastic intrusion* that occurs due to the use of sources and models from the real world in order to come up with *exochronic phantasmonyms*, i.e., names outside time and space. Only in some analyzed cases could the intention of the author be determined.

2. Onomastic intrusion in the novel *Sabre* by Ivan Gavran

In the novel *Sabre*, a technologically advanced extraterrestrial civilization destroys the entire planet Earth, except for a dozen people, mostly aviation officers, who were on a satellite in orbit. The remaining Earthlings persuade the aliens to allow them to participate in aerial duels with ancient aircraft involving many subjugated civilizations.

Already with the name of the extraterrestrial civilization, or their state, “Hegemon“, we encounter the first problem - it is obviously a “translation” from the alien language, but a more accurate state name would be “Hegemony“, because “Hegemon“ is a person ruling a “Hegemony“.

In table 1 we list all the personal names of the alien invaders and their functions; the third column shows us that every alien name has a counterpart in the real names of our world. The names are listed in the order of appearance.

<i>Anthroponyms</i>	<i>Function/role</i>	<i>Note</i>
Aroh-Vid	Hegemon colonel	- Sanskrit baby name – meaning: rising, increasing, pride and rider - Arabic - means the one having high qualities as a mountain. - Vid - a common Christian given name in Slovenia, Serbia and Croatia. It is the Slavic form of the Latin Vitus, the name of the Christian Saint
Rebon	TV presenter	- prescription drug used for stomach problems (Rebon Capsule is manufactured by Croford Pharma)
Hideki-Zeno	wise man	- common Japanese name
Mazeri	legendary pilot	- village in Georgia (country)
Sar	TV technician	- Anglo-Saxon Name, meaning pain - Hebrew male name, meaning prince
Hikori	legendary pilot	- type of tree – from the Algonquin language
Zedi-Ainu	legendary pilot	- Zedi – Muslim name or surname - Ainu – name of the people that lives in the north of Japan

Sims-Wright	Hegemon cabinet minister	- orthographic trap - Simms Wright is a real name
Wallenor	Hegemon minister of war	- orthographic trap - Swedish family name
Sun-Ritter	vice-admiral	- orthographic trap - combination of the English word “sun“ and the German word “Ritter“ (knight)
Arijana	Aroh-Vid's daughter	- of Hebrew, Greek, and Old English origin and means “most holy“. It derives from the Italian variation of Ariadne, meaning “holy“.
Gumzai	minister of police	- a town in the Maluku region of Indonesia.
Tokao	professor	- Tokao Club – singer (probably stage name) - Tokao – fashion and design shop in Cuba
Krogijus	prime minister	- surname mostly found in Finland
Moebius	pilot	- German name (Möbius): from a reduced form of the personal name Bartholomäus (Bartholomew).
Ranteng Segone	rebel leader	- Malayan name (name of a florist shop) - Segone - African name (origin Tswana)
Veldskoen	professor, rebel	- South African company producing shoes
Amanzin Modisana	rebel	- Modisan is elsewhere in the novel the name of an alien species - Amanzin Mountain Reserve, South Africa
Tsemedi	lieutenant, rebel	- South African company - South African name
Hamada	military captain	- Japanese name meaning 'seashore rice paddy'; found in the island of Shikoku and in the Ryukyu Islands

The notice “orthographic trap“ in several rows refers to the mistakes made by Croatian authors when they use names normally written in languages that do not use the Latin alphabet: sometimes they use the Croatian spelling rules, sometimes English, and occasionally

they mix the two spelling systems (cf. Mikulan and Legac 2018). Observe, for example, the name Sims-Wright, who in the novel is a Hegemon cabinet minister. The Hegemon civilization surely does not use the English spelling rules; moreover, the correct English spelling of the name would be Simms-Wright (with double 'm'). In the second example that we point out, the name of the daughter of one of the Hegemon's officers is given as "Arijana", but this spelling is Croatian.

Apart from the listed personal names, ethnonyms (names given to groups of people), toponyms and chrematonyms have deep roots in our own world as well. Due to space constraints, we will only list the most prominent examples:

Hegemon	Alien civilization that destroyed Earth	- the word Hegemony stems from the Greek word ἡγεμονία; it means rule or leadership; a Hegemon is the person that holds the power
Hekata	Alien civilization	- Greek goddess of underworld (Ἑκάτη), with three heads and three bodies
Arigon	Alien civilization	- common first or family name in Latin America
Modisons	Alien civilization	- name of a metallurgical company - name of a famous poet from Swaziland
Sangons	Alien civilization	- name of several cities on Earth - name of a Chinese company
Shiden	Type of obsolete aircraft used in the competition	- common Japanese name - type of Japanese aircraft from World War 2

Towards the end of the novel it is discovered that the original name of the home planet of Hegemon was Tyron and in the novel that word means "Earth". In our world Tyron is a masculine name of Gaelic origin, meaning "land of Eoghan"; Eoghan is an Irish name meaning "born of yew" and "youth". The ancient kingdom of Eoghan was named Tir Eoghain, which later became Anglicized as Tyrone, which today is a county in Ireland. This will be mentioned again in the analysis of the novels by M. Cellier in the next chapter.

The possibility that an alien civilization would accidentally use the very same names that can be found on Earth is negligible. English, Latin, Greek, Japanese and other languages do not exist, as

do not any of our spelling systems. Thus, the use of Earth names points at laziness on the part of authors.

Another mistake can be seen in the novel *Sabre*, which, however, is not typical only for Croatian science fiction, but also for the literature of all nations. One species is called Vegans, after the star Vega around which, presumably, revolves the planet from which the respective species originates. However, the species in question probably doesn't call themselves Vegans, because that's the name given to the stars by us Earthlings, just like Earthlings don't call themselves Suns or Sols. People do not inhabit the stars, but planets. Likewise, the species Cassiopeans and Lyrans are mentioned, this time named after constellations and not a single star, but on the other hand, the species Arignons, Sangonians and Modisons (which we have already clarified in the previous table) are mentioned, which are not named after actually existing stars or star systems. The author has used all sorts of wrong or real names (or their derivatives from various languages) to name alien civilizations.

3. Onomastic intrusion in the series of novels *The Hidden Mage* by Melanie Cellier

The fantasy series of novels *The Hidden Mage* by Melanie Cellier consists of four novels: *Crown of Secrets* (2020), *Crown of Danger* (2020), *Crown of Strength* (2020), and *Crown of Power* (2021). Princess Verene, niece of Queen Lucienne of Ardann, travels to the Kingdom of Kallorway to attend their Academy of Magic.

In order to observe the typology of anthroponyms in the second column of the table we have added abbreviations A for Ardann, K for Kallorway, and S for the Sekali Empire. It can immediately be observed that all personal names originate from our world.

<i>Anthroponyms</i>	<i>Function/role</i>	<i>Note</i>
Verene	Princess, niece to Queen Lucienne (A)	- meaning: protector
Layna	Captain, magician (A)	- meaning: truth, light, torch
Lucienne	Queen of Ardann (A)	- meaning: light
Johnson	Worker at the Wall (A)	
Lucien	Verene's elder brother (future king) (A)	- meaning: light
Griffith	General of Ardann (A)	- meaning: strong lord
Osborne	Former King of Kallorway (K)	- meaning: borne by gods

Cassius	Current King of Kallorway (K)	- meaning: hollow
Darius	Crown Prince of Kallorway (K)	- meaning: possessing goodness
Francis	Duke, principal of the Kallorway Academy of Magic (K)	
Vincent	Captain of the Academy Guard (K)	- meaning: to conquer
Hugh	Chief Librarian (Kallorway Academy) (K)	
Raelynn	Healer (Kallorway Academy) (K)	
Jareth	Prince of Kallorway, Darius' younger brother (K)	
Dellion	Academy student, granddaughter of general Haddon (K)	
Endellion	Queen of Kallorway (K)	
Haddon	General of Kallorway Royal Guard (K)	
Royce	Student (K), his father is the king's cousin	
Bryony	Student from Sekali Empire, Verene's friend, energy mage (S)	- meaning: to sprout
Wardell	Student (K)	
Ashlyn	Student (K)	
Declan	Bryony's father, distant cousin of Elena (S)	
Stellan	Verene's younger brother (A)	
Tyron	Student from Sekali Empire, energy mage (S)	- masculine name of Gaelic origin, meaning "land of Eoghan"; Eoghan is an Irish name meaning "born of yew" and "youth". The ancient kingdom of Eoghan was named Tir Eoghain, which later became Anglicized as Tyrone, which today is a county in Ireland

Mitchell	Academy combat instructor (K)	
Armand	Student (K)	
Frida	Student (K)	
Alvin	Instructor of “Composition“ (K)	
Amalia	Chief instructor of the „disciplines“ (K)	
Lucas	Prince of Ardann, Verene’s father (A)	
Elena	Verene’s mother, „the spoken mage“ (A)	
Isabelle	Student (K)	
Zora	Chief maid (K)	
Coralie	Verene’s aunt (A)	
Conall	Main antagonist, Tyron’s father (S)	- traditional Irish name, a compound of two Celtic words meaning “wolf” and “strong”; name of many chieftains and warriors of Ireland
Kalani	Princess of Sekali Empire (S)	
Mildred	Great-aunt of Darius and Jareth (K)	
Elsie	Trainee for court service, common born, Stellan’s love (A)	
Cooper	Officer, energy mage (K, but from S)	
Cormac	Conall’s lieutenant (S)	
Adair	Conall’s lieutenant (S)	

The abbreviations in the second column show us that the names of the persons of the Sekali Empire are of Celtic origin, except for Princess Kalani whose name appears to be of Hawaiian origin; the names of people from the Kingdom of Ardann are mostly of French, English and Celtic origin, while the names of people from the Kingdom of Kallorway seem to be mostly British and Latin. We need to mention the name of a student from Sekali Empire, Tyron. It is the same name that I. Gavran chose as the original name of the main planet of the alien civilization of Hegemon.

It should be pointed out that in both cases we are talking about worlds where Germanic, Celtic and Romance languages are not spoken,

that there is no Latin or Greek ancient tradition, and there is no Bible, from which many names also originate. Furthermore, none of our world's alphabets are used, neither Latin, nor Greek, nor any other.

We can only assume that M. Cellier used real and everyday names from our world in order to enable readers to identify with the characters more easily, or perhaps to find their way among the many characters more easily. In the third column we list a few remarks next to the main protagonists and antagonists - it is clear that some names are symbolically charged, which means that the names were chosen in accordance with Coates' (2015: 31) statement about invented names consisting of interpretable elements, where the author intends to convey a message through the name: such positive characters have positive names (Verene – protector; Lucienne – light, Darius – possessing goodness), and negative ones are given names with a negative meaning (Cassius – hollow).

4. Avoidance of the onomastic intrusion in the novel *The Pride of Chanur* by C. J. Cherryh

The novel *The Pride of Chanur* by Carolyne Janice Cherryh (1981) is the first in a series of four that follows the adventures aboard a spaceship of the same name. Its crew consists of females of the species known as *hani*, which to a great extent resembles the lions of Earth. The success of that novel prompted the author to write three more sequels - *Chanur's Venture*, (1984); *The Kif Strike Back*, (1985); *Chanur's Homecoming*, (1986) - and a separate, fifth novel that follows the adventures of the *Pride of Chanur's* captain's niece, Hilfy.

In many ways the author subverted the traditional expectations from a science-fiction novel, particularly in regard to gender roles: in her novels the powerless man is dependant on the woman who is in a position of power; the woman is not transformed into the traditional male hero; she retains many of her female qualities; the man is not described as useless and stupid, but as intelligent and capable; and inter-species sexual intercourse is allowed. We can add to this the considerable effort to establish various alien species as truly “alien“ to humans, which included inventing names that do not sound like anything from our own planet. In the following table we list the names of alien species that play a significant role in the novels and the names of alien individuals encountered by the only human in the series, Tully.

<i>Alien species</i>	<i>Anthroponyms</i>
Hani	Pyanfar Chanur Khym Mahn – Pyanfar’s husband Hilfy Chanur Haral Araun Tirun Araun Chur Geran Kohan Chanur – Pyanfar’s brother Hallan Meras
Mahendo'sat	Ana Ismehanan-min (captain of the Mahijiru) Keia Nomesteturjai (captain of the Aja Jin) Tahaisimandi Ana-kehndian (pilot of the Ha'domaren)
Kif	Akkhimakt (<i>hakkikt</i> and captain of the <i>Kahakt</i>) Sikkukkt an Nikktukktin (<i>hakkikt</i> and captain of the <i>Harukk</i>) Vikktakkht an Nikkatu (<i>hakkikt</i> and captain of the <i>Tiraskhi</i>)
Stsho	Stle-stles-stlen (stationmaster) No'shto-shti-stlen (stationmaster) Tlisi-tlas-tin (<i>stsho</i> aide and guardian of the oji) Atli-Lyen-tlas (<i>stsho</i> ambassador to Urtur and recipient of the oji)
Tc'a	(the language of these three alien species is too different from others, and the names of protagonists are unpronounceable)
Chi	
Knnn	

We can see that these are names that are very different from the names of our world, with the exception of very short monosyllabic names that have some parallel meaning, for example the species names Chi and Kif (life force in traditional Chinese medicine, and a substance, especially cannabis, smoked to produce a drowsy state, respectively).

Cherryh goes so far as to invent a system of personal pronouns for the species known as *stsho* (their language is known as *stshoshi*) who can at times of stress change from one sex to another (Conley and Cain 2006: 27):

- *gtst* = she/her (*gtst* excellency) (actually an indeterminate sex; only they deal with other species)
- *gtsto* = something like male
- *gtste* = the third gender
- *gtsta* = neuter *stsho*, an elder no longer able to procreate (a sexless state usually achieved by an aged, honorable *stsho*)

- *gtstisi* = a *stsho* who is in the process of Phasing from one state to another

Regarding alien toponyms we for the most part have names of stars; the author invented all the names of stars and she did not fall into the common trap of using human, usually English, names.

<i>Alien species</i>	<i>Toponyms (names of stars)</i>
Hani	Annurn, Tagfy, Harun, Kura, Hoar, Touin, Nurh, Minor, Gfaras, Nahar, Hnur
Mahendo'sat	Jji, Jinin'sai, S'pif, Ajir, Kirdu, Urtur, Kita, Kshshti, Maing Tol, Induspol, Ninan Hol, Mkks
Kif	Akkt, Tivakkt, Kinakkt, Nkti, Ukkur, Mimakkt, Hakkik, Mirkti, Hukt, Horok, Kefk, Akkti, Ikkho, Tvk
Stsho	Llyene, Nstern, Rlen Nle, Llhie nan tle, Tle Mhos, Tpehi, Mnist
Tc'a	Oh'a'o'o'o', Tt'a'va'o, O'oi, V'n'n'u, N'i'i
Chi	Chchchah
Knnn	(names of stars unknown or unpronouncable)

5. Intentional and accidental onomastic intrusion

It would appear that with *onomastic intrusion*, we can talk about conscious and unconscious intrusion. As an example of conscious onomastic intrusion, we will take the name Shiden from the novel *Saber*. The Sword of Shiden in the novel is the name of a competition that consists of air battles to the death with obsolete aircraft, and Shiden is a type of aircraft, however, as we have already stated, it is a common Japanese name and, more importantly, a type of Japanese aircraft from World War 2. The parallel is obvious: the basic plot of the novel is aerial combat with aircraft and the attempt of the remaining Earthlings to win the tournament, and the author deliberately takes the name of the agile Japanese aircraft from World War II. It can be assumed that the author's intention was to fill this name with a symbolic meaning, but the context of the Second World War is obvious only to passionate lovers of old airplanes. Namely, according to Coates (2015: 32), the basis of conscious and intentional naming is the reopotiation or resemanticization of etymology, which, however, the reader does not have to be aware of; reopotiation “fails in the face of ignorance“ (Ibid.). The novel *Sablja* is, to use Burelbach's phrase, “titillation for the cognoscenti“ (Burelbach 1982: 139), i.e. only for those already familiar with the aerial combat history.

We have already pointed out that certain names chosen by M. Cellier for her main positive and negative characters have strong symbolic meaning. Her procedure is barely concealed and there is no doubt that it is an intentional onomastic intrusion.

It is possible that Cherryh deliberately chose the words Chi and Kif for two alien species, so it could also be an intentional onomastic intrusion. The Chi species is portrayed positively, although passively, so the meaning of “life energy“ would be somewhat appropriate, just like the name of the Kif species (drug that produces a drowsy state), which are the main villains in the novel.

We cannot always say with certainty that we are dealing with a conscious or unconscious onomastic intrusion. Given the large number of languages spoken in the world, it is always possible for the author to use a real existing name or some other common word by chance. Moreover, if we try to invent a character's name using only one or two syllables, we can be pretty sure that such a name or word already exists. With the increase in the number of syllables, this “danger“ decreases, of course. In the novel *Sabre*, for example, the author used the name Mazeri for one of the contestants, which is the name of a real village in the country of Georgia. It is possible that the author, lacking inspiration for the name, studied very detailed maps of Georgia, but this does not seem very likely. This must be an unconscious onomastic intrusion.

6. Conclusion

According to J. R. R. Tolkien, the progenitor of modern fantasy, the first and fundamental feature of a fantastic story is the imagining of the impossible while at the same time endowing the imagined with the internal consistency of reality, whereby both wonder at the unusual and foreign, as well as the internal consistency of the secondary (imagined) world are required at the same time (Tolkien, 1980: 165). Every digression, every use of a name that the reader finds impossible to exist (due to onomastic intrusion, as in our examples) has an irritating quality that breaks the sense of wonder. According to Burlebach (1982: 139), the names of characters and places that have their origins and models in mythology, history or traditional literature are particularly “disturbing“ because they represent general places of collective memory. The use of names from regions that are far from the author's assumed audience in today's era of globalization no longer plays as much of a role as in the past, because every name can be found and checked on the Internet. The authors are left with the process of completely inventing a name,

where one can accidentally “invent“ a name that already exists in a language. However, in this case, consistency is important. If the novel mentions, for example, five different civilizations or five types of supernatural beings, then this should be reflected in the anthroponyms, toponyms and chrematonyms, which is mostly not the case, both with Croatian and with a good part of Anglo-American authors.

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Interferența paradigmei și modelului de învățare pentru formarea competențelor de comprehensiune

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Rezumat

Cercetarea își propune să evidențieze aspectul de confluență dintre paradigma constructivistă a învățării centrată pe construirea/ desconstruirea și reconstruirea reprezentărilor mentale prin intermediul componentelor cognitive și modelul de învățare bazat pe structura conceptuală ACISSI. Delimitarea terminologică a acronimului ACISSI (algoritmi de configurare și integrare/inserare a structurilor stratificate de învățare/ înțelegere) va fi elucidată din perspectiva aplicării conceptului sistemului de conținuturi prin intermediul unei arhitecturi strategice didactice specifice simbiozei realizate de viziunea integratoare: paradigmă de învățare/ model de învățare/ valorificarea atribuțiilor formative ale sistemelor de conținuturi pornind de la conceptul de ACISSI și relevarea rolului blocurilor motivaționale în coerență cu principiile și criteriile de aplicare a setului metodologic. De asemenea, în cadrul lucrării, vor fi elucidate aspectele relativ la utilizarea altor tipuri de texte decât cele colocviale/ funcționale, artistice/ și criteriile de selectare și adaptare a acestora. Un element esențial al cercetării este descrierea modelului circumscris traseului competenței de comprehensiune din perspectiva etapelor unității de învățare: Achiziția – formarea unei bănci a componentei cognitive la nivel de explorare a resurselor cunoașterii; Interiorizare – apropierea aspectelor achiziționate din punct de vedere al cunoașterii; Modificare- viziunea de ansamblu asupra resursei studiate și elaborarea tematică a unui proiect de cogniție; Prezentarea rezultatelor- integrarea modelului de învățare în realitatea comunitară.

Cuvinte cheie

Competență de comprehensiune, paradigma constructivistă a învățării, modelul tehnologic ACISSI, etapele unității de învățare.

1. Delimitarea reperelor terminologice

Modelul tehnologic al unității de învățare se axează, în mod obișnuit, pe parcurgerea traseului de la viziunea conceptual –

paradigmatică a strategiei de învățare spre modelul praxiologic de implementare a algoritmului strategic. În vederea cercetării fenomenului complex de formare a competențelor de comprehensiune. Un rol aparte îl are conceptul integrator de Algoritmizare, Configurare și Integrare a Structurilor Stratificate și Înțelegere – ACISSI.

Inițial este necesară explicarea contextuală a termenului de Algoritm/Algoritmizare din perspectiva procesului de învățare/predare/evaluare.

Algoritmizarea constituie o metodă (cale de realizare a obiectivelor) axată pe principiul corelării, cauzalității și complexității iterative a reprezentărilor mentale. Astfel, conceptul de algoritm este „osatura” pe care se bazează viziunea jalonată de realizare a procesului de învățare. Așadar, conceptul de algoritmizare include: viziune jalonată relativ la obiective punctuale ale unei unități de învățare, stabilirea aspectelor de cauzalitate și corelare dintre ele, prezentarea aspectelor structurale în ordine ierarhică, din perspectivă iterativă.

Noțiunea de Configurare reflectă procesul de stabilire a sensului unui lexem, încadrarea acestuia în context, definirea lui - modalitate de formare a dexterităților de lectură asumată.

Termenul Integrare face referire la contextualizarea lexemului în enunț, enunțului în „blocul ideatic” al mesajului - text.

Structurile Stratificate reprezintă nivelurile de abordare a mesajului scris/oral: fonetic/ corelarea adecvată grafem/fonem, lexical; semantizarea și contextualizarea lexemelor; sintactic; comprehensiunea secvențială a elementelor blocului textual- aliniat. În aceeași ordine de idei se încadrează și constatarea:

„La comprensione sia del parlato sia dello scritto richiede la decodifica delle lettere o delle caratteristiche acustiche del discorso per creare *rappresentazioni mentali* di significati, eventi e situazioni. comprensione del linguaggio è un processo complesso che richiede la *sincronizzazione di una varietà di componenti cognitive*: il **riconoscimento** dei significanti e dei significati linguistici per accedere e **integrare** i significati delle parole per **rappresentare idee**, e utilizzare la conoscenza pregressa per sviluppare una rappresentazione di situazioni implicite.” (1, p. 404) (sublinierile ne aparțin). Definirea sau delimitarea conceptual semantică a acronimului ACISSI conturează o nouă perspectivă: viziunea jalonată sau rolul structurilor stratificate în strategia de învățare și descrierea, impactul și momentul implicării sincronizării componentelor cognitive.

În **concluzie** se poate constata că forma de realizare a unei unități de învățare adecvată obiectivului de formare a competențelor de comprehensiune poate fi atelierul de lectură. Paradigma constructivistă

a învățării se combină, în mod armonios, cu abordarea ACISSI. Activitățile de apropiere, integrare a componentelor de cunoaștere se realizează într-o ierarhie iterativă, dar și într-o perfectă corelare a sincronizării reprezentărilor mentale la diverse etape temporale ale procesului de studiu. Formarea competenței de comprehensiune se realizează ca sistem didactic axat pe consecutivitatea acțiunilor de învățare, dar și ca proces centrat pe modelarea perpetuă a reprezentărilor mentale ca sumă a componentelor cognitive dobândite de utilizatori în diverse etape de studiu.

2. Selectarea resurselor –suport pentru componenta de cogniție/înțelegere

Din punct de vedere praxiologic, poate fi relevantă problema selectării adecvate și adaptării textelor pentru studiu personalizat. Dincolo de etapa prezentării textelor cu caracter colocvial, de utilitate indiscutabilă pentru utilizator, urmează un alt nivel de folosire a instrumentelor suport pentru învățarea LRS. Este vorba despre textele de literatură artistică, rolul cărora nu e clar definit în procesul de învățare a unei limbi străine. Cadrul didactic va identifica criteriile de selectare și adaptare a textelor literare în funcție de:

1. Experiența lingvistică anterioară a utilizatorului;
2. Nivelul de competență lingvistică;
3. Nivelul de competență de comunicare;
4. Vârsta utilizatorului;
5. Corelarea textelor cu obiectivele propuse;
6. Gradul de inserare în noul mediu lingvistic, în afara mediului instituțional;
7. Aspecte psihologice, trăsături de caracter;
8. Stilul de învățare al utilizatorului/preferințe pentru comprehensiune detaliată sau globală;
9. Preferințele utilizatorului în mediul său;
10. Capacitatea utilizatorului de mediere interculturală.

Sugestiile de selectare și adaptare a textelor pertinente oferite de siteurile „Școli cu scilipici” și OvidiuRO (2;3) pot fi aplicate eficient în sala de studiu. Este relevant faptul ca aceste resurse și altele cu astfel de caracteristici pot fi aplicate pe diverse niveluri de cunoaștere a RLS. Propunem un model de învățare centrat pe două elemente cheie: paradigma constructivistă a învățării în corelare cu ACISSI, în baza textelor: Leo Lione „Frederick” și „Azi stăm în casă” disponibil în biblioteca siteului „Școli cu scilipici” și Asociației OvidiuRO. Arhitectura strategiei de învățare ar arăta astfel:

1. Prezentarea / privire generală a cărții;
2. Identificarea factorilor facilitanți comprehensiunii/ imaginile în prim-plan și imaginile de fundal;
3. Genul literar al textului;
4. Posibile cunoștințe anterioare despre autor;
5. Audierea / vizionarea textului integral;
6. Selectarea cuvintelor ce favorizează intercomprehensiunea „cuvinte călătoare”;
7. Ghidarea de către profesor pentru eliminarea „prietenilor falși” din perspectiva intercomprehensiunii;
8. Segmentarea textului din punct de vedere al prezentării integrale a ideii unice;
9. Citirea secvențială a textului;
10. Identificarea lexemelor cu un grad sporit de dificultate în pronunție;
11. Identificarea greșelilor frecvente de corelare neadecvată dintre fonem grafem; grafem/fonem;
12. Prezentarea, dacă e cazul, a unor paronime sau cuvinte apropiate ca aspect grafic și acustic pentru a se realiza exerciții de diferențiere a sensurilor;
13. Exercițiile de diferențiere a sensurilor pot fi însoțite de imagini/ reprezentări grafice sau materiale video;
14. Prin diferențierea vizuală utilizatorul conștientizează varietatea sensurilor;
15. Cadrul didactic va realiza activitatea de călăuză pentru realizarea sarcinii de contextualizare a lexemului în enunț;
16. Utilizatorul va reprezenta grafic blocul textului de la cuvânt la enunț, apoi la ideea prezentată într-un singur alineat;
17. Utilizatorii vor realiza activități de interpretare a fragmentului studiat și de predicție pentru conținutul alineatului următor;
18. Prin intermediul organizatorilor grafici se vor prezenta ideile principale și, aferent, ideile secundare;
19. Se va formula mesajul global și se va interpreta din perspectiva propriei experiențe anterioare;
20. Se va realiza un plan de diseminare culturală și interculturală a componentei cognitive acumulate.

O bună selecție a resurselor este un fundament solid pentru strategia de învățare.

3. Corelarea etapelor de învățare cu structurile metodologice

Metodologia propusă poate include următoarele exemple, în funcție de punctele favorizante învățării care-l caracterizează pe utilizator. De asemenea, reperele metodologice propuse vor face referire la etapele învățării:

„Achiziția - este prima fază a procesului învățării, este faza de contact cu informațiile noi,, urmată de o prelucrare a acestora, până când are loc înțelegerea.

Interiorizarea – noile cunoștințe sunt interiorizate, integrate într-un sistem personal, coerent, care se construiește pornind de la experiențele anterioare.

Modificarea – presupune acțiune din perspectiva noilor achiziții, care, odată, dobândite și operaționalizate, trebuie utilizate. Înseamnă că oamenii vor acționa conștienți fiind de faptul și că știu ceva în plus, dar și de faptul că știu la ce folosește ceea ce tocmai au învățat.

Prezentarea rezultatelor – faza de concretizare a modificărilor în abilități și comportamente” (4, p. 44).

4. Etape de învățare versus tipuri de inteligență: Achiziția

Etape ale învățării	Tipul de inteligență	Zona de performanță	Sarcini / itemi premergători	Sarcini / itemi vs. tehnica de cooperare
Achiziția	Lingvistica	Narează, relatează, comentează din perspectiva conotativă	Să stabilească rețeaua de personaje	Să selecteze lexemele cu valoare conotativă
	Logico – matematică	Interpretează textul din perspectiva denotativă	Să identifice ocupațiile personajelor – șoricei	Să stocheze informații despre șoricelul – poet și ceilalți șoricei
	Spațială	Să interpreteze structura enunțului din perspectiva cronotopului	Să identifice elementele de cronotop în text	Să reproducă momentele de cronotop în graficul T!
	Muzicală	Să interpreteze enunțul din perspectiva rolului sunetului grupului	Să selecteze cuvintele care au elemente de prozodie în text	Să prezinte după modelul „ranking” lexemele cu similitudini

		de sunete – ritm, elemente de prozodie		sonore
Inter-personal	Capacitatea de a interacționa cu ceilalți	Să organizeze procesul de achiziție, a datelor gene- rale despre text	Să organizeze în diagrama Quintilian datele frag- mentului	
Intrapersonală	Capacitatea de autoevaluare metacognitivă	Să intervină cu valențele pro- priului stil de învățare la descoperirea textului	Să realizeze descoperirea fragmentului prin itemul propus	

5. Etape de învățare versus tipuri de inteligență: Interiorizare

Etape ale învățării	Tipul de inteligență	Zona de performanță	Sarcini / itemi premer- gători	Sarcini / itemi vs. tehnica de cooperare
Interiorizarea	Lingvistica	Narează, rela- tează, comen- tează din perspectiva conotativă	Stabilește relația dintre cuvinte și simboluri	Expune pro- pria opinie despre relația simbol – cuvânt Tehnica „puzzle”
	Logico - matematică	Interpretează textul din perspectiva denotativă	Exprimă cunoștințe anterioare despre ocupație / circumstanțe	Realizarea analizei SWOT a core- lării compor- tament – cir- cumstanțială
	Spațială	Să interpreteze structura enunțului din perspectiva cronotopului	Amintește elementele de decor al reali- zării circums- tanțelor	Reprezintă schematic mesajul secvențial al textului
	Muzicală	Să interpre- teze enunțul din perspec- tiva rolului sunetului	Corelează cuvintele ritmului cu circumstanța	Sesizează as- pectul prozo- dic, de ritm în diferite ano- timpuri și le

	grupului de sunete – ritm, elemente de prozodie		prezintă în tehnica „Cadran”
Inter-personal	Capacitatea de a interacționa cu ceilalți	Discută cu ceilalți despre achiziții cognitive	Prezintă achizițiile cognitive ca urmare a activității de cooperare
Intrapersonal	Capacitatea de autoevaluare metacognitivă	Intervine cu consiliere / autoevaluare / redactare	Autoevaluează propriul punct de vedere

6. Etape de învățare versus tipuri de inteligență: Modificarea

Etape ale învățării	Tipul de inteligență	Zona de performanță	Sarcini / itemi premergători	Sarcini / itemi vs. tehnica de cooperare
Modificarea	Lingvistica	Narează, relatează, comentează din perspectiva conotativă	Realizează harta conceptuală a visurilor șoriceilor diferiți	Completează din perspectiva lexemului valențial conotația acestuia: tehnica „Trenul călător”
	Logico – matematică	Interpretează textul din perspectiva denotativă	Identifică avantajele și dezavantajele unei situații și propune soluțiile	Utilizează algoritmul PISC: Problemă; Ipoteză; Soluție; Concluzie
	Spațială	Să interpreteze structura enunțului din perspectiva cronotopului	Prezintă topos – imaginar în situații similare	Prezintă în formă de desen circumstanța actuală peste <i>n</i> unități de timp
	Muzicală	Să interpreteze enunțul din perspectiva rolului sunetului grupului de sunete –	Selectează corelarea textului cu fragmentului muzical	Interpretează schimbarea registrului demuzical pentru diferite secvențe de text

		ritm, elemente de prozodie	
Inter-personal	Capacitatea de a interacționa cu ceilalți	Stochează modificările oferite de colegi	Prezintă / Coordonează discursul cu modificări
Intrapersonală	Capacitatea de autoevaluare metacognitivă	Reflectă la cauza modificărilor	Prezintă schema cauză-efect a secvenței

7. Etape de învățare versus tipuri de inteligență: Rezultat

Etape ale învățării	Tipul de inteligență	Zona de performanță	Sarcini / itemi premergători	Sarcini / itemi vs. tehnica de cooperare
	Lingvistica	Narează, relatează, comentează din perspectiva conotativă	Corelează lexemul cu valoarea conotativă cu simbolul în baza experienței personale	Completează din perspectiva lexemului valențial conotația acestuia: „Trenul călător”
	Logico – matematică	Interpretează textul din perspectiva denotativă	Determină necesitățile personajelor la diverse etape	Utilizează algoritmul FISC: Problemă; Ipoteză; Soluție; Concluzie
Rezultat	Spațială	Să interpreteze structura enunțului din perspectiva cronotopului	Reprezintă schimbările din text și le asociază cu elemente de decor	Elaborează posterul: cronotopul textului
	Muzicală	Să interpreteze enunțul din perspectiva rolului sunetului grupului de sunete – ritm, elemente de prozodie	Prezintă diverse stări emoționale prin modalitate transdisciplinară	Elaborează harta muzicală a textului. Propune: Recuperarea sensului prin muzică

Inter-personal	Capacitatea de a interacționa cu ceilalți	Selectează produsele rezultate	Elaborează / Completează un PPT cu insuficiență informațională
Intrapersonală	Capacitatea de autoevaluare metacognitivă	Comentează rolul personal / modelul de studiu la realizarea sarcinii	Explică ce a fost eficient / ineficient în modul de studiu

Remarcăm, aşadar, o viziune algoritmică referitoare la procesul de achiziție a componentelor cognitive și de implementare practică a competențelor lingvistice și de comunicare. În mod firesc, studiul RLS va fi realizat în mod eficient dacă se va ține cont de arealul motivațional intrinsec și extrinsec al utilizatorului. Sunt relevante principiile enunțate în cercetarea „Studiul privind promovarea inovării în școlile europene”(5):

„... se elaborează o cultură școlară cu următoarele caracteristici cheie:.. un mediu de lucru bazat pe încredere, șanse de dezvoltare profesională, practici de învățare inter-colegială și cercetare în colaborare... deschidere către comunitățile locale și parteneriate mai ample”. Structura paradigmatică a concepției unității de învățare pornește de la augmentarea nivelului de încredere în sine prin intermediul setului metodologic de valorificare a atribuțiilor sistemului fonetic pentru formarea competenței și conștiinței fonetice, astfel se creează circumstanțe favorizante în vederea stabilirii unui nivel ridicat de confort psihologic, fapt care va contribui la menținerea motivației intrinseci prin activitatea de autoevaluare și a motivației extrinseci prin evidențierea comportamentală a utilizatorului în cadrul comunitar. La etapa de modificare se va contura modelul de studiu centrat pe colaborare, activități interactive, consiliere în cadrul echipei de proiect sau consiliere în parteneriat cu profesorul. Etapei de prezentare a rezultatelor le corespunde activitatea de elaborare, implementare și diseminare a proiectelor de mediere interculturală în cadrul comunitar.

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◆ CULTURAL STUDIES AND LITERATURE ◆

Translating boundaries with restaurant menus. Strategies to translate traditional Tuscan food items into English

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Abstract

Florence and Tuscany are popular tourist destinations in Italy. Tourists visit the city and the surrounding countryside looking for scenic views and artistic landmarks, as well as to experience the local food culture. The idea for my paper originated with having to translate a restaurant menu – which arose numerous methodological questions. In particular, questions regarding how to examine traditional menu items from a linguistic standpoint and how to actualise effective translations for the real transactional situations where menus are used - i.e., buying a meal. The aim of this paper is to discuss some strategies devised to translate culture-bound menu items not only to help intercultural restaurant transactions, but also to increase awareness of the local culture. The paper also aims to generate debate on how menus, thanks to strategic translation choices, could be considered another “textual” opportunity which might contribute to help crossing cultural boundaries.

Keywords

translation, food translation, translation methodology, restaurant menu, culture-gap terms.

1. Introduction

Food culture is possibly among the very first boundaries encountered when travelling abroad that travellers have to cross in order to respond to one of the primary human needs: feeding. According to the Convention for the Safeguarding of the Intangible Cultural Heritage, the UNESCO treaty adopted by the UNESCO General Conference on 17 October 2003, food practices and traditional food items are broadly acknowledged as intangible cultural heritage. The definition of intangible cultural heritage is available on the UNESCO website (UNESCO, n.d.):

[...] includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

It is therefore clear how food culture is a living expression of traditional food processing craft inherited from ancestors and adapted to our times and to the tourism industry. So far, research has focused on translation of traditional food in relation to identity and otherness; however, the transactional side of translating restaurant menus seems to call for more attention.

The study presented in this paper focuses on culture-specific terms intended as the boundaries of translation that necessarily must be crossed to make intangible heritage accessible, trying to answer three research questions:

- Which analytical steps and translation strategies can be used to work on extremely culture-specific texts such as restaurant menus?
- What are the textual, co-textual, and contextual elements that drive translation choices in restaurant menus?
- What cultural functions should translated menus address?

Drawing from the seminal distinction between foreignizing and domesticating strategies (Venuti, 1995) to deal with culture-gap terms, this paper outlines a methodological translational approach to deal with cultural “untranslatable” terms, which is then applied to translate examples taken from a real menu of a traditional Florentine restaurant.

2. Translating for the tourism industry. Overview of the theoretical and methodological framework of the study.

Multiple approaches have been devised and analysed in depth by many scholars in these past years, since Translation Studies were official “born” in 1976 (Bertazzoli 2015), on how to process texts to be translated and on how to reflect on texts in translation. This section does not, of course, list all the approaches available, but offers a synthesis of those which, combined, have contributed to develop a methodology of textual analysis that can be applied to texts of several topic areas effectively, and that provides the methodological foundation of this study. The present work stems out of years of research not only for educational purposes to design university courses in translation that enabled students to develop a methodology of textual approach applicable to various text types, but also to develop a methodological approach to the translation process itself. References will therefore be made to studies by both Italian and international scholars who contributed to construct and advance this research over the years.

It was years ago, during a lecture by Franco Buffoni when he sketched on the blackboard his idea of translation being at the crossroads of philology and aesthetics, that a personal inquiry into translation as a practice that should balance methodology and text transformation began. Being aware of the impossibility of learning how to translate each individual existing text, the need to condense, to filter theoretical readings was also urged by the need to structure my first courses in translation. How was it possible to develop a translational awareness to be applied to the translation practice? This was the overwhelming question that was answered by the texts that have helped to shape the methodological framework of my approach to translation and provided not only with inspiration, but also with suggestions that were possible to merge and put to use. Among those readings are Venuti (1995) for its fundamental distinction between foreignising and domesticating approaches; Cavagnoli (2012), and Berman (2003); Binelli (2007), in particular for his way of approaching the levels of text; Nord (2005), for a reflection on language functions applicable to translation; Mona Baker (1992), for the translation strategies debated that opened up multiple perspectives on cultural difference in translation; and Hatim (2009) for his discussion of the macro-structures operating at textual and contextual level in the translation process.

Other seminal contributions for the development of this research are Osimo (2011), providing the foundations for translation analysis to be applied to texts in translation, and a referential work by Diadori (2012) offering a comprehensive collection of translation theories and practical examples on the most varied text types – poetry, songs, comics, theatre, etc. Other texts which contributed to shape this reflection on translation are Eco (1979: 2003); Faini (2004); the two sets of contributions on translations collected by Neergard (1993; 1995), which were fundamental to build a diachronic awareness in translation studies; Basso (2010); Buffoni (2007); Bassnett (1980); and, by no means the last, *After Babel*, by George Steiner (1975).

These sources were inextricably combined with previous research on frame analysis, which, is invaluable for the reflection on the translation process – both within the text, and outside the text. This because translation puts translators into a dialogue with the text as it has been produced and fixed on the page; with the author of the text, and his or her related frames applied to filter reality and to produce the text; and with the readership of the text. Concepts such as assumptions and presuppositions, and matching or mismatching expectations as debated in Goffman (1975) and Tannen (1991:1992) have contributed

to elaborate this approach further, and completing it with an additional perspective and further level of elaboration.

2.1 Deconstructing a text to make sense of it

Before discussing how texts work in their source context and target context, and before performing a functional and situational analysis, it is crucial to understand their textual features, and which make the text function in a certain way in its source context. Following the suggestions of Binelli (2007), each text needs to be deconstructed and examined in its textual levels (phonological, morphological, semantic, lexical, syntactic, expressive, symbolic). This preliminary analytical step is functional to lay the foundations for a consistent translation analysis and towards a deeper understanding of the translation process.

The analysis of both source context and target context is crucial to increase translational awareness. Following Hatim (2009), analysing the text per se, without understanding how the text is inextricably related to the needs of the source context and the hypothetical needs of the target context, would not help to devise the best translational choices, and have to be conducted at the same time of the analysis of the textual levels and of the morphological, semantic, lexical, or symbolic choices required by the text.

Orienting translators through the analysis of the textual levels are the concepts of syntagmatic and associative, and then paradigmatic, relations, first mentioned by de Saussure (1992) and then developed by Hjelmslev (1953), Jakobson (1960), and by Jakobson and Halle (1971). These concepts act as structural referents for the preliminary analysis of a text and belong to the foundations of language studies; they are crucial in order to understand how to operate choices at a textual and co-textual level to combine words in translation. Being aware of how to place words on the syntagmatic axis is directly connected to moving from the syntactic order, and constraints, of the source language to those of the target language. This is particularly relevant when moving towards a target language with strict SVO constraints like English from Italian, and it will be the subject matter of a dedicated work. Hereby it is important to focus on the syntagmatic relation of the words in terms of how to detect which language choices are most appropriate to adjust to the audience of the target text, and as a way to systematize the reflections elaborated so far, thanks to the analysis of the seven levels of the text.

Syntagmatic and paradigmatic relations are then useful to understand the operations that are conducted on textual units when applying the seven textual levels mentioned above. In particular,

choices along the paradigmatic axis are strictly connected to the semantic level of the text, and are crucial to comply with the language register of the target text.

3. Food in Translation. Food and Cultural Identity

As outlined in the previous section, contributions discussing theoretical and methodological aspects of translation have been many and varied before and after Translation Studies were officially established in 1976. Among the methodological approaches that have been debated over the years, when dealing with culture-gap terms such as food items in restaurant menus, a first methodological reflection follows the distinction between the foreignizing and domesticating approach elaborated by Lawrence Venuti (1995) In his seminal work, Venuti describes two positions to be taken by the translators in relation to their readers and to their engagement in the meta-translational process. Making reference to Schleiermacher's 1813 lecture, Venuti claims that the translator is allowed "[...] to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (Venuti 1995, 20).

Moving along the continuum of syntagmatic and paradigmatic choices available between the two poles of domestication and foreignization, translators can shape their translation approach according to the expectations of their target audience, their target context and the functions that the target text has to perform in its target culture. As far as food in translation is concerned, and having established that food is naturally and inextricably related to cultural identities, when food is appropriated by the tourism industry it is worth remembering that materials created by and for the tourism industry are transactional materials (Grammenidis 2008; Guzzo 2014). Tourists act upon them, using tourism-related textual items before, during, and after their experience of a place. Therefore, food in the tourism industry becomes a cultural expression of a specific geographic location, and, as far as Italian food is concerned, over the last few decades it has become an exporter of the Italian identity abroad. It would be, however, more appropriate to talk about Italian identities, since food traditions are extremely varied and elaborated throughout the country. This contribution will therefore operate a necessary selection and discuss examples from a traditional Florentine restaurant, which is closer also to the author's cultural background.

3.1 Food as realia

Realia, or culture-gap or culture-bound terms (Binelli 2007), are all those objects of the material culture pertaining to a certain culture (Vlahov and Florin 1980; Kwiecinski 2001). Realia comprise geographic, ethnographic (food), social and political cultural items, and, despite their intrinsic untranslatability, multiple translation strategies are possible: exoticising procedures (transferring the foreign term into the target language; recognised exoticism (accepted standard usually anisomorphic translation); assimilative procedure (functional equivalent in the target language); rich explicatory procedure (add explanations or adjectivise the source term) (Kwiecinski 2001: 157).

Food items in restaurant menus are, therefore, realia, and, in order to isolate the most appropriate (and functional) translation strategies, they have to be examined in their contextual function, and treated according to the dominant function they serve (transactional, trade, educational, time-saving, entertaining, etc.). It is paramount for translators to remember that “expectations generated by an important and easily modified cue – a food’s name – can influence one’s sensory evaluation of the food.” (Wansink et al. 2004). Therefore, as discussed later, including the sensorial representation of food items in a restaurant menu is fundamental to elicit the expected response in the customer.

3.3 Restaurant menus in translation

Despite their everyday usage worldwide, limited academic research specifically focused on the translation of restaurant menus has been conducted so far. Some relevant contributions are Grammenidis (2008) on a corpus of Greek menus translated into foreign languages; Desjardins (2011) on the corpus of the menus of the Hotel du Chateau du Frontenac in English and French or bilingual; Ghafarian et al. (2016) on a corpus of 40 Persian restaurants’ menus translated into English; Graziano (2017) on marketing local Italian food in 100 menus from Lazio; Chłopicki (2018) on Polish restaurant menus translated into English; and some other studies on Arabic, Chinese, and Thai menus, all translated into English.

It must be noted, however, that the academic reflection on menu translation is gaining momentum, since it has been recognised as a fundamental intercultural practice. Moreover, interestingly enough almost all existing academic contributions examine restaurant menus translated into English as a vehicle of international communication, and therefore not exclusively targeted to native English speakers, which further complicates the strategies to deal with untranslatable language items.

As far as their linguistic category, restaurant menus ascribe to pragmatic texts (Grammenidis 2008). They are informative and operative texts explicitly designed to attract customers and to make customers want to buy food items, in particular traditional local specialities. They present nominal phrases which are monoreferential, culturally loaded, and present no determiners. As far as its translation is concerned, the target text should achieve the full referential or operational function, as well as elicit the same effect of the source text, following the concept of functional or dynamic equivalence expressed by Nida (1964:160): “The message of the original text is so transported into the receptor language that the response of the receptor is essentially like that of the original receptors’.”

4. Methodological overview and applied concepts to the analysis

After having introduced an overview of the theoretical background of this study, this section outlines the methodological approach applied to the examples to translate into English some of the food items presented in the local Florentine menu under scrutiny. As it can be inferred from the previous sections, the methodology applied here combines Translation studies, sociolinguistics, and text linguistics. At its core are the concepts related to the foreignizing vs. domesticating approach (Venuti, 1995); functional equivalence (Nida 1964); levels of a text (as articulated by Pagnini, phonological, morphological, lexical, semantic, enunciative, symbolic); axes of syntagmatic and paradigmatic selection out of the linguistic continuum (de Saussure and, later, Jakobson); and the linguistic requirements to structure the English target text, among which, collocations and syntactic order (Biber et al. 1999).

In addition, a contextual analysis (Hatim 2009) of the target text is necessary as far as its target cultural and publishing context, its purpose, its target reader, and its transactional function (if any) are concerned. This contextual analysis defines the type of experience to convey through the text in terms of audience design and of the experience to recreate in the target audience (readers/customers) to transfer the experience of the source text and of the source audience (readers/customers). It also worth remembering that every text is biased, as it is “a matter of choice”, of conscious selections made by the author/-s.

These methodological tools combined together aim at producing a “context-aware translation”, that is a finalised target text that, in its creation, has taken into account multiple variables connected to its source and target contexts, and that has adapted its choices

according to an appropriate degree of either foreignizing or domesticating approach, to an equivalence of the functions of both the source text and the target text, and to a clearly identifiable target reader type. This methodology stems out of further reflecting on and applying also the concept of functional equivalence as explained by Nida and Taber (1967: 24) in transforming a source text into its target text:

Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.

Nida elaborates this principle while discussing the translation of the Bible, and the need for a target text to make its target readers respond to it in a way that is as close as possible as to its source readers respond to the source text. In particular, Nida also pointed out that a target text needs to reproduce not only the informative function of the source text, but also its expressive and imperative functions, speaking of the Bible, but also any function detected in the source text. This, together with the idea of the dominant element of a text, as explained by Cavagnoli (2012), add to the foundations of the methodological approach explained in this section.

What follows is a combination of some functional steps to prepare the source text to the translation process, and that was applied along the years of teaching translation from English to Italian and from Italian into English. Very often it is thought that learning how to translate is a matter of experience, and of sheer sensitivity to the various textual elements and levels of the text, which can only be acquired through years of practice. However, this conception is likely to be at odds when starting to study translation not in its theoretical elaboration, but in its practical applications, and it would undermine the same reliability of graduate translation training, if a methodology to approach texts in translation is always rejected in favour of experience. Not only it would deprive students of a concrete methodological basis to apply to different text types, but also it will create a disconnect between translation theory and practice that is detrimental to the discipline itself.

This methodology is useful not only while translating per se, but also while studying translation at graduate and post-graduate level.

The more it is applied in class, and the more students become acquainted with the strategic procedures that it entails, becoming second-nature while working on texts. It is applicable on multiple text types, in multiple translation contexts, and, most importantly, it ensures a fast procedure to process source texts, decoding them in their most relevant components, and successively encoding them in target texts that achieve a high level of functional, or dynamic, equivalence.

5. Processing the source text

When working on translation into any language, it is always crucial not to jump into the actual translation process, but to take some time to analyse the source text, and to process its components, that is to say the context where it is featured (a guide book, a website, a blog, a social media post), the target readers of its source context, and its linguistic features. This preliminary analysis is ideally divided in three different steps, each of which entails a set of questions that help focus on its most significant elements, as outlined in the three tables below:

Steps	Questions	Answers (related to the specific case under examination)
1. Situational analysis	Who is my target reader?	International tourists who might not be native English speakers; British or American English (tourist statistics); restaurant customers who want to enjoy their meal
	What is my text doing?	offering the food choices available and trying to make tourists familiarize with the local tradition
	What is the aim of my text?	to sell traditional food items and also to entertain the local reader (local Florentine vernacular); to help the waiting staff in reducing the time spent at each table

	Where is my text happening? (context/aim of the context/ reader)	outside and inside the restaurant; right before placing the order to the waiting staff
	How do I help customers visualise what their food item will be like?	
	And What if that visualisation is repellent to customers?	

Table 1. Examples of questions for a situational analysis

Steps	Questions	Answers (related to the specific case under examination)
2. Linguistic analysis:	What is my main content?	simple textual items; food realia
	Which are the key concepts?	sharing the local culinary tradition
	How do I tie them together?	create a functional strategy
	How do I balance the weight/focus of my sentence?	end-weight with the most important element, following the lexical distribution of the nominal phrases
	Which textual structures do I detect?	nominal phrases
	How do I create a cohesive text?	by adopting similar and functional translation choices

Table 2. Examples of questions for a linguistic analysis

Steps	Questions	Answers (related to the specific case under examination)
3. Structural analysis:	Are there any specific structure limits to my text?	the graphic layout of the menu
	To which text typology do I need to conform my target text? What are its features and requirements?	restaurant menus
	Where am I turning to my research activity on text types? (same outlet in the target language)	other menus in English (either British or American restaurants)

Table 3. Examples of questions for a structural analysis

The first question (Who is my target reader?) serves to address the various features of the readership of the text, as explained in Osimo (2011), and also to identify the lettore modello (Eco, 1979) in the context of the perusal of the target text. Asking questions to identify a target reader implies a double move, in order to identify first the target reader of the source text, and then the target reader of the target text. For our example, the target readers of our source text could be international tourists who might not be native English speakers; British or American English (tourist statistics); restaurant customers who want to enjoy their meal. However, this first level of identification is not enough to structure an effective translation strategy, as it has to be connected to the situation when the perusal of the source text is likely to be performed. Translators then need to start hypothesising the situation, i.e. the context (Hatim 2009) where the source text could be experienced; for this example there are two possible situations, i.e., on-site perusal of the menu or preliminary online perusal of the menu.

Apart from the two possible situations of use of restaurant menus, when dealing with culture-bound or culture-gap terms, the pragmatic purpose of the text must also be taken into account, and added to the preliminary analysis. Focussing on the intention and on the action of the source text helps to structure the intention and the action of the target text. Also, the target audience of both source text and target text is not just passively entertaining with the practice of reading the restaurant menu only; rather, it is almost always the case that both target audiences will take action on reading, or after having

read, the guidebook. Therefore, it should be more appropriate to think our target audiences (source and target) as readers/users of both source and target texts. This double identity conforms with the strategic choices needed to respond to both sides of the audience – to the passive reader and to the active user – targeted by the menu.

Another crucial step of this preliminary situational analysis is to focus on the target audience of the target reader, and to imagine how will the target text respond to as many situational needs of local and non-local tourists as possible. The two different situations of use of the restaurant menu guide translators to identify the text type (Reiss), and the prevailing type among informative, expressive, and operative; this analysis helps identify the semantic, syntactic and stylistic features that need to be negotiated while processing the source text, as will be demonstrated in the next section, where the results of the analysis will be discussed.

6. Analysis of examples from a traditional Florentine restaurant

The previous section introduced some linguistic tools and strategies to start making sense of text occurring in a specific context, with a focus on how to analyse the various layers of the text itself, in order to devise a strategy to approach the translation choices that the text requires. This section will further develop the analysis conducted so far, by expanding it with reference to the context of the source text and of the target text. Specifically, the features of the context of the source text will be examined, in order to understand the constraints that lead to the textual choices that eventually created the finalised text, and whether those same constraints might apply to the target text, in relation to the constraints of its target context. These analytical moves combine towards developing a deeper awareness of the translation process that is fundamental while dealing with any text types, requiring a well-defined strategy composed of a series of clear, structured steps applicable to all source texts, in order to create the most appropriate target text, while being aware of the steps that are taken and that, ultimately, make our strategic approach to translation. In a nutshell, this approach could be summarised in one basic starting question: “What do I want my target text to do for my target reader?”

The first step to the analysis of the situation where the source text occurs could be assimilated to a preliminary research step. Examples will be mentioned to perform this analysis taken from a traditional Florentine restaurant menu. This type of translation is usually asked by friends or relatives, with the idea of being an easy task, while,

instead, translating a restaurant menu from its source language to any target language is a complex process, because the lexical items involved belong to the semantic field of food, representing a crucial culture-bound area of each language, often impossible to translate. This excerpt was chosen because it represents a specific starting point for translators; it is culturally easier to understand by translators who are rooted in the Florentine culture, as it mentions traditional food that they are well acquainted with and that constitutes part of their cultural upbringing.

Culture-gap or culture-bound terms, or realia, as named by, are among one of the first challenges that translators need to face. As Osimo (2011) recalls, there are several types of realia, pertaining to different semantic fields. There are geographical realia, including those related to physical geography (*macchia, pampa, taiga*), to meteorology (the name of winds, as exemplified for instance, in the opening chapter of *The English Patient* by Michael Ondaatje, 1992), to biology (*kiwi*). Ethnographical realia can instead pertain to food, work, education, art, fashion, religion, currency and measurement. Political and social realia include lexical items related to administration, education, institutions, and to social and military life. To be added to this list, IT lexical items also constitute a specific field of realia, since, due to the widespread international use of technology developed in English-speaking countries, it represents a peculiar area in-between loan words and untranslatability.

Being impossible to find a lexical equivalent for culture-bound and culture-gap words, there are however several ways to take them closer to the target audience. Osimo (2011) lists seven possible options: **transcription** or **transliteration**; **transcription according to phonetic rules of the target language**; creation of a **neologism** or **calque**; the use of **another word of the source culture** which is used to mean another word (*latte* meaning *cappuccino*); creation of an **appropriating translation**; **explaining the content**, thus renouncing to find a word-to-word equivalence of any sort; **replacing the source term with a term which is close to it in the target culture**, but that was not created to represent exactly the same referent. However, all these strategies are not to be taken singularly, and they might not be exhaustive when dealing with a realia within a text, as it is always the case.

That is why it is fundamental to understand the situation where the text originated, the aim of the text itself (inform, persuade, market, describe, etc.), and the effect that it has on the readers. Here it is impossible not to hint at Austin (1962) and Searle (1969) studies on the acts involved in speech, connecting them to what the source text “acts” onto the reader. While working on translation, it is not merely a matter

of transferring meaning from one system of language signs to another; rather, it is a matter of understanding how the entire system of signs involved in the source texts affects the reader of the text. However, this line of reasoning would take this analysis too far from its actual goal, that is to provide some essential tools to develop a strategic awareness of the translation process. Many studies have already analysed the interconnection between speech acts and translation, among which a recent one by Bruti, included in the most recent *Routledge Handbook of Translation and Pragmatics* (2019). Here Bruti explores how both pragmatics and translation are necessarily reliant on the context in order to make sense of the tasks they are asked to perform.

Going back to the analysis of the situation where the text occurs, three elements need to be questioned in order to start completing the entire spectrum of significance of the source text. The first element is, of course, the physical context where the text appears. In which cultural context is the source text rooted? National or local? Which national or local language is it using? Which outlet features the text? Answering these questions will shape the level of implicitness depending on the cultural references featured within the text. To clarify this preliminary step, our first selected example, the restaurant menu, will be useful to understand the dynamics that shaped the text. First, a restaurant menu is available inside a restaurant, meaning that it is functional to the restricted context where it appears, and for the function that was assigned to it, therefore to inform the customers about which dishes are available. However, this is only the superficial function of the menu. The choices of content and of layout all depend to the marketing message that the restaurant owner or manager wants to convey to the clientele, according to the type of clientele that the restaurant is targeting. And, of course, this is all connected to the cultural and geographical context where the restaurant is located, and on the type of restaurant. As far as the example under examination is concerned, this restaurant is located in Florence, in the city centre, close to the Church of Santa Maria Novella, and it positions itself as traditional “easy-going” Florentine restaurant, which means that it targets a local and international clientele looking for something traditional both in the food available and in the location, not ready to spend a disproportionate amount of money, but with the option of doing so to taste some delicacies, or some special wine. As it is evident from these preliminary reflections, it is important to know the restaurant, its mood, and its features, in order to proceed with the translation. The context where the menu appears is crucial to orient the translation strategy and its subsequent choices.

Moreover, becoming acquainted with the actual context is fundamental to understand how the restaurant owner intends to use the menu. Possibly, in a local *trattoria*, the menu will just be the plain sheet of paper where the the different types of food available are listed, and it will usually be some traditional food, commonly known by the clientele, who does not need any further explanation other than the dish name to understand how that specific dish is made, and what to expect on the dish they will be served. In this case, however, translating this type of menu will be even more challenging for the translator, because it will be fundamental to provide the international clientele with the main ingredients of each traditional dish in order to help them decide autonomously.

Indeed, one of the most underestimated functions of the menu is to prevent waiters from having to repeat to customers the different types of food available over and over again. Therefore, while translating a menu it is important to take into account this same function towards international customers, devising a target text which allows them to be independent users, and to make their choices without having to ask for long explanations, which will slow down the usual interactions, particularly during the rush hour. Of course, there will be always room for an interaction and for questions aiming at clarifying the items on the menu, but opting for a consistent strategy that takes into account the functions of a menu implies creating a target text which is fully functional to the context where it will be used, and for which it was thought. Moreover, a translation performed after a sound preliminary functional analysis will also help saving time, and sometimes the interaction itself, in those situations where there are issues in communicating with foreign languages, i.e. where both interactants or one of them has not the adequate language skills to understand each other either in English or in Italian.

This means that, in order to produce a relevant translation, the first set of questions concerns the context / situation where the text is used in the source language and in the target language. In the case of a menu, the physical context remains the same, because it will still be within the same restaurant, but the cultural competence of the realia featured within the menu will be completely different between source language customers and target language customers, a competence that can be mediated by the restaurant staff, but only as far as a certain point because of the intrinsic characteristic of the menu, that aims at reducing the interaction with the restaurant staff. This reflection helps the translator to understand how much needs to be clarified (2003) in the menu itself, always taking into account the graphic layout of the menu

itself, that usually allows for rather short explanations underneath the name of each dish. All this acts as further constraint, leading the translator to choose among which words are more representative of a dish and can help bridge the gap created by the culture-bound terms that usually abound in a restaurant menu, as it is not possible to provide full-length explanations of each dish. Also, the function of the menu itself as a quick reference point to see what is available to eat will thus be slightly distorted, depriving it of part of its quick accessibility.

As it is evident from the flow of this reflection, another crucial element of the preliminary analysis of the source text in relation to its context is understanding the purpose of the source text itself. So far the role of a menu as a bridge between customers, food and restaurant staff has emerged as part of the situational analysis. But it is clear that a restaurant menu aims at something more. In particular, it could be said that, for some restaurants, their menu is an integral part of the cultural experience provided to the customer, which means that the menu also aims to educate the customer to understand what is available to eat as part of the local food culture. Therefore, international, but also national, customers might conclude their experience in the restaurant with an increased degree of knowledge of the source culture and its traditional food that will allow them to recognise the items they ate, and also more than those, whenever they will repeat the culinary experience in a restaurant located in the same territory and offering food belonging to the same food culture.

A further purpose of the menu is to guide customers towards preferring some dishes over others, for the most various reasons: extras made for the day, with some special food items that are not always available; new dishes; dishes made for a certain occasion; or for any sort of reason analysing which goes beyond the scope of this study, but that needs to be made clear with the restaurant owner, or with the contact person for the translation process. Considering also this last purpose is crucial for translators to understand where to invest more time and effort while working on their strategic approach to the source text, before dealing with the second set of questions involving the strategies to identify the target audience of the text.

Here the conceptual framework to build the ideal target audience of a restaurant menu has been debated by several scholars in the past decades, and it will be impossible to make a thoroughly comprehensive list. However, it will be worthwhile to remember at least two of them, who contributed with fundamental concepts that could be more readily of use to young translators in Italy, such as Eco (1979) and his *lettore modello* (reader model), upon which to

postulate the readers how will ideally peruse the target text, and Jauss (1982a; 1982b) and his *Erwartungshorizont* (horizon of expectation) debated in his reception theory.

Combining both concepts and the ideal target audience of our restaurant menu, more questions come to the mind when moving on with devising the translation strategy. The first will be regarding the language choice between British English or American English. However, it must be said that these are not the only variants available, as, widening the horizon of the potential English-speaking customer, it would not be fair to exclude speakers of Canadian English, Australian English, New Zealand English, or Caribbean English. Paradoxically as it may seem, it is indeed true that at least a decision between British English and American English needs to be made, if not for mere statistical reasons of which speaking group constitutes the majority of tourists visiting the city of Florence. And of which flag, if any, will be placed next to *English*. Making this first choice will then influence all word choices that will come afterwards, such as deciding whether to opt for *aubergine* or for *eggplant*, or for *chips* instead of *French fries*. This is a cultural choice stating which is the culture that the restaurant owner decides to address with their menu, and, ultimately, which culture could feel more welcomed, in view of the process of subtle and immediate identification triggered by recognising words in one's own variant of the English language, rather than in another one. Being a cultural choice that could influence, albeit understatedly, the business of the restaurant itself, translators will discuss this with the contact person for the translation, without taking the responsibility of deciding on their own. In view of the potential economic implications of this choice, and of the implications for how the restaurant brand is perceived, it is always advisable to brief this contextual and strategic variables with the restaurant owner, and to come to shared and aware choices, in order to prevent later discontent on both sides.

A further topic for research concerns which language register to be adopted in the target text. For the most part, it will be a standard English, but, particularly in the latest years, restaurants have tried to convey a strong bond with their local context, resorting to the use of vernacular in the menu. This is precisely the case of the menu taken as example in this analysis, and this implies a further strategic effort from the translator. One of the most common operations regarding vernacular is to replace the source text vernacular language with a vernacular language in the target text that is comparable on some levels (expressive, anthropological) with the source vernacular. However, this strategy is no longer advised, if only to avoid the

paradox of having, for example, a Florentine menu turned into a Cockney one, with a clear cultural displacement that is not believable by the horizon of expectation of the target reader, being located in Florence and expecting to find Florentine vernacular. Therefore, in the case of the source text being partly in vernacular, choices should be made in order to work on the sociolinguistic aspect of the choice, therefore on looking for words and expressions that are closer to a more colloquial use.

As it will be shown in the example below, in the source text the identity of restaurant as a brand itself is deeply rooted in the Florentine rural life of before the Italian economic boom which took place in the 1960s, revolutionising working and family habits forever, and basically destroying the foundations of the peasants' life which had remained unchanged for centuries. Indeed, what is now understood as the traditional Tuscan cuisine, is actually the food eaten by the rural society, with simple and poor ingredients. Therefore, this specific restaurant highlights a strong connection with a tradition that needs to be conveyed also in the target language, and that requires a series of negotiations at various textual levels, including the option to leave some minor, but significant, hints to the source vernacular language. The first choice is trying to provide an equal communicative situation based on an oral exchange. In order to be aware of the axes along which to move this sociolinguistic portion of our analysis of the source text, it is worth mentioning, among the many others available, the seminal work by Gaetano Berruto, with specific reference to the analysis of the internal variations of a language and its consequent identification of where the choices characterising the text under examination located it along the linguistic continuum (Berruto, 2005) of a specific language, which is, in our case, Italian and its Florentine vernacular diastratic variation.

The restaurant name itself is a direct connection with the oral popular tradition of the rural Florentine countryside: *Mattacéna* (literally translatable as *crazy dinner*), as explained by the restaurant owners in the story opening the menu, is a typical dinner coming at the end of the harvest, where everyone who contributed to the hard day of work had brought something to share and enjoy together when the day was over. The opening story opens in standard Italian, but it immediately features phrases which are typical of the Florentine vernacular: «La storia della Mattacéna se la cerchi su Internet **la ‘un c’è: e ti si racconta noi, ‘un ti preoccupà**». This sentence alone would suffice to understand how the rest of the opening text will develop, and which negotiation strategies the translator needs to implement in

order to preserve the humorous effect on the readers, and the immediate informal connection with them that using the second person singular and the Florentine vernacular implies. As it is known, Tuscan speakers tend to use their vernacular variations in more informal situations, where a certain degree of familiarity has been established with the interlocutor. However, regional vernacular variations tend to be used also to establish informal connections with the interlocutor particularly when the utterer feels the need to create a more familiar conversational environment, where to be more self-confident and less formal. The use of Italian, as it is known, is associated with more formal circumstances, and by addressing the restaurant costumers directly in written vernacular in the menu, the intention of involving the reader in a more informal exchange is clear. Here the analysis could take a completely different turn and expand on the sociolinguistics of regional variations and their use; however, this is not the case for the scope of this analysis, which I am trying to keep as close as possible to those more immediately needed to work on the strategic choices for effective translation.

However, how to convey all this in English? And in which variation of English? The restaurant owners opted for a translation closer to the American English variation, in view of the customers they wanted to attract and what they assumed to be a more internationally known language variation, but they preferred to have a more standard overall language register, which could have been easily understood by an international target audience that was not necessarily native English speaking. This is why the translation of the sentence mentioned above eventually was: «If **you're** looking for the story of the Mattacéna on the web, you **won't** find it. No worries: we're about to tell it to you». This translation opted for using contracted verb forms to convey the idea of a more informal speech, almost of an oral tale, also with the use of punctuation, and of a personal interlocutor directly addressed with the second person pronoun. Moreover, the order of the semantic content on the syntagmatic axes was changed to isolate and emphasise between two long pauses, one full stop preceding it and a column following it, the informal colloquial phrase “No worries”, which reinforces the informal tone of the target sentence, thus making it closer to its source tone. Unfortunately, most of the vernacular is lost in the translated text, but not in the context where it eventually appeared. Indeed, a graphic solution was found to insert the entire source text of the story on the restaurants disposable paper place mats, and, below each line of the source text, to insert a line of the target text. Thus, both texts co-exist simultaneously,

allowing readers not to lose the vernacular connotation of the source text, which could be at least guessed by those international customers who venture into reading the lines of the source and who might perceive the difference with standard Italian, if they have enough linguistic skills to do so. This solution was deemed most appropriate to prevent the complete loss of the vernacular connotation of the source text, and to entice customers to make an attempt at savouring the Florentine vernacular.

Another example out of the restaurant menu pertains to ethnographical culture-gap terms related to food, and the elaboration of an effective translation. It must be said that the menu features many different dishes, divided in the usual categories of starters, first courses, second courses, side dishes, desserts, and drinks. Three other more experimental sections were added, one for street food, one for some dishes in-between starters, first courses and second courses, and the last one for an all-you-can eat option. Hereby I would like to concentrate on the list of starters, because of some interesting lexical items requiring translation. Words like *fegatini*, *lampredotto*, *coccoli*, *bruschetta*, *crostino* are all ethnographical culture-bound terms and, in a real menu which needs to be read and understood by real people, effective solutions need to be found in order to bridge the gap between the two languages and taking into account the all the linguistic and marketing functions that this restaurant menu had to comply with. I will select only some starters, in order to focus on the strategic process required to solve the riddle of these (and other) untranslatable words.

The first challenge presenting to the translator is the dish *Prosciutto toscano DOP*. The acronym *DOP*, standing for *Denominazione di Origine Protetta*, has its own codified translation, which is *Protected Designation of Origin (PDO)*, leading the translator to operate a simple substitution of the source acronym with the target acronym. The adjective *toscano*, instead, already has two potential translations, the first being a simple equivalence with *Tuscan*; the second, *local*, implying a further degree of elaboration of the source word. In this second option, the translator does not take for granted that customers know what *Tuscan* mean, and, most importantly, that it refers to a precise geographical area with specific features and traditions. This way, what could seem a more generic term, is actually more specific for the reader, as *local* undoubtedly refers precisely to the area surrounding the place where the restaurant is located, thus feeling more reliable for the eye of the tourist. If both options are possible and viable to convey the same meaning, however, their implications and knowledge requirements from the readers vary.

This inevitably connects with the dichotomy devised by Lawrence Venuti that opposes foreignizing to domesticating translation (Venuti 1995). A foreignizing translation requires the reader to go towards the translated text, and to make an effort to understand what emerges of the source culture. In the example above, *Tuscan* would be a foreignizing translation. On the contrary, with a domesticating translator, it is the translated text that goes towards the reader, thus sparing readers the need to exit their cultural comfort zone. *Local* would be the domesticating option, as the readers/customers are only told that that menu item comes from the area, no matter how the area is called. The choice between the two depends on how much the target text is meant to educate its readers, and to help them learn a culinary tradition and its related key terms. In this case, the final choice was *Tuscan*.

Prosciutto is actually the most complex term of the phrase to be translated, going past the automatic translation with ham. What the target readership visualises when reading *ham* does not correspond with what the source readership visualises when reading *prosciutto*, which is further complicated by this word forming a phrase with *toscano*, that, for Italian customers, identifies a specific type of food. The visual, and cultural referent for *raw ham* could be actually rather different, while *cured ham* is somewhat closer to the source term, at least to prepare customers to what they will be served, by replacing the source term with an almost corresponding one in the target language. However, the corresponding target phrase is still lacking the main feature of the source item; therefore, by adding the term *savory* to the translation, in its American English spelling, the correspondence between the source referent and a reconstructed target referent would be tighter, and slightly more accurate, leaving the customer to experience the food item, conscious of the effort to bridge the cultural gap by providing the most relevant features of the item. Therefore a possibly accurate translation would be *Savory Tuscan cured ham*, which takes into account the function of the restaurant menu to educate, inform, and help the restaurant staff with the questions from the customers.

Other two examples could be, among the many available, *Polenta fritta con fegatini* and *Crostino con ragù di lampredotto*, usually extremely frequent in local restaurants of the Florentine area. Both of them are a noun phrases entirely composed of culture-bound terms that need some degree of domestication in their translation, in order to make them more readily understandable to customers. While the various lexical components of *Crostino con ragù di lampredotto* could be entirely obscure to its readers, and potential tasters, *Polenta fritta con fegatini* potentially offers some materials for the translator

on which to rely and attempt at a substitution with some words from the target culture. *Polenta*, indeed, has entered the Oxford English Dictionary, and is also commonly mentioned as non-integrated foreign words in websites such as bbcgoodfood.com. Therefore translating *polenta fritta* with *fried polenta* represent no obstacle to comprehension, with a reference to a culture-bound term that has entered the target culture. The prepositional phrase *con fegatini*, instead, has some potential connotative issues, when choosing an explanatory approach. *Fegatini* are indeed a savoury cream made out of chicken liver, which could not always be associated to a pleasant connotation for customers who are not locals, and therefore not familiar with its taste. In order to avoid any pre-conceived reading, a solution could be to make reference to a more refined register, and cultural association, and opt for adding the word *pâté*. Making reference to French food loanwords is usually associated to refined food types, and this translation choice would place the first part of the noun phrase, *chicken liver*, at more refined level of perception, and of a milder taste. Also, nowadays eating liver is not common, and this makes it difficult to figure out its taste; this is the reason why translation choices serve to guide their target readers/customers through their experience, connecting with bits of experience already available in order to create a mental picture, and a “tasting” picture, working as a functional equivalence.

The second item, *Crostino con ragù di lampredotto*, presents translators with similar issues of connotation for the term *lampredotto*. *Lampredotto*, indeed, is a traditional type of food, usually sold also as street food, that locals are usually acquainted with since a very young age, but that can be quite repellent for non-locals. *Lampredotto* is indeed made out of the abomasum, or maw, of cows, and a *panino con il lampredotto* is a Florentine classic. The options available to translators here are heavily reliant on the equivalent effect that they want to create for readers. Indeed, there is a strong connotational dichotomy between the signifier (the appearance and taste) of *lampredotto* and its signified. Choosing to fully explain the signified might prevent readers/customers from actually wanting to taste and experience the menu item, in view of assumptions and presuppositions on its actual taste. However, it must be said that this would happen also for other non-local Italian customers. Therefore, a milder explanation could be used, (*offal*) not specifically mentioning the exact source of the meat, in order to lessen the impact of a detailed description, while still attempting at a domestication strategy. A third option, instead, would be to change strategy and choose a foreignizing strategy, and leave *lampredotto* in its source language, and to the

explanation of waiters, who might be willing to share their advice and personal experience. As previously said, it is important not to rely too often on the intervention of waiters, in view of the usually stressful activity during peak times in restaurants which requires them to optimise their time, but to carefully select menu items where their intervention would be beneficial and adopt translation choices that might serve this purpose. Also, leaving source language word items helps reader/customers to acquire an increased awareness of the culture that they have decided to travel to; usually, learning about local food is an integral part of the travel experience to a specific destination, and it is a suitable practice to use traveling experience as personal growth.

The same strategic reflection could be then applied to the rest of the noun phrase *Crostino con ragù di lampredotto*; however, both *crostino* and *ragù* do not hold potentially negative connotations, and are therefore somewhat safer to be explained. *Crostini* has entered the target culture as loanwords in its plural form, as several are usually served together in Italy. In this peculiar case it would just be enough to add a quantifier specification (*1 item* or *1 slice*) at the end of the translation that clarifies the exact quantity. *Ragù*, instead, has entered the target language as loanword, *ragu*, and requires no further explanation to a reader/customer. It would be interesting to explore their use in context, to see whether their concordances provide evidence of the same use as of the source language, as a further line of research involving a combined corpus-driven (Tognini-Bonelli 2001) and corpus-assisted (Partington 2004; 2010) analysis as validation tool.

These examples served to prepare the ground for a more complex strategic analysis to be applied to a more complex textual level. So far, these menu items have been isolated phrases, each of which with specific linguistic peculiarities to be treated according to their target readers, the degree of foreignization or domestication required by the source text and context and its readers/customers. The suggestions provided so far for the preliminary analysis have been only some functional to a well-defined context of perusal – a local restaurant, willing to attract English-speaking tourists, and to help them experience traditional cuisine while selling traditional menu items filled with culture-bound terms.

7. Final remarks

As emerged from the analysis conducted so far, there are various possibilities to deal with translation of menu items, which include some among those listed by Grammenidis (2008) with

reference to Baker (1992) while analysing Greek menus translated in English, sometimes combined. In most cases a partial translation was chosen to integrate the dish, product, ingredient into the target language menu (Lampredotto sandwich); in some other cases explicitations by hypernym were chosen to add to the culture-gap food term a word with a more general meaning indicating a wider pertinent semantic field to help the reader/customer. A more general use of explicitation is in place, sometimes, when a description of the dish in brackets is combined with a no translation of the dish. Cultural substitutions pertaining to a more domesticating translation approach were adopted only when functional to providing the reader/customer with a familiar or very similar concept, for instance when translating *tagliata* with *steak*.

A continuous negotiation of all these strategies is fundamental when translating restaurant menus, and more in general, food items, together with appropriate language register choice and a clear representation of their visual results and their impact on the expectations of the readers/customers in terms of their food and cultural experience of the Florentine cuisine.

More research should be conducted on menu translations to provide translators with more ideas and strategies on how to activate the intercultural bridge of menus. They are a fundamental bridge between two cultures that start to interact over one of the most basic human needs, feeding, and over food, which is a symbol of identity and cultural preservation and nourishment. Implementing context-aware translation strategies in restaurant menus combines the possibility to offer a deeper and more impactful food experience that contributes to acknowledge, on the one hand, the readers/customers expectations, and, on the other hand, how to communicate cultural differences and how to learn to appreciate them. Using menus to educate tourists and complement their experience of foreign cultures will not only improve their experience in local restaurants, but also the experience of the restaurant staff.

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Cognitive grammar concepts applied to motion in cinematographic shots

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Abstract

*Motion can be conceived as a relationship established between two entities (a trajector and a landmark). Motion and entities are conceptualizations. As posited by the cognitive grammar framework two low-level conceptualizations can be adjoined or juxtaposed in order to construct a high-level conceptualization, a conceptual construction. Between the two component elements categorization relationships are possible. For exemplification I chose a swish pan shot from *The Shining* (Stanley Kubrick, 1980). The motion structures the scene in which Jack breaks with an axe the door-obstacle that obstructs his access to the victim, his wife Wendy. The motion and the entity are conceptualizations that elaborate schematic elements (e.g., elaboration sites or e-sites) that are belonging within the conceptualization of each component. For instance, a type of motion elaborates the e-site of the emotional goal-concept of “anger” present in the conceptualization of the human entity performing the action. In this case “running” elaborates “anger” and not “fear”.*

Using the terminology of head vs. modifier / complement we can describe several types of conceptual constructions applied to the perceived motion of an entity. The viewer, by phase transition, can choose as foregrounded figure either the movement (the motion pole) or the entity (the object pole). Each construal designs different paths of access inherent of the dynamic conceptualization. A circular loop is instantiated between the movement that explains the character’s state of mind and the character’s state of mind that explains the kind of movement displayed. Both are instantiations that help construct the goal-concept of “anger” in a physical motion event. The same theoretical framework is used in order to describe the motion perceived at the object pole, i.e., the diegetic object moves inside the frame, or the movement of the image pole, i.e., the screen frame exhibits motion.

Keywords

Cognitive grammar, film analysis, Cognition, film, grammar, motion, dynamic conceptualizations.

1. The apprehension of movement behaviors

We can divide cinematic motion in several broad classes. First, we have the motion perceived at the object pole, i.e., the diegetic object moves inside the frame, or the movement of the image pole, i.e., the screen frame exhibits motion. Both motions are apprehended as samples of a bounded event. Second, we have imagined or implied movement (Tan 2018: 3). As Branigan (2006) suggested, we have, for instance, implied movement between two consecutive shots. Individuals can focus either on motion *per se* (the image pole) or on the object pole. Chatterjee (2008) distinguishes the intrinsic aspect of motion conceived *per se*, i.e., the “manner of motion” and the extrinsic one, i.e., the path of motion (Chatterjee 2008: 227). In object pole terms, the intrinsic features correspond to the interrelated components construed holistically, and the extrinsic aspect, e.g., the locative reference frame coordinates (e.g., another object, the viewer, or the environment) correspond to the path of motion. The manner of motion represents the categorization of the core inner intensity aspect of the motion of its component parts (e.g., *wriggling*, *jiggling*) in a way similar to the core aspects of affect.¹ Intrinsic motion – the image pole – can be considered without an external referent. Also, spatial representations are summarized by the brain in degrees of abstraction. Paths of motion can be abstracted from their particular elaborations. Chatterjee distinguishes between the neural processing of manner (e.g., the modifier aspect) and of the path of motion (e.g., the complement aspect). Subjects that scan the movement of a figure can either attend to the manner of motion or to the path of motion, “even though the stimuli were identical across conditions” (229). Spatial aspects and relational knowledge of motion can be abstracted and mapped upon entities in the world devoid of intrinsic movement (e.g., *the road runs along the river*).

Still images of objects that imply movement are memorized as schematic bounded events containing a dynamic sequence of states and not as fragments of movement. Subjects have in mind a pattern of movement that characterizes the cohesion of an entity. People possess a mental schema that implies the movement and interplay of “forces” (a potential of energy). Static representations are “special cases of dynamic representations” and statics are forces in equilibrium (Freyd 1987: 436).

¹ For emotion, core affect and emotion construction see Russell (2003; 2009), and Barrett (2017; 2017b).

A partial conclusion to be drawn is the suggestion that understanding an event comprises static and dynamic information fused in a “window of attention”. The brain has to reify the relationships embedded in an event as a schema and has to have information about the sequence of states unfolding in time. People simulate not only the static representations of external situations and objects but also the affordances of objects, i.e., the actions that can be performed with objects (Gibson 1966, 1986). For instance, some Steadicam camera movements in film simulate the observer’s own movement toward an object and trigger or modulate the viewer’s mirror mechanism. Steadicam movement toward a target object was most able to produce a visual experience close to the natural movement of a subject towards an object. Hence, handheld camera involves more the motor engagement of the viewer and subsequently their sense of immersion.²

The brain has several options of processing perceptual content. Qualia instantiated in relationships can be separated from the objects that enact the relationship. For instance, the brain can extract and separate movement from the objects perceived, and use the resulting conceptual construct for the elaboration of further conceptualizations.³

Human brain recognizes **types of actions** (e.g., walking, cycling, climbing and dancing, but also the gender of the human carrier or the degree of familiarity with the subject). Different neuronal populations recognize the **intentions of action** (e.g., postural adjustment in order to lift a heavy object or pretense to carry a heavy suitcase by an actor) (Jeannerod 2006: 103-104).

Types of self movement and types of perceived human movement trigger a shared module that defines an action sequence (106-107). Types of movements and types of actions are linked with a distinct emotional modulation, and are perceived in a felt mode fashion. Therefore, the movements of the geometrical figures in the brief cartoon film made by Heider and Simmel (1944) are given meaning as emotional intentional actions (the “jealous”, the “scarred”, and the “angry” movement). In this short film, a triangle, a small triangle, and a circle move in relation to each other and in relation to five straight lines in the form of a box with a kind of flap. In order to remember the sequence of movements, viewers parsed the motion as

² Gallese and Guerra (2014), and Heimann et al. (2014).

³ See, for example, cases of illusory movement (<https://neurosciencenews.com/visual-reality-14590/>).

the movements of agents. Conceptualizers applied “schemas of personal agency” (“schemas of social interactions and actions”) (Oatley 2013: 271). The verbs used in order to describe the parsed events were “single-agent intentions such as *escape*, interpersonal intentions such as *chase*, or mental and dramatic intentions such as *loves*”. Jeannerod concludes “that observing the performance of another person facilitates the formation of motor representations specific for biological movements, and not global representations for the achievement of a certain goal” (Jeannerod 2006: 107). These examples provide evidence that the “rules” of the motor system of an agent used to produce movements are simulated in order to categorize perceived movements.

2. Understanding intentions and the circular coupling

Mirror neurons are part of a mechanism of action understanding and prediction implemented via motor simulation. Probably they are active during intended, planned or imagined actions (Jeannerod 2006: 136). **Motor rules** – the “basic motor repertoire” – can predict the outcomes of the actions of an observed agent.⁴ Since motor rules reflect regularities of actions, the outcome can be predicted. Based on this prediction, the intentions of observed agents can be inferred. Mirror neurons can detect “motor intentions”, i.e., intentions expressed by an action. The motor simulation mechanism can detect differences in kinematics of actions due to a difference of the goal of the action. This point is worth highlighting. The representations of actions include “the goal of the action, in addition to the kinematics of each individual step” (138). The viewer simulates the movement of an agent observed and applies the same motor rules the agent uses (146). The motor rules are part of a “natural repertoire” (139). The simulation is a predictive model of the action (140). The viewer anticipates the next step of an action executed by an external agent (140). For example “apparently identical movements (reaching to grasp an object) embedded in two different actions (either fit the object in a small container or throw it into a large container) were kinematically different” (138). The same act, for example, of “grasping”, is coded differently according to the goal of the action in which it is embedded (138).⁵ Observers can discriminate after the

⁴ See a list in Jeannerod (2006: 132).

⁵ Jeannerod notes that object-oriented actions have a definite goal, „such that the action to be performed on an object shares features with the object itself: for example, the intended grip to grasp the object reflects the perceived size of that object” (Jeannerod 2006: 134). To understand an action one has to be

observation of the kinematics of the drawing of letter “l” if it is followed by an “e” (e-l) or an “n” (l-n) (138). The grasping of a cup reflects the intention of cleaning or of drinking (138). An observer can predict out of the kinematic cues of the preparing to lift a weight if the agent thinks that the weight is light or heavy (138-139). Thus, in a sequence of kinetic elements AB the features (qualia) of the antecedent element A are modified or warped by the following element B. In light of these observations we can consider that there is a distinct focus targeting the entity or the action in a discriminatory way. Focusing on the action, the observer adopts either an identification by categorization of the action sequence or a conversion of the information into a motor “format” – i.e., a sequential ordered string of component actions constrained by biological “motor rules” (132) – that evokes an order of the actions, the biological constrains, an outcome, an agent, and a goal. The kinematic sequence instantiates the goal-concept or the mental state of the agent. In other words, a mental state schematically represented in the description of an agent is further elaborated by its movement.

Let us now imagine a juxtaposition of two cinematic shots: the first one depicts the facial expression of a character displaying “anger” (A) and the second one, displays a “running” movement (B). B shot elaborates the e-site of the emotional goal-concept of “anger” present in the conceptualization of shot A. In this case “running” elaborates “anger” and not “fear”. Running has the status of the “anger” action. The goal-concept is a **predictive model** (in Bayesian terms) or an **e-site** (in cognitive grammar). It is immanent in the categorization of the facial expression and in the categorization of the type of movement observed. Since the domain of instantiation is the human emotion, the facial expression and the movement are both instances of a shared emotion category. Observing the dynamics of the movement allows the viewer to infer the mental state of the agent. This example is a case of a theory of mind interpretation (**TOM** based on the simulation of a type of movement. It is also an instance of the **circular coupling** that takes place between two conceptualizations. B elaborates the “anger” mental aspect cued by a facial expression in A. On the other hand, A, in its turn

able to simulate „what the action is about, what is its goal and how to reproduce it” with the integration of several „motor rules” of biological constrained repertoire into a sequence (135). Mirror neurons encode an „action and its goal, but irrespective of the agent who performs it” (Jeannerod 2006: 110). Some mirror neurons discharge when the goal of the action is not visible, but provided that the monkey „knows” that there is a goal. Others are sensitive to audible stimuli (111).

elaborates the “anger” qualia of an “energetic” running action. The global construction is a new conceptualization, i.e., a different pattern of constraints or a different schema that acquires the status of a temporary schema that sanctions/ predicts the conceptual “behavior” of each component conceptualization, i.e., the agent’s state of mind and the type of movement. The high-level schema is the equivalent of a symbolic unit that links correspondences between an expressive channel (a set of cues) and a content channel (a meaning). Meaning is constrained by the global conceptualization. In cognitive grammar the lexicon/ grammar repertoire is constituted out of symbolic units. Some units are entrenched, automatized and conventionalized and obtain the status of grammatical schemas of grammatical rules, and others are ad-hoc conceptualizations.

In a particular context of use two interlocutors can conventionalize the symbolic unit. For example, in a passionate meeting where the board director argues something with an angry tone of voice I can point to a colleague the idea that the director is “angry” by showing him a picture of someone jogging. Based on the global conceptualization of anger instantiated in two component coupled images, just the image of the running “stands for” the whole conceptualization, e.g., *a man is angry*. In this situation, the profiled running is a reference point that shifts in a metonymic way from the perceived element (the running) to the overall conception of the angry man. The angry man concept categorizes the instance of running. This ad-hoc lexicon has a reduced “interpretive community”. By the enlargement of the community of users the unit can achieve the status of “universal” linguistic rule.⁶ As Langacker pointed out, the difference between lexicon and grammar is gradual, and is displayed on a continuum. The understanding based on the conceptualization of running as an instantiation of anger is an extension of meaning or a new sense acquired in a new context of use.

Cinematographic conceptual constructions are sense/meaning proposals that, lacking sufficient psychological entrenchment and conventionalization in a community of users, do not acquire the full status of schematized pictograms or do not qualify to be judged as linguistic conceptualizations. Film is often perceived as a “proto-language” or an incipient language. At the level of depicted motion and perceptible actions, due to the biological universals of the human body and brain design, the motor rules are the biological building blocks that instantiate the meaning of movement. The perceptual

⁶ „knowledge counts as being linguistic only to the extent that it is psychologically entrenched and conventional in a speech community, both of which are matters of degree” (Langacker 2007: 432).

pattern recognition of objects, actions and events is constrained in such a way that determines common patterns and schemas across different cultures (what Bordwell called “universal contingencies”). Thus a biological conventionalization of perceptual and cognitive patterns emerges. And therefore we assist at the instantiation of a cognitive language. Some conceptualizations are basic or central in the sense that they are constrained by biological implementation (body and brain) and are automatically enacted. Other conceptualizations result from more elaborate and flexible conceptual trajectories that are more dependent on the semantic environment (the context of use). Cinematic constructions create special bounded contexts of use that select and render salient peripheral conceptual specifications of the aggregated elements. Situated conceptualizations are an intermediate layer between the basic conceptualizations and the descriptive systems that are grounded in linguistic acquisition and practices of behavior conventionalized in particular cultural niches.

3. Movement construals. Jack is an angry man

Quite often it is argued that motion in films elaborates qualia of diegetic space. For example, Andras Balint Kovacs describes Miklos Jancso’s films as highlighting the expressive qualities of motion: “the space is given structure almost exclusively by the movements of the camera and the characters” (Kovacs 2008: 30).

Starting from these disparate considerations let us examine more closely a swish pan from *The Shining* (Stanley Kubrick, 1980). The motion structures the scene in which Jack breaks with an axe the door-obstacle that obstructs his access to the victim, his wife Wendy (**Fig. 1**). Jack is pinned by the camera movement to the center of the frame. Camera movement mirrors the character’s body displacement and the weapon’s movement in the scenographic space. Camera framing and follow-up movement highlight the “significant” perceptual points of reference: in this case, the force exerted by the weapon, the character’s facial expression, and the dynamic movement of the body wielding the axe. The shot can be chunked in several **frames of attention** (1 to 9).⁷

⁷A **frame of attention** is a perceptual moment that can be processed as a single perceptual unit, a frozen moment in time similar to a slide, which occurs when we perceive an event as an integrated entity (Evans 2006: 81; Prinz 2012: 259). A shot can be divided into several frames of attention that manifest a gestalt-like, coherent frame composition. We have to call to attention that, concerning motor responses „different aspects of the same event are processed at different rates such as the global outcome is constrained by the slowness of the process that builds up awareness” (Jeannerod 2006: 49).

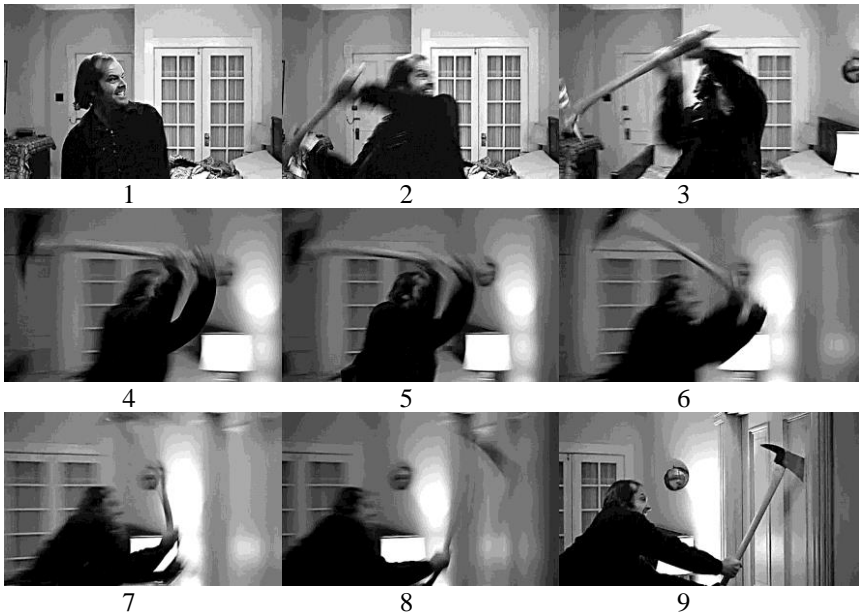


Fig. 1 - *The Shining* (Stanley Kubrick, 1980).

Jack's action is constructed up from several image schemas. The character is a **bounded entity** (a) in a **bounded event** (d) composed of **force** (f) and **change** (c). Each instant is scanned in processing time sequentially and each phase is summed up in summative conceptual scanning. A bounded event of a force-dynamic change is instantiated. It is a bounded episode causing an observable change, i.e., a **force-dynamic event** (g) that implies **tension** (h) and the exertion of **force** (f) (Fig. 2).

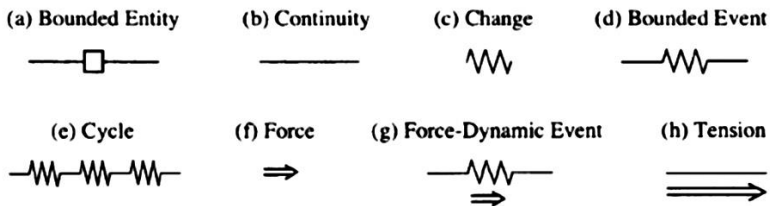


Fig. 2

This episode also contains the **tension cycle** (Fig. 3).

The **tension cycle** consists of four successive stages: “an initial stage of relaxation (i.e., non-force-dynamic continuity); next a stage of increasing tension; then a force-dynamic event which has the effect of releasing the built-up pressure; and finally, resulting from the event, another stage of relaxation” (Langacker 2009: 306). In the given analytical sequence, attentional frames 1 and 9 instantiate the initial and final relaxation stages. The difference in posture and the distinction between stasis and continuity of force cue the viewer to apprehend the boundaries of the event.⁸

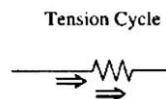


Fig. 3
(Langacker 2009: 306).

The four stages of the tension cycle are represented in a sequence:

1. A stage of relaxation (i.e., non-force-dynamic continuity);	Frame 1.
2. A stage of increasing tension ; (Lakoff: My anger kept <i>building up</i> inside me).	Frames 1 to 3.
3. A force-dynamic event which has the effect of releasing the built-up pressure; (Lakoff: He was <i>bursting with anger</i> ; <i>She blew up at me</i> ; I <i>went through the roof</i>). ⁹	Frames 4 to 8.
4. And finally, resulting from the event, another stage of relaxation .	Frame 9.

Jack’s violent movement is scanned sequentially. All four stages are apprehended in a continuous manner. Jack is a substantive bounded entity, and movement is a relationship. Described schematically, the movement relationship connects a primary focus (a **trajector**) that displays a spatial trajectory perceived on the background of a secondary focus (a **landmark**) here represented by the glass door, the lamp, and the wooden door. In the following chapters I distinguish between the **movement pole** (MP) and the **object pole** (OP). Each pole is described either as **head** or **modifier** in cognitive grammatical terms. The head determines the profile – the focal prominence of the entity an expression designates (or refers to) – (hence the grammatical category) of the composite expression. The head is autonomous “in the sense of having the same, full manifestation as when it occurs independently” (Langacker 2016:

⁸ See Zacks (2013), and Zacks and Radvansky (2014).

⁹ See Lakoff and Kovecses (1987).

421). Conversely, the **modifier** is a dependent component structure that contains an e-site that is elaborated by the head of the composite conception. In this case, the head is autonomous, and the modifier is dependent (Langacker 2008: 203).

4. Jack (OP) is the HEAD and the movement (MP) is a modifier (Construal 1)

This sequence displaying body and camera movement can support several construals. For the moment let us take into consideration only the coupling between the movement of the character and Jack. The global conceptual construction is a force dynamic event that contains two component elements. In this construal the viewer's attention is



Construal 1 – The entity (angry) elaborates the TR in motion (anger)

directed towards the profiled entity performing an action in a certain way. The primary focus is on **Jack**. The flow of movement is scanned sequentially in the background. The movement of the character is the dependent **modifier** (**moves to the door**) (marked in brackets), and **Jack** is the autonomous **HEAD** (marked in capital bold typeface) (Fig. 4 – intermediary level of conception). The head elaborates the trajector e-site contained in the conceptual description of the relationship of motion. Movement is a relationship developed in time, processed sequentially. The movement contains a schematic trajector – an entity - evolving in time in relations to a schematic landmark – the setting in which the entity moves.

Jack elaborates the trajector of a relationship occurring in the physical domain of space. Jack is the trajector of the relationship profiled by the modifier - i.e., *someone* (a Tr) *moving to the door* (Im). The baseline conceptualization – low level conceptualization in Fig. 4 - includes the situation where the character is the subject that elaborates the schematic agent of the moving relationship. Jack is a more autonomous component that elaborates the schematic trajector of the dependent running relationship (e.g., *someone is running*). Jack elaborates the subject-trajector of the relationship scanned in a sequential succession of states. The example would be *someone*^{trajector/}_{subject/ autonomous} *moving*^{head/ dependent} *the door*^{landmark/ dependent}. At the low level of conceptualization the conjunction of the head (*moving*) and the landmark (*to the door*) scanned sequentially elaborates the spatial

location of Jack, and, at the second level, is construed as a dependent modifier. The modifier elaborates the locative e-site inherent in the conception of the relationship of a spatial displacement.

On the other hand, if the relationship takes place in the conceptual domain of emotions, the schematic hedonic value and the affective intensity of motion are elaborated by Jack as the emotional category of “anger”. The profiled entity elaborates the schematic agent that performs the movement with a particular degree of affect. The quality space of the modifier is expressed as affective qualia. Verbally, the construction would be **ANGRY/ JACK (moves to the door)**.

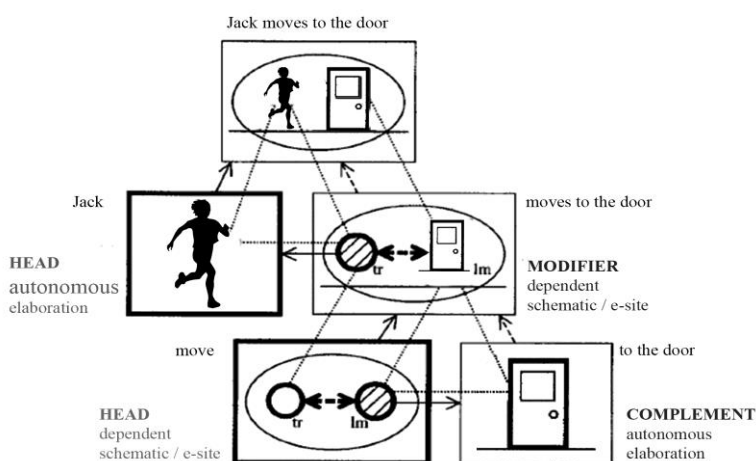


Fig. 4

5. The movement (MP) is the HEAD and the setting (OP) is the complement (Construal 2)

A reversed order of conceptualization can be figured. The viewer can focus on the movement. The movement relationship is the **HEAD** dependent on the elaboration of the **complement** autonomous. The **complement** is the autonomous substructure that elaborates an e-site of a head. The head is thus dependent, and the complement is autonomous.



Construal 2 - LM (the door) elaborates the LM of the motion event (the setting).

The complement setting, e.g., the background elements like the glass door, the lamp, and the wooden door, elaborate a landmark e-site area evoked by the head relationship. The background elements are complement elaborations of the landmark (low level in **Fig. 4**).

The verbal illustration is **MOVE (to the door)**. The movement elaborates the landmark coordinates of a type of movement. This construal gives salience to a setting inscribed in a motion relationship with a still target. Cinematic lateral follow-up trackings instantiate this construal: the target is kept in the middle of the frame and the background setting is in movement. In this construal movement there is a spatial frame of reference for the character.

6. Jack (OP) is HEAD and the movement's pace (MP) is a process internal modifier (Construal 3)

In this construction **Jack** is the autonomous **HEAD** and the *movement*, scanned in a summative construal, is the **process internal modifier** that elaborates the **secondary** landmark e-site contained in the dominion of the character. In this construal the character-entity is an object containing interconnected component elements that form a gestalt. The movement elaborates an aspect of the character-entity that evokes an emotion-concept in a schematic manner. The movement is categorized as an instance of a human goal-concept, and not as a movement *per se*. The particular movement performed is understood as a fully-fledged action with a meaningful behavior.



Construal 3 – The entity's emotional expression is elaborated by the motion.

For instance, the riding of a bicycle is not the activity of turning the wheel, but the action of getting somewhere or just wandering around for pleasure. The bicycle is a “means of locomotion” or a “leisure means”. The action depicted instantiates either the category of displacement towards a destination or the stroll for pleasure. The movement is categorized as an integrated action, i.e., it contains, in summary fashion, a sequence of simple movements performed by a particular agent leading to a change in the state of a targeted object (e.g., grasping, holding, tearing, and manipulation). The movement is an action with a goal. The attention of the viewer is focused on the type of movement that instantiates an emotion-concept. The instance of movement is a construct of the emotion category for “anger”. The “anger” e-site – i.e., state of mind when an obstacle that

cannot be surpassed is encountered – is provided by Jack’s previous discourse and by his facial expression. The concept of anger is a blend of aggressive action and frustration of not being able to bring under control a target that avoids capture.¹⁰ The goal-concept would be: *what are the things that instantiate anger?* The verbal example would be **JACK (moves angrily/ with anger to the door)**. In other words, the “angry” movement reveals Jack’s state of mind.¹¹

7. The movement (MP) is HEAD and Jack’s expression (OP) is a process internal modifier (Construal 4)

The **movement** of the character is the **HEAD** dependent on the elaboration represented by the autonomous **process internal modifier, Jack**.



Construal 4 - Facial and body expression elaborate an aspect of the motion (with anger).

The movement scanned in the summative mode is elaborated by several instantiations, e.g., body position and dynamics, facial expression, and auditive cues. Several possible different objects may instantiate the same type of movement (e.g., *this boy and this girl show us what it really means to run*). The movement categorizes a particular emotional expression (facial or physical) or a pattern evoked by a physical displacement. A viewer can distinguish between different movements elicited by running, jogging, dancing, and playing soccer or tennis. The motion as head contains a schematic relationship taking place between a trajector and a secondary landmark. In a bounded event process the secondary landmark of the schematic relationship defined by the head-movement is elaborated by the emotional expression of the carrier entity. The verbal example would be **(angry Jack) MOVES to the door**.

This construction is unstable and has two stages. In the first stage, the viewer apprehends some type of movement. For example, the construction profiles a *sluggish movement* or an *alert one*. The type of movement is a reference point for some quality of the “carrier”-entity of the movement. In the second stage, the viewer will then focus on the entity that is associated with the type of movement, as the possessor: a

¹⁰ See Prinz (2012: 265), and Gibbs (2005: 83, 86).

¹¹ Gibbs mentions examples where body movements and gestures are sources for abstract concepts like „truth” (e.g., making a „straight” gesture in a vertical plane with the hand in order to express „honesty” based on the metaphor „honesty is straight” (Gibbs 2011: 541).

sick or old person or a *young individual*. The type of motion is assigned a background role and allows the entity to occupy the foreground of the conceptualization. By a reversal of the direction of categorizing (a phase transition) the entity is profiled and the whole construction profiles the entity performing the movement as described in the modifier construction example. At this stage the focus is not on the entity but on the possessed movement, e.g., *Jack's running*. Similarly to other possessive constructions, the possessor is the reference point of access to the target of the conceptualization, e.g., *Zelda's quilt*. For instance, in Heider and Simmel's short animation (1944) a type of movement is ascribed to a type of entity. *The jealous husband chases/ follows the woman*.¹² In other words, in the first stage, the viewer apprehends a type of movement that characterizes a kind of person and, in the second stage; the viewer profiles a type of agent displaying some particular emotional states in action.

8. Summary of motion pole and object pole relationships

The viewer, by phase transition, can choose as foregrounded figure either the movement (the motion pole) or the entity (the object pole). Each construal designs different paths of access inherent of the dynamic conceptualization. A circular loop is instantiated between the movement that explains the character's state of mind and the character's state of mind that explains the kind of movement displayed. Both are instantiations that help construct the goal-concept of "anger" in a physical motion event. The conceptualizations are the result of different construals that the viewer elaborates, based on a shared set of visual cues. The cues make sense only if integrated into conceptual loops (**Fig. 5**).

¹² „The plucky little male triangle fights off the big 'bad' male triangle and rescues the 'helpless' female circle" Tan (1996: 72).

MOVEMENT (MP)	ENTITY (OP)	
Dependent Modifier e-site	Autonomous HEAD Elaboration of trajector in physical space/ emotion quality space.	ANGRY/ JACK (moves)
Dependent HEAD Schematic relationship tr - lm	Autonomous Complement Elaboration of landmark in a spatial frame of reference.	MOVE (to the door)
Dependent Process internal Modifier (Jack's <i>anger</i> is elaborated as a violent movement).	Autonomous HEAD Secondary landmark = a schematic emotion/ an emotional appearance	JACK (moves angrily)
Dependent HEAD Secondary landmark = a manner of motion / the appearance of a motion	Autonomous Process internal modifier (Emotion aspect of movement is embodied by Jack)	(angry Jack) MOVES

Fig. 5

9. Camera movement as emotion instantiation. DIEGETIC MOVEMENT

In construal 3 the movement pole is understood as the elaboration of a type of event associated with a type of entity (e.g., *Jack moves in an angry manner*). The angry action-instance constructs the “anger” concept. The e-site schematically evokes the instantiating domain, e.g., physical space or affective qualia. The movement can be perceived in a neutral manner, e.g., it can be a type of movement (rapid, lascivious, slow, dynamic, etc.). But it can also be a type of emotional concept (nervous, furious, calm, melancholic, etc.). In the Heider and Simmel’s animation (1944) the viewer who contemplates the motions of the geometric figures categorizes movement as an emotional type of movement: *the husband chases the woman furiously*.¹³ Tan notes that “structures of motion contain expressive

¹³ See also Maxine Sheets-Johnstone’s claim that motion and emotion - the former being the primordial element in the relationship – form an embodied

qualities that are immediately picked up by the viewer [for example, the speed and duration of the contact] regardless of the nature of the moving objects” (Tan 1996: 72).¹⁴ For Sheets-Johnstone (1999a; 1999b) we perceive kinesthetic sensations in emotion and perceive movement as imbued with affect. Emotional experience and movement are “experientially intertwined” and “mutually congruent” (1999b: 264; 265). Emotion involves the experience of bodily movement and body movement is inherently affective (kinesthesia).¹⁵ Both domains of interaction are embraced in circular loop or control.

“Spatial qualities [...] are qualities that movement itself creates. [...] When we learn our bodies and learn to move ourselves, we are kinesthetically attuned to a kinetic dynamics - to kinesthetic melodies - and our concepts of space are grounded in that dynamics” (Sheets-Johnstone 2010: 172, 174).

“Anger”, as Barsalou notes (1999: 600), involves “the appraisal of an initiating event, specifically, the perception that an agent’s goal has been blocked [...] the experience of intense affective states” and “often involves behavioral responses, such as expressing disapproval, seeking revenge, and removing an obstacle”. “Anger”, as defined by Lakoff (1987: 385) is also construed verbally in force-dynamic terms. For example, anger is described as *losing control over his anger/ anger took control of him/ I was seized by anger/ I was overcome by anger/ He surrendered to his anger* (391). The force-dynamic event *and* the tension cycle of the bounded event compose an e-site that categorizes both the type of movement of the bounded event and the type of emotion the character possesses. Anger, as a concept instantiated by the movement, acquires autonomy and is construed as the initiating factor that initiates the tension cycle. The patient is the human character that loses control or is controlled/ possessed by anger.

The character who experiences anger is an entity that fails to achieve the goal of controlling a target. In Barsalou’s terms, “a goal is a simulated state of the world that an agent would like to achieve, and a blocked goal is the failed mapping of such a simulation at a time when it is expected to map successfully” (1999: 602). In other words, an agent that fails to simulate a situation in order to perceptually

sense-making and that a biological entity performs a kind of „thinking in movement” (Sheets-Johnstone 1999a; 1999b; 2010).

¹⁴ See also Levin et al. (2013: 247), and Oatley (2013: 270-272).

¹⁵ See also Gibbs (2006: 243-246).

disambiguate the encountered target-situation is losing epistemic control over it. The agent does not control the situation anymore but it is controlled by the situation. Barsalou hypothesizes that the experiential basis for this conceptual phenomenon exists from birth, “if not before” (602). An infant expects food, comfort, and sleep. When these expectations are satisfied, the infant is content, and when they are not, the infant is in a state of dissatisfaction: “From birth, and perhaps before, the infant simulates its expected experience and assesses whether these simulations map successfully into what actually occurs” (602). The introspective experience of satisfied versus failed expectations help acquire understandings of “truth”, “falsity” and “negation” before language.

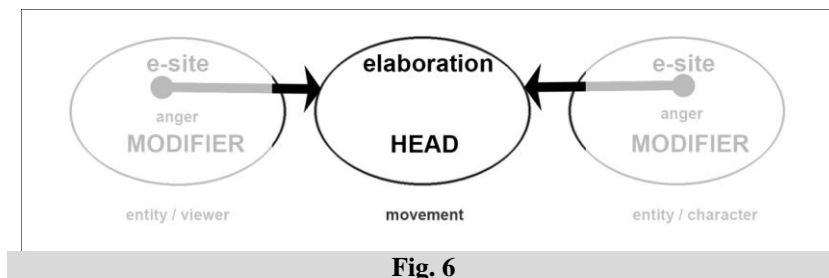
In the example selected from *The Shining* (Stanley Kubrick, 1980), the diegetic movement instantiates the category of “anger”. A category is a “collection of diverse instances” (Barrett 2017: 23). An emotion-category involves different bodily responses (15). The e-site “anger” issues a prediction of “anger” and categorizes the perceived movement as an instance of the concept of “anger”. The concept is made up of a multitude of multisensory summaries that serve as predictions involving sensory and motor regions (118). The concept of anger is made up of a series of e-sites summaries. Each one, at its level, is a predictive model of the world (a case of many-to-one). One of the many instances that populate the concept of anger is the winning instance. This instance is dynamically checked and generates a state of equilibrium between the prediction error flowing bottom-up from the sensory stimuli and the top-down flow of the prediction-expectancy. In Jack’s raging scene movement and facial expression, other cues like the axe weapon or the background information about him are categorized as reference points towards instances of anger-situations. Each one is a reference point to the dominion of bits and pieces of experiences of instantiations of the concept of anger (in a top-down mechanism). Since the concept of anger is a “goal-concept”, due to the categorizing “tension” of the field of control, each cue is filling a piece of the puzzle. In other alternative assemblies, for example, the axe is not categorized as a weapon but as an instrument. If the background context would have been *Jack is chopping calmly the door of his house* the axe would have been categorized just as an instance of an instrument for chopping wood. In the concerned example, however, Jack’s goal is the overcoming of an obstacle, i.e., to cause a radical change in the object that obstructs his path.

10. Camera Movement

Not only Jack's physical movement but also the swish pan movement of the camera in Jack's scene of violence also elaborates the e-site of anger. In this micro event there is a double level of apprehension of movement as an autonomous conceptualization.

First, the diegetic **movement of the character** is in the proximity of Jack's region of physical and mental access. Anger is closely associated with the character. The movement reifies the angry feature of the character. It is the process internal modifier profiled by the construction, e.g., case 3. The diegetic movement is an instance and elaborates a schematic feature of the "anger" concept.

Second, the **movement of the camera** mirrors Jack's motion and is also an instantiation of "anger". Camera movement is also a perceptual reference point to the target – the character-entity - and his event-setting. This time, the conceptual "distance" between Jack and the "angry" motion of the camera is greater. The motion of the camera "detaches" the concept of anger from the immediate dominion of the character. The viewers can no longer report that they see an *angry Jack* but, by metaphoric mapping, an *angry camera motion*. In other words, the viewers can say that this camera motion means or expresses "anger". The degree of "detachment" from the object viewed is a function of the possible construal in which the camera movement instantiates an "angry view" of the subject-entity that "manipulates" the camera (**Fig. 6**).



In both cases, motion is a process internal modifier of a shared secondary landmark, e.g., the schematic "anger" concept common to Jack and the agent-camera. Since the viewer behind the camera is not perceptually elaborated, he is an instance of a virtual viewer. Therefore, the attention action cued by the camera movement can be attributed to an extradiegetic viewer or to Jack himself, e.g., the image pole displays the way Jack conceives the situation in which he is. Both Jack's motion and the camera motion prompt a metonymic construal with their corresponding agent. Since the agent-carrier is elaborated

by a unique individual, Jack, the construction can be understood in a metaphoric way. Hence ANGER IS A SWIFT AND TENSE MOTION. The circular loop is again displayed since the swift motion explains anger and anger explains the motion perceived.

Discourse context or the context of the scene offers the goal-based concept of “anger” that is used in order to categorize both the movement of the body *and* the character’s facial expression as instances of “anger”. The particular type of movement exhibited by the character in this sequence is a constructed instance of “anger”. Once this concept is foregrounded it can be further elaborated by the diegetic movement and the camera movement.



Fig. 6

The circular loop is here present. The qualia of movement elaborate an emotional feature of the character and the emotion displayed by the character elaborates the qualia of movement. The qualia of a given setting can be elaborated by a type of diegetic movement and/ or by a type of camera movement. A certain gist of a scene or a “space” is elaborated by the process internal modifier movement. One can think here of the contrast between the dynamic pace of shot movement-frame composition in *Battleship Potemkin* (Sergei Eisenstein, 1925) or Miklos Jancso’s films and the slow pace of camera movement in *Satantango* (Bela Tarr, 1994). Motion invokes the felt “depth” of cinematic immersive experience: i.e., bleak or rich.

We can suggest one takeaway. Film can be described as a wickerwork of **nested levels** of conceptualization and **transient** categorization processes (condensation in frames of attention and phase transition). As in verbal language “processing occurs simultaneously at multiple levels of organization, on different time scales, and with varying degrees of conscious awareness (Langacker 2001c) [...] there is no particular reason to assume that, at every step along the way, an overarching composite structure emerges which subsumes the content of all the preceding stages and imposes a single profile on the entire conception.” (Langacker 2009: 332). The cinema

viewer transits through a population of “mind movies” (conceptual paths) that profile different facets of a fleeting conceptualization, i.e. construct ad-hoc concepts (understandings).

11. Steadicam movement, panning, and tracking. The viewing act

Perceptual experiences (e.g., hearing, seeing, touching) are the metaphoric sources for the domains of mental states (e.g., understanding, thinking, knowing, imagining), i.e., UNDERSTANDING IS SEEING: *I see what you're saying or I don't see the point*. Coëgnarts and Kravanja (2015: 221) point out that bodily action can be the metaphorical source domain for conceptualizing the target domain of mental process: *their eyes met*. Based on the metaphor PERCEIVING IS TOUCHING, an expression like *my eyes picked out every detail of the pattern* discloses its metaphorical interpretation (223). The physical probing of the environment effected by the agent facilitates the understanding of the perceptive process. In this construal (active mode) the agent performs an action on the target, e.g., *my gaze is out over the bay*. The concepts of “gaze’ and ‘eyes’ are conceived metaphorically as visual limbs that can reach out and touch things” (223). On the other hand, motion, physical displacement, and contact with the entity sensed can be construed in the passive mode. The target of perception is active, and the agent is passive, e.g., *a comet came into my sight*. Both construals are based on the reversal of the roles of the primary focus (trajector) and secondary focus (landmark) of the construction.¹⁶

In the framework adopted in this study “touching” and “contact” are to be equated with the schema of the **viewing act** (Viewer + Attention + Object). The dominion and the action connecting the agent, and the target can be depicted in one shot in a static or dynamic manner. We find relative static constructions in over-the-shoulder framings, superimpositions, or split screens. Camera movement (e.g., tracking, panning, zoom, and dolly) illustrates, in a more vivid manner, the capture phase of the control cycle immanent in the viewing act. The movement elaborates either the agent’s, the target’s or the narrator’s epistemic stance.

12. The steadicam movement elaborates the mental state of the agent viewer

The prototype is a Steadicam movement that “chases” or tracks a character. This instance of camera motion elaborates the mental state of a subjective presence situated “behind” the camera in a

¹⁶ See Coëgnarts and Kravanja (2015: 231).

“natural” way. Camera motion elaborates the appearance of an entity, i.e., a peripheral component of its description, involved in the scene of viewing. “Natural” means here the similarity of the movement with the movement of an individual in a scene. The camerawork elaborates an aspect of the V in the attention schema discussed by Graziano (2013) ($V + A + O$) or, in Langacker’s terms, the trajector of the attending relationship ($V^{tr} + \text{sees} + O^{lm}$).

13. Lateral tracking elaborates the viewing act as a dynamic cycle

In a short scene from *The Conversation* (Francis Ford Coppola, 1974) Harry is looking for a hidden microphone in his apartment. Harry is framed in a medium shot, and the sequence is taken in an uninterrupted take. We can cut – for analytic purposes – the sequence in several attentional frames (01-12) (**Fig. 7**). The shot describes a single event: the character looks around and directs his gaze to a small statue (that would probably be a good hiding place for a concealed microphone). The boundaries of the event are expressed by the static poses rendered in shots 01-02, and 12 as opposed to the movement of panning camera in shots 03 to 11.

The event is an instantiation of the model of the control cycle. Harry starts in a stasis position (01), he experiences a phase of tension (02) followed by an action directed at a target (03 to 10), and a final stasis (11) in which he is close to the target in a single dominion (12). Harry resolves the tension created by a target that disturbs or perturbs a field of potential action by capturing or by taking control of the target. Harry starts in a **potential phase** (*think, imagine, consider, wonder*). He continues in an **action phase** (*observe, discover, learn*), and he achieves a **result phase** (*know, understand, realize, recognize*).

The relationship that occurs between the agent and the target is instantiated in the domain of the viewing act. The viewing action is structured by the control cycle. The event is an integration of the skeletal control cycle and the schematic attention action. The viewing act is cued by the deictic gaze of the character (01, 02, and 03), and by the previous information provided by the narrative context (i.e., Harry is looking for a concealed microphone). The epistemic tension provoked by a lack of knowledge animates the self of the character (a Theory of Mind), and the narrative interest of the viewer simulates this mental state. The basis for a resonant “mirroring” of a seeking process is posited in frames 01 to 03.

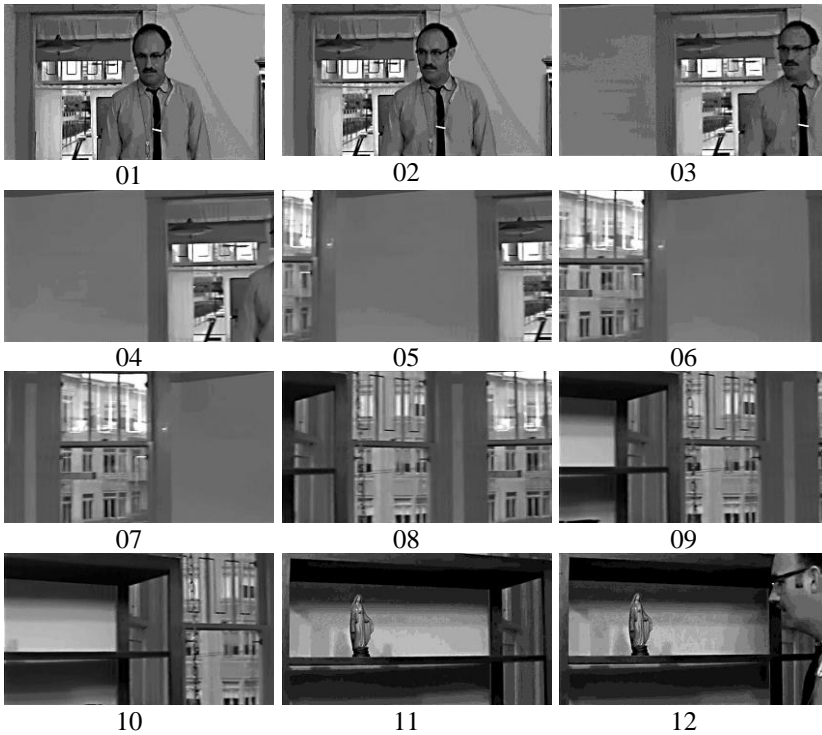


Fig. 7 - *The Conversation* (Francis Ford Coppola, 1974) (min. 1:49:56).

We find here the schematic force dynamic ingredients of the control cycle. A bounded entity (a) is in a state of continuity (b). A state of tension (h) is resolved by a force (f) exerted in a force-dynamic event (g) that contains a change of state (c) (**Fig. 8**). The attentional frames from (01) to (04) reflect a potential phase that contains a **mini-cycle** comprising the force described by the assessment of alternatives and the tension described by the mental inclination/ disinclination/ non-inclination towards one alternative or another.¹⁷

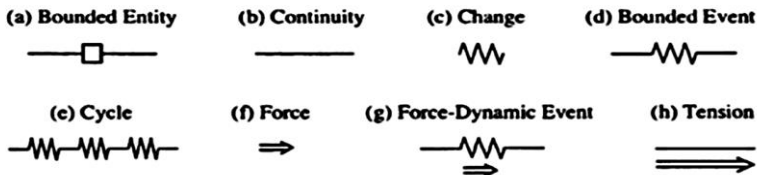


Fig. 8 (Langacker 2009: 305).

¹⁷ See Langacker (2009: 315).

As mentioned, the sequence instantiates the VAO relationship. Frames 01 to 03 profile the V(iewer), frame 11 the O(bject), and frame 12 the conjugation of V+O. The lateral camera movement elaborates the A(ttention) action phase of the event. At a basic level the construction profiles the verbal component as head of the compound. Harry and its target are the subject and the object of the processual relationship profiled. In a second construal, the expression profiles the subject as head. Camera motion elaborates his state of mind in optical terms. The camera movement is a process internal modifier of the attentional capture belonging to Harry's state of mind. In other words, the sequence of frames 04-10 is a POV shot. The sequence perceptually elaborates the dynamic aspect of "mental searching" of a target performed by attention/ awareness.

The event of *Harry looking for a target* supports a metaphoric construal, i.e., the organizational features of the conceptual domain of viewing (grounded in the bodily experience of the attention act) are mapped or projected as characteristics of thinking. The spatial domain can be mapped as a possessive access, i.e., a mental field of search. The spatial displacement of the camera is metaphorically mapped as a mental trajectory of searching. An emergent circular loop is equally present. The character thinks about something, and traces a mental trajectory in a dominion of objects situated in a mental field of control and the expressive spatial movement of the camera in the setting serves as a confirmation. But, based on this spatial cue, we infer that the character thinks and actively searches by focusing his attention.

The emergent conceptualization of the sequence contains a double bind. In one direction, the spatial displacement of the camera in the setting of the room is an elaboration of the mental "movement" of attentional focusing (e.g., THINKING IS A LENS PROBING IN A LOCATION). And, on the other hand, the mental dynamics of thinking and searching/ probing different mental patterns elaborates a type of spatial movement (e.g., A SLOW MOVEMENT IS A SLOW PROCESS OF THOUGHT). In this context the camera-eye bi-directional metaphor from *Man with a Movie Camera* (Dziga Vertov, 1929) is a good example (**Fig. 9**).



Fig. 9 - *Man with a Movie Camera* (Dziga Vertov, 1929).

14. Tracking

Forward tracking elaborates the growth of the area of the spatial control of the agent construed in an active mode. The perceptual capture and the epistemic capture are convergent. In an alternative manner, the backward tracking allows the elaboration of the physical “avoidance” aspect of the action phase. The visual field encompasses, in a growing fashion, the area of epistemic control. Emphasis is given to the dominion and the agent is construed in a passive mode. The movement is a perceptual reference point to a physical agent construed in the passive mode and the dominion is the conceptual reference point construed in the active mode.

15. Zooming movement. The backward zoom elaborates the mental state of the viewing character

A backward zoom perceptually cues an epistemic capture phase of the viewing agent.

The field of view is gradually enlarged and captures more elements. The zooming movement elaborates the focusing of attention action. Gradually, the visual area and the mental access of the character are expanded. Visual and perceptual access is a conceptual reference point to the mental content of the viewing character. Backward zoom is also a POV shot. As a difference to the backward tracking, the avoidance physical aspect is not present. The viewer-agent is frozen in space and eventually captive in an area of control. Since the viewer does not engage in an avoidance action he is still – in a physical sense – a target to a potential external capture.

We have to observe that the character, in this shot from *Full Metal Jacket* (Stanley Kubrick, 1987), is in a state of split self (**Fig. 10**). On one hand, the shot elaborates his action of perceptual and conceptual capture of a scene of war as the agent of the control cycle, and, on the other hand, he is captured by an area of control as a target. He is embedded or entrapped in front of a scene of war and death. The shot resumes Kubrick’s discourse. The agent expands the area of epistemic control, and seems to be in control of what he sees and knows, but, at the same time, the area of control controls him, and he is displaced in the middle of the frame as the target of control.



Fig. 10 - Full Metal Jacket
(Stanley Kubrick, 1987)
(min. 01:03:07).

16. The forward zoom elaborates the mental state of the viewing character

The forward zoom is the perceptual point of reference to an optical awareness schema. The awareness schema elaborates the mental state of the viewing entity. The viewing action, i.e., the focusing action is thus elaborated.

17. The forward zoom elaborates the mental state of the character viewed

The forward zoom is often used to focus the attention not on the viewing but on the viewed character. In this case, camera movement elaborates an aspect of the landmark of the attending schema or the O from the attention schema (V + A + O). The forward zoom elaborates, in a first stage, the attentional focusing of the viewer, e.g., VAO. The perceptual reference point evokes an attending schema. Since the viewing act is ubiquitous and virtual, it can be attributed to multiple viewers. The zooming movement is perceived as “unnatural” since it is cueing not an embodied movement in space but a focusing of awareness on a target or an enlargement of the target in the field of awareness.¹⁸ By phase transition the zooming quality of the attentional action can be attributed to an entity endowed with the mental capacity of awareness. In a second stage, the qualia of zooming are an illustration of the depicted character’s state of mind. The viewing act is a conceptual reference point to his state of mind. It is an aspect or a component quality of the entity depicted as the object. It is a *process-internal modifier* (Fig. 11). A zooming to a close up of a character elaborates – in this construal – the inner workings of thinking and memory and, as Coëgnarts and Kravanja (2015: 246) note, cue a following flashback sequence.

The shot from Mankiewicz’s film clusters a series of cues of the “vision” action (Fig. 11). The character changes the direction of his gaze from a diegetic focused one (A.01) to a possible extradiegetic one (A.02). The change of the character’s viewing direction marks the boundary of a new event. The upward gaze cues the action of looking at something situated at a distance from the viewer (A.03). The object viewed is distal (*up there*) in A.03, in contrast to the view that is directed at a proximal object in A.01 (*down here*) situated in the area of the ground-setting surrounding the character. Spatial coordinates

¹⁸ See Jullier’s (2014) examples where the zoom in was used in order to cue the physical displacement of the character in the field of view towards the camera. The zoom forward was construed as an instance of diegetic motion.

can metaphorically be mapped on time coordinates (*here* – present vs. *there* – past/ future) (See Sweetser 1990).



Fig. A.01



Fig. A.02

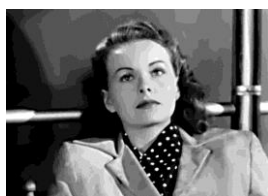


Fig. A.03



Fig. A.04



Fig. A.05

Fig. 11 - *A Letter to Three Wives* (Joseph Mankiewicz, 1949)
(min. 00:12:39).

The forward zoom is a perceptual reference point elaborating the enhancement of attention grabbing (A.02 to A.04). The attentional focus is directed at the self of the character. In the constructed conceptualization the character's mental state is the conceptual reference point. By phase transition, the possessor of the attentional action is substituted. The possessor of the view is not an external entity but the character himself who acquires the role of a cinematic narrator. For an instant, the character is in the position of the split self, i.e., she is concomitantly the possessor of the view, and the object viewed-possessed. The film viewer assists at the elaboration of a mental state of the character. In an illustrative manner in A.05 the object of the character's viewing action is depicted by overexposition. The frame of attention in A.05 is similar to the shot counter shot construction that brings under a single frame both the viewer and the object viewed.¹⁹

18. The forward zoom as grounding

It is not necessary for the viewer to construe an elaborate conception of the mental state of an attending/ attended entity. The zoom in can be just the dynamic conceptualization of a schematic e-site that grounds the object depicted, i.e., on what the viewer has to focus on. In this case, since the mental state of the character is

¹⁹ The object-scene viewed is at the past tense. It elaborates the past tense of the voice over: „Do you remember your first night in town?“

undetermined, the viewer will easily construe the movement as the cue to a deictic viewing act – similar to the definite article “the” or the demonstrative “this”. The zooming in distinguishes one particular instance of its type within the scope of consideration or in the current field of awareness (Langacker 2009: 121, 169) (**Fig. 12**).

In terms of the viewer’s immersion, the first prototypical subcase – the tracking steadicam construal - elaborates the viewing act of an

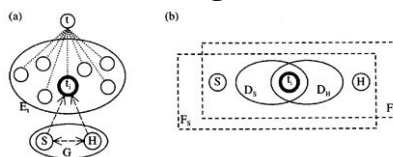


Fig. 12 (Langacker 2009: 170).

attending entity that is intradiegetic (i.e., is grounded in the scene where the attended entity is). Following this particular case, the zoom in – since it lacks the grounded physical elaboration of the agent’s diegetic motion - will elaborate the viewing action of an extradiegetic entity (a narrator). The attending focus is directed at an object similarly to a mental pointer that brings the object under an attentional control, as something that has to be dealt with.

For example, a zoom in on John in *Vertigo* (Alfred Hitchcock, 1958) instantiates his dizziness or uneasiness caused by the sudden discovery of a fetish object (Shot A1 – A2; min. 01:53:41) (**Fig. 13**).

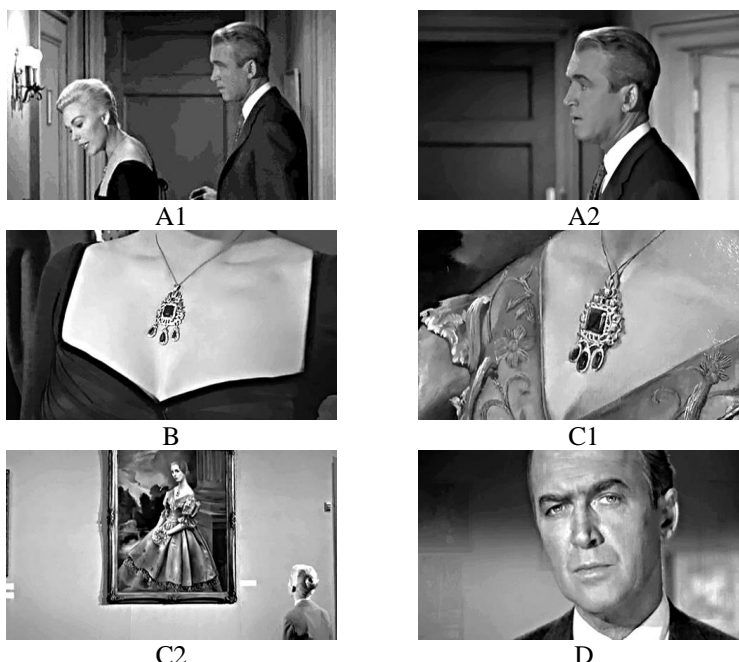


Fig. 13 - *Vertigo* (Alfred Hitchcock, 1958) (min. 01:53:41).

In this shot, John helps Judy clasp a necklace in front of the dressing room mirror and suddenly has a flashback of a similar moment where Madeleine looks up at a character in a painting wearing a similar necklace. Shot A takes place in scene 1: “the dressing room”. The following zoom in on the object further elaborates his state of mind *and* the attended object that causes the zoom (Shot B). The zoom-in in the second shot is an instantiation of the demonstrative construal. The zoom out in shot C1 – C2 is the elaboration of the deictic integration of a target in a field of attentional awareness in a distinct scene 2: the “art gallery”. This shot also instantiates the mental features of an extradiegetic narrator. The extradiegetic narrator is an e-site, a schematic entity. Shot D elaborates the awareness aspect of this schematic narrator as an intradiegetic character in scene 1 and as an extradiegetic narrator in scene 2. The schematic e-site of the object attended in shot D is both anaphorically the character in the “dressing room” scene *and* the narrator of the “art gallery” scene. Since shot D is the reflection of the character in the mirror, the zoom in fuses in one character both the agent of the viewing act and the target of the field of attention, i.e., John looks at John who contemplates, at the same time, his own mental content (i.e., shot C1 – C2 *and* shot A1 – A2). The viewer still keeps active both roles of the viewing act. Furthermore, retrospectively, the zoom in of shot A1 – A2 elaborates the state of mind of the intradiegetic narrator who is, again, John. The zoom in from shot A1 – A2 elaborates the mental state of John, the character in the dressing room, *and* the subsequent state of mind of John as the narrator instantiated in shot D. Since both shots profile the same entity, the zoom in elaborates his own state of mind that is characterized by a sudden unnatural movement of focusing in upon him, i.e., of self attending.

The scale of shots illustrates the difference between the proximal and distal demonstratives (*this* vs. *that*). Focusing explicitly on the character’s face allows the attention schema to be involved. The close up indicates that the character is in the position of the narrator, while in the medium shot, the narrator directs the attention through the zoom in. The proximity of the character allows the identification of the character viewed with the character as viewer and the distal composition dissociates the attribution and brings to the fore of awareness the narrator as the self that makes the pointing gesture. In close up zooming the diegetic character and the character as an extradiegetic narrator are fused, thus allowing the profiled entity on the screen to acquire more salience and generate a more immersive

experience for the viewer. The classical narrative film creates an auto-referential loop that eludes the extrafictional narrator of the film, the filmmaker of the fictional artifact.

19. The circular movement

The circular movement of the camera is a “one-to-many” mechanism. Different categories of emotions and affect valences are instantiated by the circular motion of the camera around the character. The affective valence of the e-site located in the character’s dominion works like a goal-concept and, in a top-down manner, allows pattern completion. The circular motion is a process internal modifier of the schematic goal-concept. The circular camera movement instantiates several possible conceptual contents. If we compare it with the tracking and zoom we can add that the physical diegetic motion of the capture of a central target mirrors the conceptual focus on a single target. In other words, the dominion does not keep hidden elements out of sight. A detailed paper by Hojberg discusses this issue (Hojberg 2014). For example, it can convey narrative information; it has an ornamental function, and an emotional role. The camera motion instantiates, for example, “love”. Circular movement instantiates an affective valence (embodied as a sensory motor process) as, in this case, dizziness caused by “love”.

Hojberg mentions the circular movement of the camera in shots that precede the dressing room scene in *Vertigo* (min. 1: 50: 35 – 1: 52: 36) (**Fig. 14**).



Figure 14 - *Vertigo* (Alfred Hitchcock, 1958)
(min. 1: 50: 35 – 1: 52: 36)

For Hojberg, cinematographic profiles (“stylistic figures”) that challenge normal perception - like unusual camera movements, “bird’s-eye views, fast tracking, hand-held camera, and different distances to the object on the screen” (84) - are categorized as instantiations of emotions. In other words, embodied emphasized perceptual stimuli elicit core affects that are categorized by a particular emotion-concept. This concept is schematically represented in the dominion of a character. For Hojberg the perceptual feature – e.g., the circular camera movement – elicits “dizziness” that is linked

to “a particular context, the story of falling in love” (86). Hojberg considers that the direction of the associations goes from the categorizing element (the camera movement) to the dramatic situation (“love, aggression, intoxication, infatuation and dissolve of reality depicted situation”).

“The circular camera movement elicits “dizziness,” but dizziness has to be linked to a particular context, the story of falling in love, before we relate falling in love and embodied perception [...] special stylistic features naturally belong to specific content categories. Some stylistic features are so marked that they attract the viewer’s attention and are therefore necessarily tied to specific constellations of meaning content” (Hojberg 2014: 86)

In my view, the direction of the associations between a type of movement – a perceptual pattern – and a particular content - is oriented the other way around. The perceptual pattern is bottom-up error prediction and is explained by a top-down categorizing model, prediction or pattern. The perceptual pattern – under the constraint of the top-down mechanism – constructs its meaning as an instance of love, aggression, infatuation or dissolve of the self in a situation. The perceptual pattern of dizziness and focusing on the self as the center of sequential motion is an instance of the emotion category labeled “love”. The “love” e-site schematically expressed in the character’s dominion is not profiled as a whole but is situated in the background of the conceptualization as a component element. The meaning of a particular configuration is an emergent phenomenon indebted to the circular coupling of the components in interaction at a single level (e.g., movement of the camera and the categorization of the emotion exhibited by the characters in the previous discourse), and to the circular coupling between levels of conceptualization (e.g., the constraints of the emergent conceptual construction that is not a mechanical sum of the parts).

In similar instances, as Branigan points out, the camera is „somehow related” to the character without being located at the character’s eyes/ head level (Branigan 1984: 132-138; Hojberg 2014: 78). The profiled blend constructed – generated by the situated conceptualization of a circular movement categorized as a particular instance of love - is the source of the metaphor of the abstract concept of “love”. The abstract concept is foregrounded as an entire situation (Barsalou et al. 2011: 1107) and is quantified as a higher order generalization.

Sometimes, the circular movement is combined with the blur. The perceptual profiles of the characters are fused in a shared area of control. This area makes the gradual blur of the entities a kind of capture in the image pole that gathers saliency. The image pole is instantiating the quality space of color or visual perception based on the black and white distinction. This transformation entails a characters' change of status. They gradually loose their “natural” diegetic status and acquire “artificial” image-like features. The following metaphoric construal can be imagined: e.g., LOVE IS BLIND (Fig. 15).

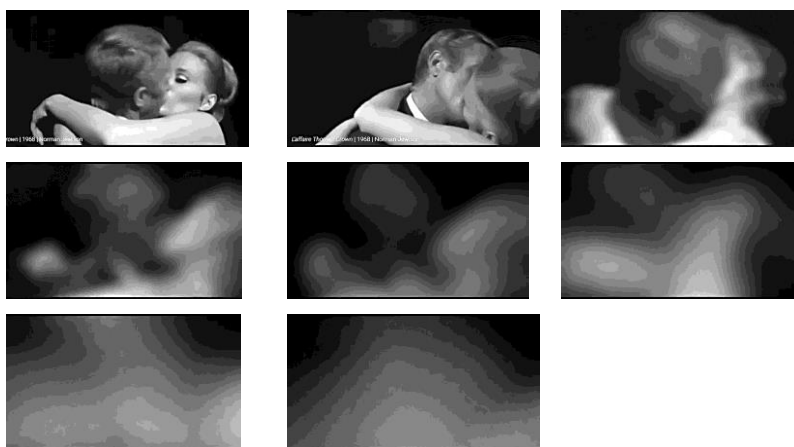


Fig. 15 - *The Thomas Crown Affair* (Norman Jewison, 1968).

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La Révolution raciale et autres virus idéologiques

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Résumé

L'article présente comment le racisme sépare et exclut, n'apporte pas de libertés quoi qu'en disent ses hérauts, et, plus dangereux, modélise une manière de penser le monde. On raconte aussi une brève histoire du racisme. La vision raciale pervertit l'idée même d'intégration et terrorise par ses exigences les médias et les acteurs de la vie intellectuelle, sociale et politique. On s'intéressera à la racialisation des rapports sociaux qui devient l'horizon indépassable du progrès démocratique dans la civilisation occidentale. La théorie de la gauche « woke » est considérée comme le point de départ à partir duquel on construit une société « inclusive ». On propose la notion de peuple pour fonder une communauté politique en assurant l'identité, mais lui permettant d'accueillir de nouveaux membres. Il faut que nous soyons plus tolérants les uns avec les autres et peut-être ainsi construisons-nous un monde meilleur.

Mots-clé

racisme, société, révolution, progressisme, diversité

1. Introduction

On ne saurait segmenter une société sur une base raciale sans condamner chaque groupe à s'enfermer dans sa couleur de peau, qui devient dès lors l'ultime frontière au cœur de la vie sociale. Elle déboulonne des statues, pulvérisant la conscience historique, elle interdit de parler d'un sujet si vous n'êtes pas héritier d'une culture, et vous somme de vous excuser « d'être blanc », signe de culpabilité pour l'éternité. Le racisme sépare et exclut, n'apporte pas de libertés quoi qu'en disent ses hérauts, et, plus dangereux, modélise une manière de penser le monde.

Une mouvance nouvelle, une nouvelle gauche religieuse américaine, la gauche « woke », qui se veut éveillée, éclairée par la Révélation diversitaire, et qui fait de la « race » la catégorie sociologique et politique la plus importante, multiplie les grandes processions au cœur des capitales et métropoles des deux côtés de l'Atlantique, en scandant

des slogans « décoloniaux », pour qu'enfin s'effondre le vieil Occident, qui croulerait sous le poids du racisme systémique. De nombreux progressistes libéraux blancs aiment à croire que nous sommes à une époque postraciale de l'histoire. Mais la vérité est que le racisme et le racisme antinoir sont toujours bien vivants aujourd'hui. Le nationalisme de droite antimusulman gagne en popularité dans le monde occidental. L'hostilité aux Noirs continue d'être une forme de racisme que l'on retrouve partout dans le monde. Il peut sembler que nous sommes à un moment de l'Histoire où le racisme et la suprématie blanche refont surface, mais la vérité est qu'ils ne sont jamais partis.

C'est à partir de l'histoire américaine et de sa matrice sociologique très particulière qu'il faudrait désormais penser les « relations raciales » dans le reste du monde occidental. L'Amérique du Nord aime se représenter comme la terre d'asile identitaire des « racisés » européens. Le régime diversitaire entre dans une période inédite qui correspond au surgissement au cœur des sociétés occidentales du décolonialisme. C'est la grande revanche des « exclus » de l'Histoire, qui serait un jeu à somme nulle. La révolution raciale est une révolution contre les « Blancs ». Devant le grand tribunal révolutionnaire, de notre temps, l'homme blanc doit avouer ses crimes en pensée avant d'être intégré dans un nouvel espace public fondé sur la répudiation du monde d'avant.

Le progressiste se faisait une fierté, hier, de ne pas être raciste: il s'en fait une aujourd'hui de l'être, ou du moins d'avouer l'être, première étape pour ne plus l'être. La cancel culture est une culture de l'ostracisme, du bannissement, qui condamne symboliquement à la déchéance de citoyenneté celui qui ne reprend pas à son compte les slogans du régime.

Le racialisme est intrinsèquement pervers, il enferme nos contemporains dans une série de jeux de langage qui transforment la définition du racisme, du sexisme, de l'identité sexuelle, de la discrimination, de l'intégration, de la liberté d'expression et de la démocratie.

Aujourd'hui, tout le travail du régime diversitaire consiste à multiplier les efforts pour dissoudre la signification des événements tragiques qui se multiplient et qui confirment l'entrée dans une société conflictuelle, où s'effondre pour de bon le mythe de la diversité heureuse.

2. Le soulèvement décoloniale et le nouvel iconoclasme

Les révolutions sont iconoclastes. Très rapidement, la dénonciation des « violences policières » s'est transformée en

soulèvement « antiraciste » prenant pour cible des statues, d'autant plus faciles à vandaliser qu'elles n'étaient pas vraiment défendues. La violence physique trouvait en les ciblant un exutoire provisoire. De ces traces du passé, il fallait faire table rase. Le phénomène n'était pas neuf et visait surtout aux Etats-Unis, depuis quelques années, les statues de généraux associés à la cause des Confédérés, comme celles du général Lee, la réconciliation nationale s'étant accompagnée après la Guerre civile de la célébration des héros des deux camps.

Les partisans de la gauche woke américaine annoncent leur position:

Nous avons plus de cent statues et portraits dans le Capitole. Presque tous sont des hommes blancs. Chaque statue pourrait être celle d'un saint canonisé sans que cela ne change rien au fait que l'effacement des femmes et des BIPOC de l'histoire américaine est une caractéristique de la suprématie blanche (DiAngelo 2020: 90).

Il faudrait enfin faire tomber le privilège blanc et jeter à terre une civilisation qui se serait avilie en commettant les plus grands crimes. Le fond de l'air avait un parfum de révolution culturelle. La seule manière d'être authentiquement démocrate aujourd'hui consisterait à reprendre le monde à zéro. En renonçant à voir le monde à partir de sa propre histoire et de sa propre situation existentielle, elle parviendrait enfin à adopter le visage de l'humanité.

Le régime diversitaire étend son empire vers le passé et entend exercer sa souveraineté sur le cinéma, la chanson, la peinture, la littérature. Les sociétés doivent revisiter leur patrimoine culturel. On trouve même des écrivains pour confesser leur désir de rééducation, en expliquant qu'ils auraient aimé avoir affaire à des lecteurs ou lectrices de sensibilité pour éviter les passages hautement problématiques au moment d'écrire leurs récents livres, pour ne pas froisser les communautés minoritaires.

Les grandes entreprises disposant d'une véritable visibilité médiatique ont tout fait pour officialiser leur ralliement à la nouvelle poussé du régime diversitaire, pour éviter que leur silence ne passe pour un acte de dissidence. De Nike à Decathlon, en passant par Apple, Pepsi, Coca Cola et Gillette, sans oublier Greenpeace et les autres organisations à prétensions humanitaires, elles n'en finissaient pas de se vouloir exemplaires sur le plan diversitaire. Ceux qui refusent de réformer ses cultures d'entreprise selon sa définition de l'antiracisme sera accusé de perpétuer les structures de la suprématie blanche.

La question raciale traverse assurément l'histoire des Etats-Unis, mais ils croyaient s'en être globalement délivrés depuis les

années 1960, avec la révolution des droits civiques, qui avait permis l'intégration des Noirs dans la nation américaine, bien qu'elle demeure sans le moindre doute à parachever.

Les premières victimes de la traite négrière dans les colonies britanniques d'Amérique du Nord sont arrivées en 1619: ce serait le véritable moment inaugural de l'histoire américaine. C'est d'abord à partir de l'expérience afro-américaine qu'il faudrait raconter l'histoire du pays: elle en représenterait le noyau existentiel. Le projet 1619 entend « recadrer l'histoire du pays en plaçant les conséquences de l'esclavage et les contributions des Noirs américains au centre même de notre récit national » (Silverstein 2019: 12). Alors que le racisme était traditionnellement perçu comme une perversion de l'idéal américain, il est de plus en plus considéré comme le révélateur de la nature profonde du pays.

La chute de l'homme blanc dans l'enfer du racisme remonterait à l'expansion européenne. L'histoire de l'Occident serait d'abord celle du colonialisme, du racisme et de l'esclavage, et c'est seulement à condition de le reconnaître que les populations qui s'y sont installées librement depuis cinquante ans pourraient s'y sentir reconnues. « Ce qui caractérise la culture et l'histoire modernes, c'est la structuration du monde entre les Occidentaux et les pays exploités par l'Occident » (« Pourquoi il faut en finir avec l'expression „racisme anti-Blancs” », entretien avec Fanny Marlier, *Les Inrocks*, 9 septembre 2019). En d'autres termes, la prospérité de la civilisation occidentale serait fondamentalement illégitime: elle ne devrait rien à sa propre dynamique religieuse, philosophique, politique, culturelle, technique et économique. Elle serait exclusivement le fruit de l'exploitation coloniale et du pillage.

Au début des années 1990, certains activistes faisaient scandale en comparant Christophe Colomb à Adolf Hitler, pour convaincre les Nord-Américains de l'horreur génocidaire au cœur de leur histoire. Il n'y aurait rien de glorieux à la colonisation de l'Amérique : les sociétés issues de la colonisation européenne seraient fondamentalement criminelles, quelle que soit la diversité de leurs histoires. Les colonisations française, anglaise, portugaise, espagnole et néerlandaise sont confondues en une seule entreprise d'impérialisme blanc.

3. Décoloniser l'Europe en la désoccidentalisant

Le décolonialisme frappe aussi l'Europe qui devrait institutionnaliser son propre procès pour se décoloniser, se dénationaliser, se déblanchir, comme le demande la mouvance indigéniste apparue en 2005 dans les banlieues françaises. Ce nouvel

antiracisme fait ainsi explicitement référence aux populations coloniales d'antan et aux Afro-Américains et Amérindiens du Nouveau Monde, pour les solidariser dans une même lutte contre le monde blanc, assimilé à l'Europe.

Un théoricien de référence, Sadri Khiari, explique :

La société française est ainsi constituée par l'ensemble des médiations sociales, politiques, culturelles des procédures, dispositifs, institutions, logiques abstraites grâce auxquels le bon bourgeois blanc n'existerait pas si à l'autre bout de la chaîne n'existait pas l'indigène martiniquais, sénégalais, vietnamien ou tunisien [...] La société française est la suprématie blanche (Khiari 2009: 59).

Quand une population de culture et plus encore de civilisations étrangères s'installe massivement dans un pays, elle finit souvent par y former une contre-société animée par sa propre mémoire, qui peut entrer en conflit avec celle du peuple historique de la société d'accueil, surtout s'il est contesté dans son droit à la continuité historique.

4. La fragilité woke et la nuit du privilège blanc

Cet état d'esprit, qui se veut celui de l'autocritique raciale permanente, est intimement lié à la mentalité woke, qui passait il y a quelque temps encore pour exotique. Qui sont les wokes ?

Expression anglaise, qui signifie littéralement „réveillé”. Dans un contexte de combat en matière de justice sociale, cette expression définit quelqu'un qui est alerte aux injustices qui peuvent avoir lieu autour de lui. On utilise souvent cette expression en opposition à „être endormi”, soit ne pas être éduqué sur les enjeux socio-économiques et sur les questions raciales (Sophie Leclerc, Radio-Canada, 10 juillet 2018).

Le wokisme peut être vu comme un fanatisme compensatoire pour structurer une identité qui, sans cela, s'effacerait dans l'indéterminé. Du point de vue de l'histoire du progressisme, il représente le nouveau visage du sujet révolutionnaire.

C'est à l'université que se déploie avec la plus grande violence psychologique et physique la gauche woke. Dans un nombre croissant d'institutions universitaires, l'adhésion à l'orthodoxie est une condition officielle d'embauche et dans certaines, comme la prestigieuse UCLA, « les étudiants sont invités en première année à se faire tester pour dépister leurs préjugés – dans l'université nord-américaine, la

bureaucratie universitaire, censée promouvoir l'inclusion dans l'institution, joue ainsi un rôle de plus en plus grand » (Mac Donald 2018: 76). « Il n'est plus rare d'entendre des plaidoyers pour l'intégration dans le cursus obligatoire de cours idéologiques censés témoigner de la perspective des minorités sur le monde occidental, au nom de la décolonisation des savoirs » (Bordas 2020: 20), qui peut aussi toucher, de manière étonnante, les départements de physique et de mathématiques. L'université ne constitue plus seulement un champ de bataille institutionnel et intellectuel mais aussi physique. La lutte wokiste contre le suprémacisme blanc et l'ordre hétérosexiste binaire autorise la violence politique.

Les personnalités médiatiques nord-américaines « blanches », au plus fort des événements, s'effacèrent aussi de la scène publique en demandant à être remplacées par des figures issues de la diversité, en particulier, de la communauté noire: l'homme blanc doit s'éclipser pour que la diversité puisse enfin éclore ailleurs que dans la périphérie.

Aux Etats-Unis, le mot *nègre* est certainement celui qui est frappé de l'interdit majeur. On connaît sa charge symbolique, intimement liée à l'histoire de la persécution des Noirs américains. L'américanisation des mentalités s'accélérait, la possibilité dont bénéficie chaque pays d'aborder sa propre histoire et sa propre langue avec ses propres références est compromise. En témoigne le remplacement en France du titre du roman d'Agatha Christie *Dix petits nègres* par *Ils étaient dix*.

5. Trop blanc ! Repères sociologiques pour comprendre la nouvelle question raciale

La traque à la société trop blanche est à la mode. Ainsi, en France début 2020, on a pu entendre dire, au moment de la cérémonie des Oscars: « C'est plus fort que moi, je ne peux pas m'empêcher de compter le nombre de Noirs dans la salle ». Il s'agissait, sur le mode insolent, de faire le procès d'une salle trop blanche en réinventant le délit de faciès. « Diversité » étant le terme codé pour dire que les Blancs sont trop nombreux dans des sociétés historiquement blanches, même si elles ne se représentaient pas dans ces termes. Dans le monde occidental du début des années 2020, on peut donc, très ouvertement, reprocher à quelqu'un la couleur de sa peau au nom de l'antiracisme.

Le nouvel antiracisme considère que, pour mieux en finir avec le privilège blanc invisible et non assumé par les sociétés occidentales, rien n'importe davantage que son dévoilement et juge que l'abolition du système raciste passe par l'éradication de la blancheur occidentale. La proposition centrale du nouvel antiracisme consiste à ne plus décrire le

racisme comme une idéologie ou un comportement poussant à discriminer les individus sur une base raciale ou ethnique, mais comme une structure sociale insaisissable et partout présente qu'il faudrait dévoiler, ainsi que se propose de le faire la *critical race theory*. La reconnaissance du concept de racisme systémique est jugée essentielle pour permettre aux sociétés occidentales de s'engager dans son démantèlement. Les disparités entre les communautés s'expliquent exclusivement par un dispositif social qui hiérarchiserait l'ordre social à l'avantage des Blancs. L'égalité intégrale entre les communautés devrait être la règle, quels que soient les codes et pratiques culturels qui façonnent leur inscription sociale, et tout manquement à cette vision des rapports sociaux relèverait du racisme systémique puisque cela reviendrait à faire porter le fardeau de l'inégalité à ceux qui la subissent.

Si le racisme est inscrit dans les plis les plus intimes du social, chaque individu reconduit dans ses moindres gestes les codes d'une société qui, au fil des siècles, a encodé le racisme dans sa matrice profonde. Il faut la soumettre à une entreprise de reconditionnement et de rééducation idéologiques sans précédent, pour éradiquer sa culture, réduire à un stock de stéréotypes et de préjugés.

6. De l'inexistence des races au primat de la race

Les sociétés occidentales, traumatisées avec raison par la catastrophe hitlérienne, ont fait du refus radical de la race le principe fondateur de leur imaginaire démocratique. L'Occident s'est persuadé que les races n'existent pas et découvre aujourd'hui que tous n'en sont pas convaincus.

L'image du biscuit *Oreo*: noir à l'extérieur et blanc à l'intérieur c'est un terme utilisé fréquemment pour qualifier les personnes noires qui partagent leur vie avec des personnes blanches. La race a beau se présenter comme une construction sociale intégrale, l'hostilité est vive, dans la mouvance raciale, à l'endroit de la prétension à une identité transraciale, qui permettrait à un individu de passer d'une race à une autre, systématiquement perçue comme une forme d'usurpation et d'appropriation identitaires – alors que le transfert d'un sexe à l'autre est normalisé par la théorie du genre (Dembroff 2020: 23).

La question de l'universalisme est essentielle: les sociétés occidentales veulent croire que ce principe les caractérise, et y voient le principal levier intellectuel pour transcender les déterminismes ethniques, et raciaux, en rappelant aux individus leur commune appartenance à l'humanité. Mais ce principe serait illusoire, limité et

frauduleux. L'universalisme ne serait pas autre chose que le racisme mais le racisme sous une autre forme. Le retour de la race permettrait de prendre théoriquement d'assaut une société qui se croyait devenue postraciale et se reconnaissant dans l'idéal color blind incarné par Martin Luther King.

Le théoricien décolonial et indigéniste français Sadri Khiari croit que « nous existons politiquement parce que nous sommes les objets et les sujets des rapports de forces politiques de races » (Khiari 2009:15).

L'appel à la racialisation intégrale des rapports sociaux se présente comme une condition fondamentale du progrès social et de l'émancipation des minorités. En quelque sorte, le racisme se serait approprié l'universalisme pour reconduire les privilèges qu'il maintenait. Il y aurait une complicité profonde bien qu'inavouée entre le racisme ségrégationniste et l'universalisme libéral: les deux refuseraient de penser en termes collectifs l'émancipation des populations racisées.

7. Déblanchir la société

De la critique de l'universalisme à celle du daltonisme racial, la conclusion est toutefois la même: qui refuse de se reconnaître dans le programme de transformation sociale établi par l'antiracisme devient consciemment ou inconsciemment complice de l'ordre raciste. La lutte contre le racisme revient donc à déblanchir la société. Lutter contre le racisme consistera donc à lutter contre le « blanc ». La formule n'est pas neuve mais elle revient en force: l'abolition de la race blanche est au programme. L'« identité blanche » n'existerait qu'en tant que volonté de domination.

« Pour remettre en question les idéologies du racisme comme l'individualisme et la cécité face aux couleurs de peau, nous dit Robin DiAngelo, il nous faut, en tant que Blancs, cesser de nous percevoir comme des êtres uniques et ou en dehors de toute race » (DiAngelo 2020:155).

On propose un nouveau concept qui met en lumière les nouvelles revendications égalitaires: la fragilité blanche. La Ligue des droits et libertés de Montréal en propose une définition formelle:

Etat émotionnel intense dans lequel se trouvent les personnes blanches lorsqu'une personne racisée critique certains de leurs comportements jugés racistes. Cet état est caractérisé par des réactions vives, défensives, voire violentes. Cela se traduit par des émotions comme la peur, la colère, la culpabilité ou des comportements comme argumenter, minimiser ou arrêter la conversation (Cf. <http://linguedesdroits.ca/lexique/fragilite-blanche>, le 29 juillet 2022).

La fragilité blanche s'impose pour présenter à la manière d'un trouble psychologique et sociologique le refus de consentir à la racialisation des rapports sociaux.

À la manière d'Orwell, on pourrait parler du dépistage des crimes en pensée par la police des arrières-pensées. La militante antiraciste Ally Henny propose un test à réaliser soi-même pour sonder sa fragilité blanche, voici :

1. « Suis-je sur la défensive lorsque des personnes racialisées parlent de personnes blanches ?
2. Est-ce que je ressens de la colère lorsqu'on me dit que je bénéficie de privilèges blancs ?
3. Lorsque des personnes racialisées parlent de racialisation, suis-je sur la défensive parce qu'elles décrivent comme racistes des choses que je fais ou pense ?
4. Est-ce que je ressens de la colère ou du malaise à cause de la question précédente ?
5. Ai-je, dans le passé, accepté ou grandi dans le racisme et est-ce que je ressens aujourd'hui une forme de honte qui me pousse à montrer aux autres que je ne suis dorénavant plus raciste ?
6. Est-ce que dire „pas toutes les personnes blanches” ou une formule similaire me fait me sentir mieux lorsque quelqu'un dénonce un comportement problématique chez des personnes blanches ?
7. Est-ce que j'attends des excuses lorsque je trouve que j'ai été accusée injustement de racisme ?
8. Est-ce que je me sens mieux lorsque je dis, entends ou lis: „C'est OK d'être blanc.he”?
9. Est-ce que j'essaie de convaincre des personnes racialisées qu'elles ont tort à propos d'un enjeu raciste en soulignant que d'autres personnes racialisées sont d'accord avec moi?
10. Est-ce que je ressens le besoin de parler des oppressions subies par mes ancêtres lorsqu'ils/ elles ont migré (colonisé ce territoire), ou dois-je expliquer mes défis personnels lorsqu'une personne racialisée parle de ses oppressions?
11. Est-ce que je crois que le racisme disparaître si nous arrêtons d'en parler?
12. Lorsqu'on me dit que ce que je dis ou pense ou qu'une chose à laquelle j'accorde de la valeur est raciste, est-ce que cela crée chez moi de la fermeture, un désir de fuite ou une quelconque espèce d'inconfort déplaisant?

13. Ai-je besoin d'affirmer que j'ai des ami.e.s. ou des membres de ma famille racialisé.e.s lorsque quelqu'un dénonce mon racisme?
14. Ai-je besoin de prouver que je ne suis pas raciste?
15. Est-ce que je trouve que mes opinions et perspectives sur les enjeux raciaux devraient recevoir la même crédibilité que celles d'une personne racialisée, que ma contribution à la discussion a donc quelque chose d'unique et d'essentiel, et qu'il est injuste de m'entendre dire d'écouter plutôt que de m'exprimer?
16. Est-ce que je ressens le besoin de me défendre à propos des questions précédentes dans la section des commentaires sous ce message?

Si vous avez répondu oui à n'importe laquelle des questions précédentes, vous présentez des traces de fragilité blanche. Prenez un moment pour réfléchir au pourquoi de tels sentiments. Prenez le temps d'envisager les différents points de vue ». (Cf. <http://fr-fr.facebook.com/allyhennypage/posts/white-fragility-self-testask-yourself-thefollowing-1-do-i-feel-defensive-when-a/1087705494713093>, le 22 juillet 2022).

8. La croisade contre la haine

Une grande croisade pour bannir de la cité ceux qui participent consciemment ou inconsciemment à la défense d'un ordre jugé discriminatoire, fondé sur des préjugés racistes, sexistes et transphobes, s'annonce. L'extension du domaine de l'interdit est au programme et tous les groupes « discriminés » doivent présenter leurs revendications particulières. Une purge politique et médiatique s'imposerait pour liquider une fois pour toutes les intellectuels réfractaires à la nouvelle foi ou résolument hostiles au régime diversitaire.

A partir des années 1980, Paul Yonnet l'avait bien noté, la lutte contre la haine s'est ritualisée dans de grandes processions quasi religieuses pour exorciser la tentation du racisme et du fascisme, censée toujours revenir: elle était souvent mise en scène dans de grands concerts musicaux organisés pour mobiliser la jeunesse contre l'intolérance, comme, avant-hier, les écrivains pétitionnaient ensemble contre le fasciste désigné du moment (Yonnet 1993: 55).

Il s'agit chaque fois d'en finir avec le bois mort de l'humanité, de liquider les classes sociales ou les catégories de la population qui sont perçues comme des obstacles à la marche de l'Histoire et au

progrès. Les sociétés occidentales sont réfractaires à leur rééducation dans les catégories du pluralisme identitaire. La modernité n'est pas étrangère au concept d'ennemi: elle a toutefois tendance à le dépolitiser pour le transformer en catégorie morale, à l'absolutiser et à en faire un adversaire de l'humanité, contre qu'il est toujours nécessaire de lever une croisade, pour l'empêcher d'entraîner la société entière dans une dynamique régressive.

La mutation diversitaire de la démocratie a engendré de ce point de vue une redéfinition de l'ennemi de l'humanité, désormais associé au refus d'assimiler la dissolution des repères anthropologiques et identitaires de la civilisation occidentale au progrès de l'humanité. L'ennemi est celui qui pourrait ramener la société en arrière, on l'associe pour cela à une force de régression.

On parlera de plus en plus de la nouvelle extrême-droite pour désigner des mouvements étrangers à l'histoire de la Seconde Guerre mondiale mais qui réactiveraient apparemment les schèmes mentaux entrant en contradiction avec la modernité.

9. Conclusion

Il faut revoir le concept de « peuple », qui n'est pas une race: on peut y adhérer, on peut s'y fondre, on peut embrasser son destin et s'y intégrer, s'y assimiler. La notion de peuple fonde une communauté politique en assurant son substrat historique et son noyau identitaire, mais lui permet d'accueillir de nouveaux membres en codifiant son appartenance dans les formes de la citoyenneté. Autrement dit, une civilisation ne saurait se définir strictement par son adhésion exclusive à l'humanité sans s'abolir, sans s'immoler, mais elle ne saurait renier l'aspiration à l'universel sans se trahir.

C'est à partir d'une langue qu'il accède au monde, c'est à partir d'une culture qu'il part à la rencontre des autres hommes, et c'est dans la mesure où il se sait et se sent maître chez lui qu'il peut ensuite accueillir dans le respect de ses capacités d'intégration ceux qui rêvent de partager son destin.

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Resorting to Faith in a World of Dystopia

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Abstract

The purpose of this paper is to analyse the phenomenon of resorting to faith which is present in the science fiction novel published in 2022 “O lacrima de Batavia” by Sergiu Somesan. The novel could be described as showing what happens after an apocalypse, since the sudden lack of electricity and electromagnetism suddenly occur. The story of the main characters resorts to the old myth of renewal and keeping faith. We could make an analogy with the situation during the COVID-19 pandemic, when many turned up to faith given the situation. What makes anyone resort to faith in difficult circumstances will be analyzed from the perspective of psychological theories. The dystopia described in the novel could have links with various presuppositions in the current political world; however, the author claims to have thought of the idea of lack of electricity before it was given as a possible scenario by the EU.

Keywords

psychology, fantasy, electricity, myth of renewal.

1. Introduction

The phenomenon of resorting to faith is present in the science fiction novel published in 2022 *O lacrima de Batavia* by Sergiu Somesan. The novel could be described as showing what happens after an apocalypse, since the sudden lack of electricity and electromagnetism occur. The story of the main characters resorts to the old myth of renewal and keeping faith.

Starting from a bad situation, we witness the characters finding solutions through both love in a couple, as well as friendship and having people collaborate for survival and, ultimately, regaining faith in the other people around us. We witness a young couple, formed of a high-school student soon to be 18 years old and the Physics teacher she falls in love with, promising to make him be happy in love, after he remains alone following the death of his wife. Another, older, Physics teacher decides to make a shelter with

provisions since he expects the apocalypse to happen soon and he will collaborate with the young Physics teacher and then with his new wife, student Clara. The student proves to be very smart and to understand various Physics phenomena, such as the way electricity has disappeared, together with magnetism, yet there are also electrical phenomena in the human body which has not disappeared. At the wedding of student Clara and her Physics teacher a plane falls over a mountain in Brasov. Then everything changes. When Clara is, at some point, upset and furious in their couple life, the world begins to deteriorate, with electricity beginning to fail in various objects.

This could be a coincidence, yet the way it is placed within the story may also suggest the contrary, that some persons' states of mind can alter the surrounding world. The writer thus introduces some paranormal phenomena, or, at least, some suggestion of such phenomena, which the reader may think of as they find fit. There is a strong contrast between the rationality of science and the emotional nature of Clara. The couple can be regarded as bringing each of them one side to complete the other, one way of viewing the world being able to finally balance the other. Afterwards, when their baby is born, things return back to normal, to some extent, and also the baby has healing powers, reminding of the myth of Jesus Christ. The discrete introduction of faith is combined with the allusions to paranormal phenomena throughout the story, which begins to resemble the pattern of a fairy tale, to some extent. Clara appears to be the call to adventure for the Physics teacher, which he refuses at first, by hesitating, then he accepts the call. The story from this perspective goes on according to the pattern of the hero's journey, established by Joseph Campbell (2008). The return of the hero could be interpreted, in this story, as the regaining of faith in the connection with other people for the Physics teacher, through kindness and love. The baby they have has healing powers, which could be regarded as a symbol of peace and understanding, of the need to show kindness to the other people around. Without kindness and understanding, we have all seen the issues of the apocalypse unfold, with problems of social unrest and violence in the world. The love story is shown in parallel with fabulous forces, which are so familiar in fairy-tales. When Clara is upset, this seems to disturb the natural equilibrium of the world in a fantastic sort of way, reminding of the anger of fabulous characters in fairy-tales leading to fabulous consequences. What is more, Clara appears to introduce some magic in the life of the much to pessimist and rational young Physics teacher. She brings in his life the unexpected, with her declaration of his love for him, right at the

moment when he had lost hope in ever finding his love again. She has given him faith in love, and, by extension, in the world itself, once we see the happy ending, with people living peacefully once the old order of the world is restored, with the return of electricity. The destabilizing and restabilizing of order in the world, once an element has been stolen and then returned, makes us think again of fairy-tales, where, for example, in a kingdom, a dragon steals the sun and a hero sets out to find the sun, then gives it back and the order in the kingdom is reestablished. In this novel, both electricity and faith in other people need to be reestablished. Clara reestablishes these with her love, as suggested by the way she acts towards her Physics teacher and then towards her child.

In some cases, such as in matters of spirituality and of emotion, science cannot have all the answers, and we need to resort to faith for comfort. Such is the matter of the afterlife, which has not yet been given an answer by science; faith remains, thus, the only solution, and religion the only one that can give an answer. We could also make an analogy with the situation during the COVID-19 pandemic and this story, when many turned up to faith given the situation. Science had apparently failed them, since it had no solution, given the novelty and unexpected appearance of the virus. Thus, people needed something to hang on to, and, since science needed some more time to understand the behaviour of the virus in order to find a cure and a vaccine, faith was more readily available. It had a soothing role, and provided easy comfort. What is more, the state encouraged the population to resort to faith, at least in Romania, since the state could not offer hope to the population the way it needed it and the way the church could. Another issue was that the state resorted to get the help of the church, as a means to work together, to help the population keep faith, hope and maintain the social order. Otherwise, social unrest may have appeared, especially due to the drastic measures taken for protection, such as lockdown, restricted access to public places, wearing masks, etc. Protests were another means, together with resorting to faith, to keep the population calm. Protests were just controlled manifestations, meant to allow the population to express their disagreement against what was going on. Afterwards, everyday life continued as before. If the population was not allowed to express themselves through protests, then they would have become more violent. In this way, they had the feeling that the representatives of authority, of the state, were listening to them and taking their complaints into account. Faith allowed room for comfort, and emotional support. The lack of faith and kindness could have

been, if readers search for a deeper meaning or for further allusions, the causes, like in a fairy-tale, of the world going down so low, without electricity and with people fighting violently for resources. The main characters learn to collaborate, but not only: they learn how to be kind towards others, through the couple's baby who has the power to heal other people. The baby reminds of the religious character Jesus, the savior, and of the miracles that are so much present in religious faith. In the novel, the solving of the apocalypse scenario situation can be related to faith and to a miracle. At the same time, the novel also allows readers to resort to a rational explanation of solving the situation, if there are readers who prefer rational explanations: faith is just one side, faith can be a pretext, a belief, yet the real solution is for people to be close to one another and to cooperate in order to get out of difficulty. Kindness could be just one part of the process of collaboration, just an attribute or one value of each individual involved in the process. Working for the good of the collectivity, together, united, is the main idea, as we can see in the way things go in the group of the main characters and as we can extend the idea to the entire collectivity. Faith, at this point, could just be a motivating factor for people to keep together. For those that value religion and faith, this could be a driving force, while for the others, the rationalists, the driving force could simply be the will to survive and a plan which needs to be efficient.

What makes anyone resort to faith in difficult circumstances will be analyzed from the perspective of psychological theories. The dystopia described in the novel could have links with various presuppositions in the current political world; however, the author claims to have thought of the idea of lack of electricity before it was given as a possible scenario by the EU.

2. Materials and Methods

First of all, a definition of dystopia could be given, in order to better understand the fictional world of Sergiu Someșan's novel *O lacrima de Batavia*. To put it simply, utopia is an imaginary world where everything goes on fine, while dystopia is an imaginary world where everything goes on in a bad way. As a result, utopia can be regarded as best case scenario, while dystopia could be regarded as worst case scenario. At the same time, we can notice that dystopia can serve as a warning:

Mannheim writes that when we "call every actually existing and ongoing social order, a 'topia,' then these wish-images

which take on a revolutionary function will become Utopias.” Mannheim presumes that people will want such „topias“ (from the Greek word for ‘place’) when they are good, i.e. when they are “utopias.” Dystopia, however, can be described as “an imaginary society whose evil qualities are meant to serve as a moral or political warning.” (Stevens-Díaz 2006: 74)

Indeed, we can imagine better and worse versions of the world we live in. Anything could happen, from positive to negative scenarios. In Somesan’s novel, we can find all elements, from utopia to dystopia and then back to utopia. In this sense, the fact that student Clara manages to seduce her Physics teacher Virgil is an element of utopia. Frequently, girls that are Clara’s age dream about seducing their teachers, they fall in love with them and have fantasies about them. Other elements of utopia have to do with the way in which faith can save the world, or with the myth of salvation and of Jesus Christ. Religion praises love for other human beings, and in this novel we encounter the topic of love at all levels of human relationships: love as passion, in the couple formed by Virgil and Clara; love between mother and child, in the example of Clara and her baby; love in the form of caring for others, especially in the relationship of friendship between the two Physics teachers; and love of the entire humanity, in the case of Clara’s baby, who used his power to heal other people. He heals a playmate on the playground who got seriously injured, and before that he healed the young lady who helped Clara give birth as her midwife, by touching her womb and offering her the ability to have children of her own. The way in which kindness helps the entire humanity may seem utopic, yet it is part of the religious faith and principles. The same idea about kind characters being rewarded is present in many folktales, where the kind-hearted girl is rewarded, while the evil girl is punished. The kind-hearted girl behaves kindly to everyone around, including some magical characters that become her helpers, and she succeeds in her tasks, in fairy-tales. Through collective actions of being kind and responsible to the others, the world can indeed become a better place. Everyone will be safe in this way and collaboration will ensure enough resources and a good way of living.

We can thus see a movement going on in the following direction: reality – fantasy – utopia – dystopia, as the story is an interplay among all these, with all its suggestions regarding the possibility of religious faith and miracles being at work at some points. After all, love itself is an ecstatic experience, which can be experienced as a mystical, trance-like state similar to religious experiences of revelation. Love can also lead to experiencing various

states similar to those alluded to in religious faith, such as worshipping the other person to the point of devoting yourself to him/her. Parallels could thus be drawn between the love experience of the couple, and the introduction to religious experience. This is how the breach into fantasy is introduced into this novel, through the experience of the Physics teacher's falling in love with Clara, which is literally going to change the world for him. Therefore, Somesan's novel starts off lightly, in a usual setting, in Brasov, showing a young schoolgirl confessing her love to her Physics teacher. Later on, her character will evolve and mature, as the readers will witness her willingness to help the group in the problematic situation they are in, as she will make them aware of how things change and also as she will be aware, by informing herself, that there is an issue with her pregnancy and that she will need a midwife. Together with the Physics teacher and an older teacher they will focus on their survival in a world without electricity. The links between human emotions and interaction and the changing situation of the world are made obvious, though. The attraction of the student and the teacher is expressed in cosmic dimensions, and then later their child together will prove to have healing powers. Eventually, in a world of dystopia, love wins and helps the world.

Regarding Romantic relationships in science-fiction and dystopian literature in general, they become synonymous with "spiritual regeneration", showing thus how eventually the love relationship leads to significant changes in the dystopic world, leading to a "revolution". Love is seen as a means for achieving a transcendental, spiritual experience, and also as a symbol of "both political liberation" and "human dignity":

the major authors of dystopian fiction present sexual desire as an aspect of the self that can never be fully appropriated, and therefore as a potential force for political and spiritual regeneration from within the totalitarian state. This point is commonly made by a sexual relationship situated at the beginning of the story, which eventually develops into a subversive political conspiracy for revolution. [...] Sex works as a portal through which the dystopian citizen at the center of the story glimpses the idea of both political liberation and a universal human dignity based on a newfound understanding of transcendence. (Horan 2006: 1)

Indeed, in Somesan's novel the love between student Clara and her teacher Virgil could be regarded as the driving force to

achieve change at the level of the entire world. Their baby, symbolically, is related, as readers are given to understand, to the changes in good towards the end of the story. The world returns to normal through the proof of love in the couple, of keeping united, and of love between parents and children.

The message of the novel could be to look for a spiritual, religious, transcendental experience to guide us out of a seemingly impossible to escape situation such as the one presented in the novel. Indeed, science could not find a solution to the apocalyptic situation of the world without electricity in the novel. Instinctively, the characters turn towards love for the others. They never turn to religious faith specifically, since the majority are scientists or at least persons with a scientific education. However, Clara seems to guide them towards another type of experience, very much removed from the field of all possible scientific explanations, through her love for Virgil and for her child.

Clara's love provides lots of comfort and security in a world that has, apparently, collapsed during the apocalyptic scenario. She is not, however, someone who is peaceful at all times. She fights for her and for Virgil's life by killing those that attack them. However, this behaviour is a defence and a means of protecting her and Virgil's lives.

There are situations in our lives when the limits of our psychological strength are tested. Such situations may involve, for instance, a global issue, such as the COVID-19 pandemic, or personal problems, such as dealing with the death of a loved one. During such times, we need sympathy and emotional support, which could be given by someone close, friends, therapists, or resorting to religious faith. Religion is one of the "solutions" to which people generally resort when facing a difficult situation with no given solution, at least for the time being. One such situation has, recently, been the COVID-19 pandemic, which was a source of great anxiety due to the uncertainties related to this virus. For a while, there was no vaccine, later on, the vaccine was giving severe reactions, then the efficacy and duration of protection of the vaccine was, again, unknown. In order to prevent panic of the population due to the rapid and uncontrollable spread of the virus and the constant appearance of new cases and rising number of deaths from the virus, the state has decided to take, at least in Romania, protective measures to control the population emotionally and reassuring them, by prompting them to resort to religious faith. This was because "Religion has always played a role of the balm for the soul, and the regular religious participation is associated with better emotional health outcomes." What became, during the time,

noticeable, was the following: “In light of pandemic of COVID-19, most people are much more open to faith as well as prayer.” (Kowalczyk et al 2020: 2671).

Somesan’s novel appears to draw attention to the current inclusion of the experience of faith and recognition of its benefits in the science of medicine. Medicine sees spirituality and religious beliefs as means of support in recovery:

Spirituality in the context of healthcare is a relatively new area yet becoming increasingly important. In the recent years, research has shown that religious beliefs and practices are associated with various health aspects, such as ability to cope with the disease, recovery after hospitalization and a positive attitude in a difficult situation, including health (Albers et al. 2010; Puchalski et al. 2009; Phelps et al. 2009). Therefore, the importance of spirituality in clinical practice has been highlighted (Best et al. 2015). (Kowalczyk et al 2020: 2671).

Patients who held on to their religious faith had a more positive outlook on the entire healing process, and, as a consequence, the positive state of mind contributed to their recovery. The presumed miracle in such cases can also be explained scientifically, as a good state of mind has, in its turn, a positive effect on the regeneration process of the body. Faith, thus, can be seen as a motivation to get better both psychologically and physically, not necessarily as the main cause. Similarly, in the novel, once the main characters, Clara and Virgil, felt better emotionally, with the birth of their child, their states of mind were projected at the level of the entire world. Everything seemed to work again, as the previous state of the world had been restored. We could claim that both the souls of human beings changed for the better, they became more kind and understanding, and with them the entire world changed in a visible way. We could see here a reflection of the saying “Be the change you wish to see in the world” which has for a long time been attributed on the Internet to Mahatma Gandhi, while recently we were informed that he did not actually say these words. However, these words express a commonly held belief: if we want this world to change, we should do even the apparently least significant action. We should not just wait for things to improve on their own or just wait for someone else to take some sort of action. From this point of view, the change begins actually in our own ways of thinking and feeling, as well as our ways of acting. Religious faith and belief build in some personal values as well, which make us more understanding, kind, sympathetic, and which can drive us to take actions we otherwise would not think of trying to initiate.

Even in a highly technologized society, and in a society where knowledge has been built up gradually throughout history, including knowledge regarding treatment of various diseases, in front of the COVID-19 pandemic everyone felt taken by complete surprise and also helpless. The pandemic meant plenty of suffering, which emotion lies at the centre of religious beliefs. Religion contains plenty of stories where the faith of certain characters in the Bible was put to test by God, by sending plenty of obstacles in the lives of these persons. Regardless of the obstacles faces, these characters were still praying to God and respecting him. While these stories could be interpreted as testing faith, they could also be interpreted as resorting to faith in very difficult times. Through faith, people find moral support and find comfort.

The COVID-19 pandemic could be regarded as a time of difficulty meant to put our faith to a test, but also as a means to become aware of the dangers which still can happen, in spite of us living in an era of highly developed technology:

Most societies or people referred to as “Westerners” have successfully learned to resort to suffering and moral dilemmas. The convenience and comfort of life most often causes a lack of reflection as well as pushing away disturbing thoughts. The emergence of the Covid-19 pandemic has caused distinct human responses and reactions, has strengthened us and made us aware of the fragility of our human existence. We have been taught a lesson in humility, but we are also accompanied by feelings of powerlessness and fear (Kowalczyk et al 2020: 2672).

The dystopic contents could thus be interpreted as a means to contrast and to raise awareness of the possible dangers that lie out there in spite of our utopic, extremely comfortable lives compared to the lives of people earlier in history. From the point of view of Maslow’s pyramid of needs, life nowadays is much more comfortable than in the past, in the sense that the basic needs for survival are now ensured, that the state provided people with all necessary resources and protection, the industrial revolution has taken place, and now people can focus on higher needs such as cultural events, art and intellectual productivity. Yet, the COVID-19 pandemic has disrupted all previous activity taken for granted, as well as the lives of people all over the world.

The connection between the COVID-19 pandemic and religious experience could be seen as lying in the fact that, before the pandemic, people were mostly focused on secular experiences and on the physical body. Less attention was given to spirituality. This

changed with the arrival of the pandemic, which made more people turn towards spirituality for support: “Modern societies, prior to the Covid-19 pandemic, focused mainly on the body and well-being, largely excluding spirituality and thus narrowing human desires only to the physical sphere. A man of body and emotions dominated over a man of spirit.” (Kowalczyk et al 2020: 2677). The pandemic, thus, encourages everyone to shift their attention towards spirituality. The consequence of resorting to spirituality in times of pandemics and other dystopic-like happenings is thus made clear. According to Kowalczyk et al (2020: 2677), “people experiencing fear, suffering or illness often experience a ‘spiritual renewal.’” We could say that the main characters in Somesan’s novel go through an experience of fear, which prompts them to go through “spiritual renewal”. This renewal shows itself through the way in which the characters evolve. For instance, Virgil gradually begins to accept the presence of Clara in his life. She is very different from him since she is not focused on scientific explanations and she seems to see beyond what is actually going on. She is more focused on someone’s emotions and less on scientific explanations, even though she had scientific knowledge, but she looks at it from a different perspective, as we see from the time when the two Physics teachers are attracted attention by her due to her explanations regarding the fact that the human body also contains electrical processes and it still works, so electricity has not disappeared completely from this world. Clara sees everything from a fresh perspective, which had escaped the other two Physics teachers, and gradually leads Virgil to new insights on life.

3. Results

We could claim that the religious experience of revelation and enlightenment is not only specific to religion, but also to love and to discovering other perspectives from which to view life. Love can be regarded as a mystical experience comparable to religion, due to the various insights and devotion to the other person.

The reason why people resort to religion in difficult times is because it can provide support for them, it can comfort them and offer them hope. Even science has acknowledged the power of faith, although the account for the “miracles” is explained from a scientific perspective, namely that of a positive state of mind which generates various processes in the body leading to its recovery and well-being. The author of the novel analysed in this paper creates a speculation based on the facts we have today at hand: that indeed the feeling of love creates hope in this world, both at global and at individual levels.

The scenario in Somesan's novel could be interpreted as an apocalypse and as a global catastrophe in a literal sense, but also in a figurative sense. What is going on in the entire world could be interpreted, in a figurative way, as a personal psychological break down, from which people are pulled out due to human contact. For example, in case of depression, if it is not too severe to suffer a complete break away from reality, the patient can be pulled out by means of transference, the affective relationship which is established during therapy between patient and analyst. The relationship of transference is like one of love, or of friendship, or one that mimics and recalls earlier relationships with significant persons in the life of the patient. The relationship between the person praying and the divinity is similar, and includes a similar transfer of love. The divinity takes on the form of a figure of authority in the life of the devotee, such as a parent, and the devotee relates to it in a similar way. Like a parental figure, the figure of God is regarded as a being meant to love them and protect them. From here, the feeling of comfort in difficult situations that comes from resorting to faith during such times.

4. Conclusions

The transcendence due to feelings of love is more secular, rather than religious, in Somesan's novel. Reasons for transcendence can be searching for a compensation against the dark dystopic world. In psychological terms, comfort can be found in faith or in theories regarding salvation in a dystopic world. In a dystopic world, nothing seems under control, so faith, or transcendence, even secular, can be something to hang on to.

Where science cannot explain and thus cannot reduce the feelings of anxiety over the insecurity of the situation, religious faith comes as a means to comfort the person in need. Religion can offer hope, in a similar way in which discussions with a therapist can, and also in a similar way in which support from a close and dear person can.

Somesan's novel can be situated in the modern phenomena of dystopian novels at international level based on various topics such as natural disasters, global warming, climate change, economy, pollution, and others. Currently, young adult fiction especially contains dystopic topics. Given the story of the young student falling in love with her Physics teacher, the novel by Somesan does have some elements of young adult fiction.

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Iron Curtain in Reality and Mentality – Border Crossings in Hungarian Films after the Change of the Regime

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Abstract

During the cold war, Eastern and Western Europe were separated by the so-called Iron Curtain. From the Soviet Empire controlled Eastern Block, the Western countries seemed to be the land of freedom and wealth. Even if the official communist propaganda tried to refute this idea, its materialization is to be witnessed in several Hungarian films made during the 1980s. The democratic transformation that followed the fall of the Iron Curtain seemingly opened the Western world for people from Eastern Europe. Many Hungarian films, made in the 1990s and 2000s, depict the experience of Hungarians in the desired Western countries after the political changes. In my paper I intend to show: 1) the travels from the East to the West after the collapse of the Iron Curtain forced Eastern protagonists to face the incongruences between the imaginary and the real West 2) the disappointment and deception these travels bring about originate in the Eastern, communist upbringing and its consequences: unethical social reflexes and behaviour. Briefly, via the analyses of several examples taken from Hungarian cinema, I would like to instantiate how deeply the former separation of the East and the West - an imaginary Iron Curtain – still existed around 2000s in the mind of Eastern people.

Keywords

Hungarian film, border-crossing, Iron Curtain, change of the regime

1. Introduction

During the establishment of the Communist dictatorship and the escalation of the Cold War, at the end of the 40s, the western borders of Hungary and those of the entire Eastern bloc were closed off by the Iron Curtain, by laying land mines, putting up barbed wire and setting up an electronic signal fence. During state socialism, the geographic and topographic borders of a certain area became saturated with metaphorical and symbolic meanings. The Iron Curtain functioned as the *limes* between a free and a dictatorial world and between societies built on surplus and shortage economies. The distinction between free

and dictatorial worlds was never formally recognized by the official state propaganda in the Eastern bloc, the dichotomies mentioned above had, however, become common knowledge, at least by the 1980s.

Megáll az idő (“Time stands still”, 1981), a popular movie by Péter Gothár, one of the best known Hungarian directors, uses rapier irony to stage contemporary conceptions of the West. An illustrative example of this is a scene from a party in the film where one of the adolescent protagonists (Péter Wilman), in a quasi inebriated state, hands a bottle of Coke to a school friend, Pierre, urging him to taste this mind-blowingly delicious drink, brought directly from London by his father. Or, as the story in the movie unfolds, cool, good things, come from the West, including electrifying rock’n’roll music which actually is vital in creating the distinctive atmosphere of the movie. It is also not surprising that the rebel student, who cannot stand the suffocating air of the contemporary society, Pierre, wants to escape to the West by breaking through the boom gate at the border crossing.

Or, to take another cinematographic example, in Lívía Gyarmathy’s *Szökés* (“Escape from Reck”, 1997), both the real and the imaginary roles of the Iron Curtain as *limes* between the two worlds are brought to the fore powerfully, also as a result of its topic choice. The protagonist, Gyula Molnár escaped from one of the most terrifying prison complexes of the Communist regime in Reck. He can only be *free* after literally cutting his way through barbed wire, under heavy fire arriving in Austria. A couple of days preceding these dramatic events, Molnár suggests to his peer who escaped from prison with him not to go into hiding in Hungary but to go on to the West. But, in doubt, he retorts, “but what on earth would we do beyond the Iron Curtain?” Surprised by the obtuseness of his fellow, the protagonist responds, “what do you mean what we would do? We will be free.” It is no coincidence that right after the images depicting the risky and life-threatening border crossing, the film immediately cuts to Molnár standing under the colorful logo of Radio Free Europe (the radio station that used to broadcast in Hungarian from the West), in the blue halo of the word *free* [Picture 1]. Molnár uses this medium to spread the news about the atrocities of the dictatorship to his compatriots. This way, the concept of *freedom* is unambiguously linked to the world beyond closed borders in the film.

The inevitable question is how the protagonists from the East actually faced the tangible reality of the imaginary West after the fall of the Iron Curtain and the change of the political regime. Or, in other words, how were the images of the West created in previous decades

rewritten and overwritten by the new possible border crossing experiences?



Picture 1. – Radio Free Europe

2. The period of change

Péter Gothár's *Tiszta Amerika* ("Totally America") was released in 1987. The movie tells the story of a defecting father, Frigyes, who visits New York with his family on a two week-long officially organized trip, who ends up leaving his son, his wife and the complete group of tourists behind and who defects to the United States.

Starting with the opening frames, the two basic stereotypical images of the West mentioned earlier are conjured up: conceptualizations of freedom and prosperity. The former plays a major role in a scene where Frigyes and his son are swimming in a steaming lake and the son asks his father, "Is America far away?" Frigyes responds, "Stop yammering and start swimming if you don't want to drown here." Obviously, they are not having a swim in the Atlantic Ocean, so the demonstrative "here" must be referring to the Hungarian reality. The pun contrasts America, the land of the free, where life actually is possible, with the *here* of the East, where suffocation, not living, is the only possibility. In another scene, the cabin guy at the swimming pool asks Frigyes (leaving shortly for America) through the rails of the changing room door to bring him a piece of flint ("that famous flint"), chronically out of stock in Hungary. The scene refers to the opposition between shortage and surplus economies.¹ As it can be seen here, America, the land of freedom is taken to be the terrain of prosperity and abundance.

When Frigyes and his family arrive in New York, the 'capital' of the world, the local tour guide welcomes the Hungarian tourists by

¹ Based on the context of the (soft) oppression of the eighties and the all-knowing way of talking of the cabin guy, the expression „that famous flint” conjures up the (metaphorical) 'flint stone' and it may set light to the revolution in the interpretation of the viewer.

declaring, “welcome to New York, where everything can happen.” Understood indirectly in the framework of the East-West divide, these words can mean that the actions of the travellers are not bound any more by the limits of the Communist oppression. During his illegal stay in New York, Frigyes, however, is forced to experience the sufferings of the deprived and the homeless instead of the Western liberty and prosperity. He roams the streets of dilapidated neighborhoods in the cold, rainy, and windy weather, lonely and abandoned [Picture 2].



Picture 2. – Frigyes is lonely and abandoned

Beyond images of chaos and losing ground, Frigyes is being further alienated by linguistic isolation as he doesn't speak English. His new friends, an African American prostitute and his brother take pity on him and take him with themselves but they themselves are out of the bounds of law and society. They cannot help the protagonist experience freedom as they themselves are not, as two strange people are constantly on their, and now on Frigyes' heels too. As it later turns out, the two men in long trench coats constitute a fatal threat to the siblings. According to these images, deprivation, persecution, and a lethal threat await the protagonist in the land of freedom, that is, the polar opposite of what he had imaged or could have imagined in Hungary about America.

As an interesting twist, his father-in-law arrives in New York in order to take him home. “Daddy” (as Frigyes calls him) is on a “business-like private trip” and he obviously has solid Communist party connections. He functions as a living and breathing collection of shallow, Eastern-European clichés. His character, the model citizen who identifies more or less completely with the socialist world order, is forced to face the land of freedom and prosperity while on a ‘hunt’ for his son-in-law. His way of speaking highlights constantly the ideological (and counter-ideological) discourse of Communist

Hungary. For example, while eating scrambled eggs in a diner, he identifies America as, “This is really America. Look at the size of this portion. Not one bit stolen.” Or, the consumption of larger portion constitutes the essential experience of the West, whereas, in his way of thinking, the East is where stealing is a common practice. The humorous effect of the father-in-law’s little remarks often stem from the misplaced use of Communist party discourse on capitalist relations. Take, for example, his use of the word ‘hero’ when referring to the diligent personnel on an aircraft. He declares solemnly that the Americans are “a hard-working people, a great nation, and they have living heroes,” evoking the Communist collocation: ‘A Hero of Socialist Labor.’ In another scene, at a crowded hairdresser’s salon, the old man complains about the multitude and cries out – in the common parlance of the day – “there are as many of them as Russians,” using the well-known high number of ‘friendly’ Russian troops occupying Hungary to describe the crowd at the hairdresser’s. Finally, when he starts planning his night out on the town, he expresses his expectation about “surely a decaying capitalist country must have brothels!” And the list of similar examples is long.

Eastern European behavioral routines kick in in the Western context as well. In the crowded hairdresser’s salon mentioned earlier, daddy waves a season’s pass for Budapest public transport while making his way to the front through the crowd shouting (in Hungarian, of course): “season’s pass, season’s pass.” And when his son-in-law calls him out on it, asking why he is making a scene, dad responds without any hesitation: “this is the way it’s done.” So the Eastern European way is to elbow your way in and to try to find loopholes.² In a clothes store, Frigyes’ father-in-law puts on several items of clothing and tries to leave without paying, proving his theory from before, according to which, in Eastern Europe, everybody steals whenever opportunity arises.³

² György Kalmár’s paper *Inhabiting post-communist spaces* focuses predominantly on Nimród Antal’s film *Kontroll* (2003) and it offers an insightful analysis of the different techniques aimed at finding loopholes in authoritative systems in Eastern Europe, or, in other words, how obedience and avoidance (in guerrilla ways) can both be experienced at the same time in the post-communist era as a memento of the past and what consequences these practices may have in the politics of identity in the region. The father-in-law of Frigyes is a great example for the conclusions drawn in the paper.

³ When people from the East are in the West, they have an ‘urge’ to steal. This ‘mania’ will also play an important role in films to be discussed later,

Frigyes and daddy spend their first night in New York by partying all night, and in the morning they go to the beach (Coney Island) where they start chatting about the differences between America and Hungary. Dad openly asks his son-in-law, “Do you like this [America]?” Frigyes responds, “No way. I thought I’d get used to it. To this here, too. I’ve already got used to it a little. Here, you don’t say what you want but what you can.” Jumping on Frigyes’ critical words, dad tries to persuade him to leave New York and board an airplane with him, “So come home with me.” Frigyes retorts, “You understand nothing. I am not interested in America. It isn’t like I thought would be. Tell Feri in the steam bath, if anybody thinks they are too cool at home, they should come here. There is no American dream, no. There is nothing here. But it’s not the same. The question is not *where* it would be better to live.” Dad interrupts, “But it is. It is always the question.” Frigyes continues, “The question is whether it is *possible* to live anywhere.”

In the scene on the beach the protagonist’s disappointment in the American dream is explicitly expressed, as nothing turns out to be how he had imagined at home. His actual experiences, therefore, overwrite his conceptions about the free world, or, more specifically, about the United States. His journey beyond the Iron Curtain, that is his attempt at settling elsewhere, is a major disillusionment for Frigyes. As there is no turning back towards the Eastern world, which is embodied by his father-in-law, it should come as no surprise that death seems to be a possible way out. There is a strange smile on his face when he looks back on his murderers and his father-in-law, petrified, right before falling into the East River. The smile can signal his understanding of his complete situation [Picture 3].



Picture 3. - a strange smile on Frigyes’s face

especially in *Moszkva tér* (“Moscow Square”) and *Itt a szabadság!* (“This is freedom”).

Zsötem (“Je t’aime”) by András Salamon released in 1992 also highlights the act of crossing the border (permanently), or in other words, the act of emigrating. A criminal, Laci, takes two of his girlfriends, Anita and Szilvi to Vienna to sell them as exotic dancers in a peepshow and the three of them plan to lead a good life in the Austrian capital using the profit. On their way there in their convertible car, Anita recites an interesting quote by a famous Hungarian writer, Sándor Márai: “Always go west. And never forget you came from the East” (2004: 12).⁴ As a response, Laci swears and admits he deliberately wants to forget where he came from. But just like New York did not accept Frigyes, Vienna doesn’t accept them either. They live as illegal immigrants due to their lack of language skills and work permits, they don’t meet local citizens and can only establish relationships with criminals. Rather, Laci is the only one with relationships, as the girls only address their environment through the mediation of Laci.

Like the protagonist of *Tiszta Amerika* (“Totally America”), they also lead their lives in spaces on the outskirts that cannot be identified as characteristic parts of the well-known Vienna. The underpasses, underground parking lots, apartment interiors, and bars where they turn up can be understood as transitional, in-between spaces, that cannot be linked unambiguously either to the East, or to the West, as if the protagonists had been exiled to the no man’s land in their chosen ‘new’ homes. The narrator of the story, Anita, understands the depth of her homelessness and alienation when Laci gets incarcerated and Szilvi disappears without a trace because without her partners she has no idea where in the Austrian capital their apartment is, the apartment where she has been living for months with her boyfriend and her friend. Her disorientation is both spatial and psychological as Anita has no notion of what she could do in Vienna on her own.

The heroes in *Zsötem* (“Je t’aime”), therefore, are capable of living more freely beyond the Iron Curtain only when it comes to prostitution, pimping and other criminal activities as other forms of existence possible in Vienna are not accessible to them. It turns out from the conversations of the two girls, and should come as no surprise, that they would like to move on from Austria to Italy or Switzerland. It seems as if the life they long for is always beyond an *imaginary* border, independent of real countries or places.

Péter Váradi’s *Itt a szabadság!* (“This is freedom!”) was released in 1990, the year of the change of the political regime. It is in

⁴ My translation.

fact an Eastern European road movie about four strange guys who stuff themselves into a Russian-made car, a Moskvitch, and set off from Budapest to Vienna as subcontractors of a major smuggler to ‘transport’ electronic devices from Austria to Hungary. In Hungary at the time, this type of semi-legal smuggling used to be quite popular as a means of making money.

In the visual illustration of this journey spent with sometimes surreal and sometimes absurd dialogues close-ups of faces, shot from narrow, frequently distorted and unusual angles are preponderant. The bizarre disproportions of the visual of the film are in harmony with the skewed dialogues, or rather, the balderdash of the wacky protagonists. Four miserable, quarrelsome men are rushing towards the land of freedom where a wealth of goods and illegally obtained profit await them.

Several moments in the film make it clear that these protagonists are not the only ones to place their hopes in such an undertaking; they all are part of a fashionable communal pilgrimage.⁵ In one of the scenes, Figaro, one of the passengers in the Moskvitch warns Sanyika, another passenger to behave and let Uncle Karcsi (a third passenger) be, otherwise he’ll be thrown out of the car and will be forced to take a bus to Austria. As a visual illustration, the images following the threat display the interior of a bus travelling westward carrying passengers who have business interests, too. The view is disheartening as they are all drunken, screaming, singing vulgar songs, brandishing fried chicken legs and sausages. Some are forcing the driver to pull over, threatening him that they would urinate



Picture 4. – repugnant and grotesque faces

in the bus if he doesn't comply. In one word: there is total chaos in the bus. Similarly to the representation of the car travelling towards

⁵ As borders were opening up, thousands of Hungarians set out towards the West to spend the little foreign currency they were allowed to have on electronic goods and sweets. Counting today, it meant a couple of hundreds of Euro.

Vienna, the visual representation of the chaos is determined by distorting, claustrophobic close-ups and by strange angles which render the repugnant faces even more bizarre [Picture 4].

Having survived the frazzling moments actually crossing the border, the passengers of the Moskvitch finally arrive at the ‘land of freedom’. The scene of their ‘entrance’ is accompanied by some triumphant music, which is quite ironic especially if one knows that no sooner had they crossed onto the other side of the border than their Soviet car broke down. While the driver, Imre is repairing the car, Sanyika recites with great concentration one of the best known Hungarian poems about freedom, *Nemzeti dal* (“The National Poem”), under the Hungarian flag which signals the border. He boisterously emphasizes with an uproar the returning question asked in the poem “Rabok legyünk, vagy szabadok?” (“Shall we be slaves or free?”), and, the poetic answer given: „Esküszünk, / Esküszünk, hogy rabok tovább / Nem leszünk!” (“We vow, / We vow, / that we will be slaves / No longer!”)⁶ Finally, Sanyi promises with an elongated howl (and quite a bit of theatrics) to the Hungarian flag soaring high that he himself will never ever be a slave again [Picture 5]. The film creates a parody of the stereotype of the *free*-West as it links the over the top recital of the poem by Sándor Petőfi and the act of stepping over the Iron Curtain.



Picture 5. – we will be slaves no longer

In an Austrian parking lot where they stop for a bathroom break, one of the passengers, Karcsi remarks that it even feels better to go to the bathroom in the free world. Then we are witnessing a special, symbolic moment: Imre tears a large loaf of bread into two and the currency hidden inside falls to the ground, or rather, it flies all over the place. We see all this in slow motion, with the tunes of the

⁶ László Kőrössy’s translation.

Hungarian national anthem playing in the background. The emphatic incident of breaking bread can also invoke the sacred moments of communion, the imitation of the holy act, however, is linked with the profane event of smuggling money. The scene mixes, therefore, uplifting associations and magnificent music with vulgar activities. The mingling of registers results in the ironic tone of the scene. At the same time, it also becomes clear during the scene of breaking bread that the land of freedom is not some abstract, grand idea for the protagonists, but a place with banknotes galore and an immeasurable supply of goods above all else.

Having arrived in Vienna, the foreign soil becomes a real labyrinth for the protagonist, Imre, when, in hope of a better business deal, his 'friends' mug him, leave him alone and his car is towed away by the police for a parking violation, with Sanyika, his last ally still in it. Imre, desperate and having lost everything runs amok: he gets into a fight with the shop assistants in a Hungarian shop, he rapes a woman, he murders, and he spends the rest of his money in pubs and in a Russian brothel. The illustration of the protagonist's hellish adventures in Vienna are partially determined by surreal scenes and partially by shots and compositions which bring about a grotesque effect similarly to the previously mentioned staging decisions. The vision-like scene where the protagonist wanders the narrow streets of Vienna with a black bag on his head, completely lost and blindly trying to find his way is the allegorical summary of the spooky Viennese night [Picture 6].



Picture 6. – Imre is completely lost in Vienna

Imre eventually escapes back to Hungary with the help of a Turkish truck driver. When in Hungary, he enters the first bar where he finds himself in the middle of a horrific (East-European) party where repugnant men in bad clothes are having a shouting contest for the grand prize of a woman in a G-string who is being carried around

on the shoulder of a fat, bald man in the bar decorated with a string of lights. A grotesque style is, yet again, characteristic of the depiction of the events through the use of distorted close-up shots of faces and unusual perspectives. Imre is sitting at a table, all alone. First, he adjusts his knife to his wrist as if he is about to commit suicide, then he is staring at a bug on his table, struggling on its back. In one of the shots, the struggling little black bug is being photographed on the protagonist's face. Imre recognizes his own hopelessness in the bug on its back and he eventually opens his mouth to let out a silent, desperate cry [Picture 7]. The pictures representing a terrifying world suggest that his only way out of the hell of the free world is to a back to another hell, from where he hoped to evade after the collapse of the Iron Curtain into a better life.



Picture 7. – Desperate cry

Moszkva tér (“Moscow Square”, 2001) was Ferenc Török's first feature film. The story stages travels to the West as well after the change of the regime, the fall of the Iron Curtain. This movie depicts the two protagonists', Petya and Kigler's trip to Paris. The boys board the train in Budapest with counterfeit tickets as they would have been unable to afford an expensive international ticket to the free world, beyond the Iron Curtain. While they are waiting for a connecting train, they spend a couple of hours in Vienna where they witness the so called Gorenje tourism (the expression originates in the practice that the moment Hungarian families crossed the border, the first thing they bought was a Gorenje freezer, which they eventually transported home on the top of their car), the same commercial pilgrimage illustrated with dark tones in *Itt a szabadság!* (“This is freedom”) from the inside. As they want to do some shopping, Kigler and Petya enter a store where Kigler starts to steal without any reserve so he gets caught. Petya has to continue his journey towards Paris alone. After having spent only one day with his girlfriend, and having, in general, a good time, he suddenly

returns home because he is utterly worried as his grandmother doesn't answer the phone when he calls. Petya's decision is unfounded dramaturgically speaking, as when he decides to return home, he acts both against his heart (he is obviously in love with the girl) and, to some extent, against his mind as well. The only explanation for his action is that the Parisian environment is completely alien to him; he has no linguistic or cultural skills, this is why he has got to go. Or, in other words "when the young hero finally sets foot in the West, he loses his orientation and returns home" (Strausz 2011: 23). Petya's foreignness is probably expressed by the blurred (subjective) images shot with rapid camera movements, which we can only see in the depictions of Vienna and in Paris. These images suggest that the given cities affect the observer as a blurred chaos. In short, neither Petya nor Kigler could get far from the Iron Curtain. The latter was alienated from the Western environment by his Eastern-European reflexes in the Austrian capital.

The title of the movie is evidence for the considerable role spatial poetics play in the movie. The title highlights Moscow Square (now Széll Kálmán Sq), an existing place with cult status in Budapest. It bore the name of the Russian capital, which was a major power center on the right side of the Iron Curtain, so the square named after it can be identified as a symbolic space of Eastern-Europeanness. The plot starts with scenes on Moscow Sq and it ends, while the narrator summarizes the ten years that passed since the journey, there as well. This frame structure suggests that the circle closes on itself, it is impossible to escape one's East-Europeanness and there is no way out from the reflexes established in the fettering Communist dictatorship.⁷

3. In the middle of Europe

From the perspective of the Hungarian films of the 2000s, neither Hungary's accession to the European Union, nor the millennium seems to bring about significant changes in terms of the imaginary reconstruction of the western side of what once was called the Iron Curtain. Szabolcs Hajdu, one of the most talented Hungarian directors, highlights the experience of crossing the border in several of his films; *Bibliothèque Pascal* (2010) is one of these. The protagonist of the story, Mona, comes from Transylvania and is sold as a prostitute by her father

⁷ In his analysis of *Moszkva tér* ("Moscow Square") and *Fehér tenyér* ("White palms", to be analysed later), László Strausz claims in the paper cited above that „the protagonists leave Hungary around the time of the change of the regime (but not necessarily because of it). They are looking for possibilities, their identity, but in the movies they cannot be free from the identity they left behind” (2011: 25).

in the West. After several adventures of being sold and bought, she ends up imprisoned in a high-class brothel in England.

In this film by Hajdu, there is a sharp dividing line between the worlds of the East and the West. People from the East (Romanian or Transylvanian) believe in superstitions, they are able to do magic, interpret dreams, and so on. In the West, as exemplified by England, however, culture serves the goals of prostitution and the titillation of lowly desires as the prostitute-prisoners have to act as literary figures. Visually speaking, the digitally over-saturated, vivid tale-like quality of the East is contrasted with England, painted in metallic and dull colors. It should come as no surprise that Mona, the protagonist manages to escape the Western brothel only with the help of an Eastern miracle (the heroes in the dreams of her daughter, who stayed behind in Romania, set her free from captivity). So, the land of freedom, the other side of what used to be the Iron Curtain, on the one hand, prostitutes culture, and, on the other hand, it encourages the exploitation of poor disenfranchised women; at least, from Mona's point of view, this is how this side of Europe looks like.⁸ The Hungarian protagonist of *Viktória – a zürichi expressz* (“Viktoria: A tale of grace and greed”, 2014) by Men Lareida undergoes similar experiences. Her work in the West forces Viktoria to realize that her precursory dreams and expectations are very far from her actual experiences in Switzerland. The colorful visions she created at home about the world beyond the now obsolete Iron Curtain are crushed by the cruel reality of forced prostitution in Switzerland. The fact that she is directly exploited not by the Swiss but by her compatriots (a man with a gambling problem and a greedy Roma woman) does not alleviate her negative experiences about the West because, indirectly, her sad fate is determined by affluent Western demand and need.

Fehér tenyér (“White palms”, 2005) by Szabolcs Hajdu also stages the story of crossing the border in a wester direction and its possibility and impossibility at the same time. Contrary to the previously mentioned films, *Fehér tenyér* (“White palms”) chronicles a successful immigrant story, even though in the beginning the protagonist is restrained by his particular Hungarian, or, Eastern-European reflexes: Miklós Dongó gets into trouble in Canada where he starts to work as a gymnastics coach because he handles his students too aggressively. The film suggests that the reason for this is

⁸ An exciting argumentation by Mónika Dánél (“Kihordó természet, kultúra, nők – belső gyarmatok [Pregnant nature, culture, women – internal colonies]”) sheds light on the cinematographic manifestations of stereotypes about the Eastern and the Western side of Europe and on their possible causes.

his own experience in Hungary in the 70s and 80s where he had to endure a lot crueler methods to be able to become an athlete. The narration contrasts sharply the worlds of a Communist dictatorship with a North American democracy of the 2000s. Dongó has to transcend this temporally displaced imaginary border so that he could become a successful coach in Canada.

Interestingly, there is a strange ‘break’ in the storyline of the film. The young protagonist at the age of 11-12, liberated from his own cruel coach, joins an acrobatic team, but during his first show, he falls from a great height and crashes in the ground. The images of the dramatic accident are juxtaposed with those of Dongó's adult gymnastics competition, creating a considerable amount of tension in this section of the movie. It is, however, quite difficult to understand how Dongó can perform at such a level 20 years after a serious accident, most probably causing permanent damages in his childhood; or, how is it possible that he is able to do gymnastics? The dramaturgical paradox cannot be resolved, I believe, on a causal level, only in a symbolic space. By symbolic space I mean not the ‘real’ world of the movie but the reality in the mind of the protagonist. Dongó has to exceed his own childhood self (socialized under Communist oppression) in order to be able to succeed or, at least, to be able to live in an unfamiliar, North American context. The fall and the serious accident can be interpreted as the symbolic death of the (traumatized) childhood self of the protagonist, so when the adolescent Dongó hits the ground, he lays on the circus stage as if all life was drained from him [Picture 8]. This mental event, or, in other words, *rupture* is the prerequisite of the actual crossing of the border between his oppressive childhood and the Western world of his liberated adulthood.



Picture 8. – The symbolic death of the childhood self

Dongó eventually manages to ‘cross the border’ and the plot of the film concludes with images of his more or less successful American life. It also needs to be mentioned that the movie, *Fehér tenyér* (“White palms”), does not paint too vivid and too alluring a picture about the

West. The North American cities appear in the film as dehumanized jungles of blocks of flats, as noisy networks of roads with heavy traffic. They are captured in the movie through the help of gray and cold blue hues. Therefore, it may seem that Miklós Dongó is accepted by America, the land of freedom, however, does not become his home.

4. Conclusions

During the Communist regime, the Western world was closed off with the Iron Curtain and with a mine field. In the region ruled by Moscow, the power center, it was constructed as an idealized living space. After the fall of the Iron Curtain, it became possible to actually cross the border and to travel and these experiences highlighted the rupture between what had been imagined as the West and what was really experienced. In the 90s this contradiction might not have been surprising, as, in the hold of Communist oppression, in forcibly closed quarters, Western Europe was, inadvertently, imagined to be a lot more colorful than it really was. Interestingly enough, the 2000s did not bring about a radical change in the illustration of the West in auteur films by Hungarian directors. In these latter, the Western world is portrayed as the gray land of human trafficking and the devaluation of culture, as illustrated by examples above. Four or five films are obviously not necessarily enough to draw conclusions without any risk, but these films do seem symptomatic among those movies that feature the topic of border crossing released in the 2000s. Their perspective of depicting the world beyond what used to be the Iron Curtain does not differ fundamentally from that of the movies about the same topic released in the 1990s. It may seem, therefore, that the conception of the West in auteur films, has barely changed in the approximately two decades since the change of the regime because the middle generation of contemporary directors (Ferenc Török, Szabolcs Hajdu, Kornél Mundruczó, György Pálfi and others) were socialized in the milieu of the Communist regime, as proven by *Moszkva tér* (“Moscow Square”). Or, in other words, the spatial poetry in their works, draws and redraws the mental image of a divided historical Europe.⁹ Besides, the West that came to Hungary in the form of liberal capitalism after the change of the regime was not as appealing as it looked from afar, through the Iron Curtain. People who lost their jobs and experienced social injustice did not find the new Western world any better than its predecessor. Moreover, at the end of the so-called

⁹ Cf. „Wherever we look, we can see the same in all Hungarian films released at the end of the century: the past cannot end and the future cannot commence” (Schubert 2002: 12).

Kádár-era (named after the communist leader, János Kádár), in the second half of the 80s’ ‘soft dictatorship’, the security of the socialist regime already started to come with a certain degree of freedom. In comparison, the new social order and economics taking over from the West was a disappointment to many in Hungary.

At the same time, it is also possible that a new generation of cinematographers will shortly take the stage, for whom the East-West divide of what used to be the Iron Curtain will be completely replaced by a hassle and angst free, freely traversable border crossing experience. The protagonist in *Van valami furcsa és megmagyarázhatatlan* (“For some inexplicable reason”, 2014) by Gábor Reisz, a young director, understands Lisbon to be similarly livable to Budapest. It is possible to fall in love there, to do the dishes, to work, all in all, to be able to live as in one’s own country. In order for that to happen, Budapest, of course, has to feature in the movie in question just like any European metropolis: as the integral part of Europe, where there are no real or imaginary borders.

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La importancia de la ética y de la integridad en el marco de la optimización del proceso de enseñanza

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Resumen

Mi actividad como profesora tiene un impacto directo en el marco del aprendizaje y en el desarrollo de los estudiantes. La calidad de la educación ofrecida representa una prioridad para la Universidad y en este sentido, la importancia de la ética y de la integridad en el marco de la optimización del proceso didáctico, me permite experimentar más destrezas y mejorar los servicios que ofrezco y mis categorías de investigación, ofreciendo a los estudiantes una educación elevada. Los estudiantes son el centro del universo universitario. Por consiguiente, yo, como profesora, debo de tener en cuenta las expectativas de los estudiantes. En este sentido, a través de mis acciones diarias, me comprometo a estimular a cada estudiante, desde el punto de vista intelectual, emocional, social, apoyando la perspectiva de los valores y del propósito de la institución en la que desarrollo mi profesión.

Palabras clave

enseñanza, educación, ética, integridad, investigación, valores.

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

El respeto hacia la institución y la colaboración, como también el respeto hacia nuestros prójimos, son condiciones obligatorias que aseguran el buen desarrollo de las actividades universitarias y en este sentido, cada miembro de la comunidad académica debe valerse de una cierta libertad universitaria, que implica derechos y obligaciones. La libertad universitaria se ejerce únicamente respetando los derechos de los demás y las obligaciones universitarias; abarca la libertad crítica de expresión y opinión, el derecho a realizar investigaciones y publicar los resultados. En este sentido, los miembros de la comunidad académica muestran lealtad a la institución porque conocen y respetan la misión y los fines de la Universidad. Todos los miembros de la Universidad colaboran entre sí y contribuyen de buena fe al cumplimiento de su misión y de sus objetivos. Esta colaboración se basa en un ambiente de confianza,

respeto mutuo y cortesía. Asimismo, el respeto hacia nuestros prójimos es fundamental para comprobar la existencia de lazos de confianza entre todos los empleados de la Universidad. Se debe mostrar respeto sin importar el nivel jerárquico o el cargo que desempeña cada persona en el marco del organigrama de la Universidad.

2. El desarrollo del estudio: La importancia de la ética y de la integridad en el marco de la optimización del proceso de enseñanza

El personal académico debe estar al tanto de las políticas y reglas de la universidad y también manejar posibles desviaciones de la integridad académica y tener conocimiento de las reglas para poder gestionar, tratar y resolver tales desviaciones. Algunas de las responsabilidades esenciales de los académicos son:

- (1) conocimiento de las políticas y de los procedimientos relacionados con la integridad académica, brindando ejemplos de buenas prácticas académicas en cuanto a las referencias para reconocer el trabajo de otras personas involucradas en la educación y en la investigación;
- (2) proporcionar instrucciones claras para garantizar que los estudiantes conozcan las convenciones académicas con respecto a la integridad académica;
- (3) proporcionar información específica y clara a los estudiantes sobre las competencias que deben adquirir, los métodos y requisitos del proceso de evaluación y las expectativas de formación de la disciplina específica en la que trabajan;
- (4) informar a los estudiantes sobre el nivel aceptado de trabajo en equipo y cómo se evaluará individualmente el trabajo de cada persona;
- (5) la familiarización de los estudiantes con el software de comparación de textos de la universidad, su uso y la promoción de este software entre los estudiantes (especialmente los estudiantes de maestría y doctorado);
- (6) cumplimiento de los procedimientos universitarios ante la sospecha de una posible violación de la integridad académica;
- (7) orientar adecuadamente a los estudiantes en las actividades de aprendizaje y brindar retroalimentación sobre la integridad académica.

Además de la actividad del profesorado, la labor de apoyo de todos los empleados tiene una contribución esencial a la calidad de la educación que se ofrece. Cada empleado debe ser consciente del impacto de su actividad hacia los prójimos y realizar sus actividades de manera óptima en lo que concierne mantener vivo el interés de los estudiantes. En cuanto al concepto de evaluación positiva y constructiva, se puede decir que el feedback es fundamental para asegurar el desarrollo constante de los conocimientos de los estudiantes, ya que la evaluación del estudiante debe hacerse de manera positiva y constructiva. De acuerdo con estas políticas, yo, como profesora, tengo el deber de promocionar una educación constante y en evolución que le permita al estudiante aprender de los errores y mejorar sus habilidades. Por lo tanto, me comprometo a valorizar a los estudiantes según sus buenos comportamientos, así como a orientarlos y asesorarlos en los posibles problemas que encuentren en su camino hacia el desarrollo. (Delgado Cabrera 2003: 62) En efecto, mi deber como profesora es contribuir a la promoción del desarrollo de los estudiantes y, en este sentido, existen muchos ejemplos de conductas que contribuyen al desarrollo de los estudiantes:

- (1) ser un ejemplo de cortesía;
- (2) estimular al estudiante a preguntar;
- (3) ofrecer al estudiante las herramientas necesarias para desarrollar la confianza en sí mismo y en todo su potencial;
- (4) animar al estudiante a mejorar sus cualidades y destacarse;
- (5) orientar al estudiante hacia las formas de ayuda en caso de dificultades de aprendizaje.

Ejemplos de comportamientos contrarios al respeto por los demás son:

- (1) desacreditar las hipótesis o resultados de investigación de un estudiante o de un compañero;
- (2) comentar de manera inquietante sobre la competencia de un estudiante o de un compañero;
- (3) aconsejar a un estudiante que no tome un curso porque no le gusta el compañero que imparte el curso.

El acoso, la discriminación, la violencia física, el abuso verbal o psicológico, el abuso de autoridad y el abuso de confianza son violaciones graves del respeto hacia los demás. La Universidad se compromete a prevenir y hacer frente a cualquier comportamiento de acoso por parte de los estudiantes, del personal y de cualquier compañero en general. De acuerdo con el valor de la solidaridad humana, las decisiones deben ser consistentes con las nociones de igualdad y justicia. Desde este punto de vista, la Universidad, como

cualquier institución, se dedica a difundir la equidad y anclar sus elecciones y acciones en criterios neutrales y objetivos. Una exclusión o distinción sería injustificada cuando se basa en criterios como, por ejemplo: edad, idioma, sexo, religión, filiación política, discapacidad, embarazo, condición social, orientación sexual, nacionalidad, o cualquier otro criterio que no se refiera a las capacidades de la persona, características útiles para ejercer varias actividades. (Diaconescu 2005: 80) En cuanto a los conceptos de apertura y tolerancia, de acuerdo con los valores de solidaridad e investigación de lo universal, hay que demostrar tolerancia y apertura hacia la diversidad, el pluralismo, la diferencia en relación con las elecciones realizadas por los empleados, por los estudiantes, por los padres y por los otros compañeros. Está claro que en todo momento, los empleados deben de mostrar respeto hacia los estudiantes u otros compañeros. He aquí ejemplos de comportamientos que demuestran apertura y tolerancia:

- (1) considerar e interesarse por diferentes opiniones;
- (2) demostrar apertura e interés hacia la diversidad y originalidad de las opciones personales de las personas;
- (3) evitar comentarios perturbadores acerca de una fe, una creencia, un grupo o un estilo de vestir;
- (4) evitar la estigmatización de los grupos étnicos.

Garantizar la seguridad de los empleados y de los estudiantes es importante para la Universidad; el medio ambiente puede presentar riesgos para la salud y la seguridad, tanto físicos como psicológicos, y es el deber de la institución, minimizar estos riesgos. Por lo tanto, la Universidad se compromete a proporcionar un entorno de trabajo saludable y seguro, haciendo todo lo posible para promover el bienestar y la seguridad de todas las personas. He aquí ejemplos de comportamientos que promueven la seguridad de todos:

- (1) informar sobre situaciones que puedan poner en peligro la salud o la seguridad de un estudiante, de un compañero, u otro prójimo;
- (2) hacer referencia a los recursos apropiados para que los estudiantes y los compañeros no corran peligro en varias situaciones;
- (3) proponer soluciones al tratarse de posibles peligros que afecten la salud y la seguridad.

Como parte de sus operaciones, la Universidad debe recopilar y mantener una variedad de información acerca de sus empleados y acerca de sus estudiantes, y respetar la privacidad y la confidencialidad, como información confidencial y la Universidad

tiene la obligación de protegerla. Es decir que, los empleados se comprometen a no comunicar información personal, excepto en los casos en que exista el consentimiento por escrito de la persona al respecto o cuando la ley lo exija, incluso después del cese en sus funciones. He aquí ejemplos de información personal confidencial:

- (1) los datos del expediente del empleado o del estudiante (código de identidad personal, expediente médico, fecha de nacimiento, sueldo, y así por el estilo);
- (2) el expediente pedagógico del estudiante (calificaciones, faltas);
- (3) la dirección de correo electrónico personal.

Algunas situaciones, a veces, requieren delicadeza y razonamiento, porque cuando se tiene acceso a cualquier tipo de información, ya sea en el contexto de la enseñanza o en actividades administrativas, es importante actuar con respeto hacia las personas involucradas y evitar revelar esta información a cualquier persona que no esté autorizada para conocerla. La información confidencial también supone información que el público no conoce y que la Universidad no quiere o no puede divulgar en este momento. Por lo tanto, los empleados deben estar al tanto de las consecuencias de divulgar este tipo de información y evitar divulgarla. Así, los empleados se comprometen a no revelar ninguna situación o información de carácter confidencial de la Universidad, de sus estudiantes y de cualquier otro colaborador. He aquí ejemplos de información confidencial:

- (1) una situación que requiere a un estudiante;
- (2) un proyecto de inversión o una decisión de la institución;
- (3) unos resultados financieros específicos de la Universidad o de una organización asociada, obtenidos como parte de sus funciones;
- (4) una información resultada tras participar en un comité o en cualquier otra reunión;
- (5) una documentación de una reunión o documentos relacionados con sus funciones en general.

El concepto de integridad académica en la educación se refiere a la cualidad de ser honesto y adherirse a los valores y principios declarados de la universidad, así como decidir y actuar de acuerdo con ellos para promover la misión y los metas de la universidad y lograr sus objetivos. Este enfoque de adoptar e interiorizar los valores, los metas y los objetivos institucionales se justifica, porque si a nivel individual no existe un estándar de cómo vivir la vida y qué valores tener, a nivel académico sí existe una misión social de la universidad y

valores académicos que se derivan de las expectativas sociales y que, en conjunto, justifican la existencia misma de la institución. En este sentido, la integridad académica se proclamará desde el punto de vista del personal académico y de los estudiantes; se tendrán en cuenta las responsabilidades institucionales que respaldan la integridad académica de los profesores y de los estudiantes. (Ghențulescu 2019: 69) En lo que concierne la promoción del concepto de integridad académica del personal académico, se puede decir que el personal académico, independientemente de la asignatura que desempeñe, debe aclarar y enfatizar la importancia y el contenido del concepto de integridad académica. Este enfoque se justifica por el hecho de que los estudiantes suelen participar en acciones que constituyen violaciones a la integridad académica porque no tienen una comprensión profunda de la importancia de desarrollar su propio trabajo y mencionar fuentes de información. En este sentido, algunos enfoques relacionados con la integridad académica del personal universitario son:

- (1)promocionar el concepto de integridad académica;
- (2)presentar la configuración del curso;
- (3)desarrollar las habilidades académicas de los estudiantes;
- (4)promocionar la ética clínica en el proceso educativo;
- (5)entender y aceptar las reglas y las políticas de la universidad.

Los programas educativos deben respetar y ajustarse en términos de objetivos educativos, contenido, métodos educativos y proceso de evaluación de los estudiantes pasando por todas las etapas del aprendizaje, a saber:

- (1)la adquisición y la comprensión de los conocimientos específicos;
- (2)la capacidad de aplicar dichos conocimientos en la práctica;
- (3)la capacidad de analizar diversas circunstancias utilizando la información y los conceptos adquiridos, síntesis y evaluación.

Los programas educativos que no siguen todas las etapas de aprendizaje, tanto en términos de configuración, como también en términos de evaluación, constituyen desviaciones de la integridad académica al no respetar el profesionalismo, uno de los valores fundamentales asumidos por la universidad. Uno de los métodos sobresalientes para combatir las fallas en la integridad académica es poner de relieve las habilidades académicas de los estudiantes, guiándolos para que desarrollen habilidades académicas sólidas, tales como: administración del tiempo, paráfrasis y citas, lectura eficiente,

uso de referencias y software de administración de referencias, así como redacción académica. Estas habilidades deben desarrollarse a lo largo de varios programas educativos de cualquier disciplina, durante la elaboración de informes, ensayos, estudios de casos, que se incluyen en la parte formativa del proceso educativo actual. Otro método eficaz es el de guiar a los estudiantes hacia las distintas sesiones de formación organizadas por la biblioteca universitaria. (Şercan 2017: 71) La universidad se abre a otras culturas en lo que se refiere a empatía, a trascendencia y a valores de otras culturas. En este sentido, los esfuerzos de los miembros de la comunidad académica se dirigen hacia la dirección de respetar las diferencias culturales y adaptar los métodos de enseñanza y aprendizaje de acuerdo con la especificidad cultural y de acuerdo con las tres dimensiones interrelacionadas de la cultura. La Universidad promociona y desarrolla políticas educativas a través de las cuales se prepara a los estudiantes para trabajar en entornos multiétnicos y promover la multiculturalidad. La universidad promueve la solidaridad, el respeto por la diversidad, estableciendo alianzas y colaboraciones internacionales justas. La comunicación entre los estudiantes y los profesores se logra a través del diálogo, la argumentación y el debate racional. La Universidad cuenta con mecanismos para preservar y cultivar la diversidad, respetando la diversidad cultural y religiosa de sus miembros. A través de sus políticas, la Universidad promociona el análisis crítico, la libertad de expresión y el debate informado, garantizando la libertad académica en el ejercicio de la actividad profesional, de acuerdo con la pertenencia cultural de cada uno, permitiendo que todos los miembros de la comunidad universitaria se expresen libremente, como profesionales y como ciudadanos comprometidos con la sociedad. En un espíritu de respeto por la multiculturalidad y la diversidad, se prohíben las caricaturas o representaciones gráficas ofensivas de cultos reconocidos en todos los espacios de la Universidad y en todas las actividades que realicen los miembros de la comunidad académica internamente, o en relación con la Universidad. La colaboración entre la Universidad, los sindicatos, los representantes autorizados del personal, los estudiantes y sus proveedores es fundamental para lograr esta insigne misión. Para fomentar esta colaboración y representación de los intereses de todos, la Universidad y los empleados se comprometen a cooperar de buena fe y con la debida diligencia, en conformidad con los convenios colectivos y con las políticas vigentes. (Melero Abadía 2000: 53) Ejemplos de conductas que demuestran buena fe y diligencia:

- (1) comunicar los documentos solicitados y necesarios de acuerdo con los plazos establecidos o dentro de un plazo razonable;
- (2) mostrar empatía hacia los problemas y hacia la situación real de los colaboradores;
- (3) actuar de manera colaborativa y con el objetivo de encontrar una solución adecuada para todos;
- (4) adoptar un lenguaje cortés y un comportamiento respetuoso en todo momento.

La dirección de la Universidad es responsable de la transparencia de sus acciones en el ámbito académico, es decir, de permitir que la realidad se vaya a manifestar completamente, sin ser torcida o presentada a medias. A través de la transparencia, la Universidad expone de manera prudente y razonable todos los elementos relevantes de las situaciones existentes. El principio de transparencia se respeta a nivel de la Universidad para todas las categorías de información, dentro de los límites impuestos por la ley, mediante su publicación oportuna, para su consulta, en el sitio web de la universidad. La Universidad demuestra transparencia en la toma de decisiones en el acto gerencial y administrativo, comunicando totalmente y a tiempo las decisiones de todos los miembros de la comunidad académica. Así, el profesorado tiene acceso a información referente a: la contratación, la promoción; el uso de los recursos universitarios; la gestión de recursos universitarios; el acceso a los recursos de investigación de la universidad; la manera de seleccionar y de ser seleccionado. Los estudiantes tienen acceso a información sobre: las oportunidades de estudio; los programas de estudio; la enseñanza y la evaluación; los métodos de obtención de información acerca de las calificaciones obtenidas (programas de consulta); la orientación, el asesoramiento, la tutoría; el acceso a los recursos de investigación de la universidad; la manera de seleccionar y de ser seleccionado. Ejercer el concepto de la transparencia ayuda a mantener y aumentar la confianza de las personas en lo que concierne la integridad e imparcialidad de la Universidad y los miembros de su comunidad académica. La Universidad prohíbe ocultar, falsificar o distorsionar la información a la que tienen derecho los miembros de la comunidad académica y el público en general. Se prohíbe dar a la publicidad: la información clasificada; datos definidos por la ley como confidenciales. En cuanto a la multiculturalidad en el ámbito académico, hay que confiar en varias formas de creer, en varias opiniones, tendencias y mentalidades. Se trata de un enriquecimiento permanente del pensamiento crítico, del gusto y de los juicios en diversos campos (arte, filosofía, literatura,

ciencias). Perspectivas: significados, actitudes, valores, ideas. Prácticas: propuestas de interacción social. Productos: obras de arte, herramientas, alimentos, leyes específicas. En un entorno universitario es muy importante el uso adecuado de los recursos universitarios. En este sentido, se consigna:

- (1) Los recursos informáticos - las herramientas tecnológicas son recursos esenciales para la realización de las tareas diarias de los miembros de la comunidad académica; para ello, la Universidad pone a disposición de los empleados los equipos necesarios para que vayan a utilizarlos abarcando las actividades propias del trabajo. Ejemplos de comportamientos prohibidos:
 - (a) consultar y distribuir sitios web que contengan materiales ofensivos, de carácter propagandístico o de promoción del odio;
 - (b) enviar mensajes con contenido poco ético (pornografía, odio, lenguaje ofensivo y sin censura) a un compañero, estudiante, miembro de la dirección u otros socios;
 - (c) eludir los controles establecidos por el centro de comunicación o acceder a los recursos de información de forma no autorizada;
 - (d) utilizar el equipo informático para fines personales.
- (2) Los bienes y la propiedad intelectual - además de los equipos informáticos, la Universidad pone a disposición de su personal otros bienes y recursos necesarios para su trabajo; es responsabilidad de todos cuidar y no dañar estos bienes. Ejemplos de comportamiento respetuoso hacia los bienes:
 - (a) usar y mantener el equipo de manera adecuada y constante;
 - (b) utilizar sólo los recursos necesarios para su trabajo;
 - (c) mantener el ambiente de trabajo limpio y ordenado.

El material desarrollado como parte de sus funciones por un miembro de la facultad o sus compañeros también es propiedad de la Universidad. Los empleados se comprometen, a estas alturas, a respetar los derechos de propiedad de este material y a utilizarlo en conformidad con todos los convenios colectivos y con las políticas universitarias. (Hernández Reinoso 1999: 44) El concepto de integridad académica de los estudiantes es muy importante, este concepto de integridad trasladado a los estudiantes significa que todo trabajo de un estudiante, presentado y asumido como trabajo individual, será producido

solamente por el estudiante, con todas las fuentes de información y colaboración mencionadas. Esta definición se deriva del concepto de integridad presentado anteriormente y se refiere a estudiar y aprobar los exámenes de manera honesta y profesional. Desviaciones de la integridad - lograr objetivos de manera deshonesto o no respetar los valores asumidos de la universidad: plagio; pacto entre estudiantes; resultados de fabricación o falsificación; desviaciones durante los exámenes. En este sentido, he aquí las explicaciones:

- (1) Plagio - es usar las ideas o palabras de otra persona como si fueran propias. El plagio no se refiere estrictamente a la investigación científica, sino a cualquier trabajo (ensayo, estudio de caso, informe) sometido a examen y asumido como propio. El plagio puede ocurrir por ignorancia y mala interpretación de prácticas académicas no profesionales y requiere, como se mencionó anteriormente, el desarrollo de sólidas habilidades académicas;
- (2) Pacto (o colusión) - ocurre cuando un estudiante entrega un trabajo que se supone individual, pero que fue desarrollado en conjunto con una o más personas. Esta disposición no se aplica cuando el personal docente solicita a los estudiantes que trabajen en equipo para una determinada materia;
- (3) Fabricación o falsificación de datos - esta desviación se refiere a la fabricación o falsificación de resultados de laboratorio a lo largo de la ejecución de experimentos durante el trabajo práctico;
- (4) La provisión o facilitación por parte de un estudiante de los medios para copiar para otro estudiante - esto incluye medios electrónicos;
- (5) Declaraciones falsas: se refiere a la provisión de documentos falsos a la universidad (por ejemplo, certificados médicos u otros documentos académicos falsificados).
- (6) Mala conducta durante los exámenes:
 - (a) tener posesión de cualquier material o dispositivo electrónico que contenga o facilite el acceso a fuentes de información útiles para el examen en cuestión;
 - (b) proporcionar asistencia a cualquier otro estudiante durante los exámenes;
 - (c) aceptar ayuda directa o indirecta de otros estudiantes u otras personas durante los exámenes;
 - (d) otorgar a otro estudiante que vaya a copiar de su propio trabajo.

Responsabilidades del estudiante:

- (1) presentar trabajos de enseñanza que contengan el trabajo propio y que cumplan con los estándares de integridad académica;
- (2) informar, conocer y comprender las expectativas de la universidad y las disciplinas de utilizar las fuentes de información proporcionadas por la universidad y el personal académico;
- (3) aprovechar las oportunidades educativas que ofrece la universidad en materia de integridad académica buscando orientación del personal académico cuando tengan dificultades para interpretar y comprender la información;
- (4) respetar las normas y requisitos académicos específicos de la disciplina, establecidos por el personal académico;
- (5) respetar las normas académicas para el uso de las fuentes de información puestas a disposición por la universidad o el personal académico. (Anghel 2022: 33)

Responsabilidades Institucionales de la Universidad:

- (1) informar y facilitar el acceso de todos los estudiantes y del personal académico a las políticas y normas de la universidad en materia de integridad académica;
- (2) aplicar detenidamente y justamente las políticas y las reglas relacionadas con la integridad académica;
- (3) permitir el acceso a todos los estudiantes y al personal académico al software de procesamiento de textos, incluida la orientación de los estudiantes para usar este software para versiones intermedias de sus trabajos;
- (4) desarrollar y mantener constantemente una página web universitaria con información acerca de la integridad académica y los enlaces a recursos universitarios que apoyen el esfuerzo para promocionar y mantener la integridad universitaria.

3. Conclusiones

En la comunidad académica existe el concepto de voluntariado y compromiso en el ámbito universitario, y los empleados de la Universidad se movilizan y se comprometen con su comunidad. También se alienta encarecidamente a los estudiantes a que se involucren en la comunidad académica de la que forman parte, y el personal debe presenciar un ejemplo en este sentido, actuando como ciudadanos comprometidos. Por ello, la Universidad anima a su personal a participar en actividades de cualquier índole. Asimismo, los

empleados que voluntariamente o involuntariamente realicen actividades políticas deberán hacerlo en nombre propio y no como representantes de la institución. (Larsen-Freeman 1996: 53) En consonancia con los valores de ciudadanía responsable y solidaridad humana, de protección del medio ambiente, la Universidad y su personal se comprometen a promover la protección del medio ambiente y tomar medidas concretas para reducir su huella ecológica, especialmente en el contexto de las funciones que ejercen. Con este fin, la Universidad anima al personal a invertir en acciones que promuevan la protección del medio ambiente. Ejemplos de comportamientos que promueven el respeto por el medio ambiente: uso de instalaciones de reciclaje de residuos; promover proveedores de bienes y servicios ecológicos; reducir el consumo de energía; reducir el consumo de agua; fomentar, en la medida de lo posible, el uso compartido del coche o el transporte público. Para traducir los roles y las responsabilidades en la vida diaria, cada miembro de la comunidad académica debe ser consciente de la importancia de respetar la importancia de la ética y de la integridad en el marco de la optimización del proceso de enseñanza, y asumir las responsabilidades asociadas con su estatuto, ya que las responsabilidades fundamentales de los miembros de la comunidad académica son: respetar y aplicar los conceptos de ética e integridad; obtener aclaraciones cuando exista duda o confusión sobre el alcance; pedir ayuda cuando no está clara la conducta que se debería adoptar, denunciando cualquier situación que no cumpla con lo dispuesto.

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Dimensiunea pedagogică din perspectiva unei pandemii: metoda „flipped classroom” în predarea L1 și L2

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Rezumat

În perioada 2020-2021, contextul general educațional, alături de alte domenii, a fost unul cu caracter deosebit, dată fiind pandemia COVID-19. Ne-a forțat pe toți, profesori și studenți, să depunem eforturi suplimentare pentru a ne atinge principalele obiective de predare și învățare. Așadar, considerăm că profesorii ar trebui să accepte provocarea reprezentată de situația aceasta particulară și să recurgă la metode care ajută la diversificarea orei de curs, care fac materia predată mai accesibilă și care ajută, totodată, la menținerea atenției studenților. Una dintre aceste metode este „flipped classroom”, ale cărei rezultate pozitive au fost dovedite prin studii anterioare. Drept urmare, lucrarea își propune să prezinte acest concept în detaliu, fiind considerat de un real folos, în special în contextul fără precedent în care ne aflăm, și să încurajeze aplicarea sa la orele de limba română.

Cuvinte cheie

„flipped classroom”, efectele pandemiei asupra predatului, metodă de predare, predarea limbii române

1. Introducere

Conceptul de *flipped classroom* este doar una dintre multele metode de predare interactive care au fost folosite recent de către profesorii de limbi, atât native, cât și străine (și nu numai în domeniul lingvistic), întrucât le permite să se centreze pe învățarea bazată pe sarcini (*task-based learning*) în clasă, în timp ce partea teoretică a lecției este realizată de către studenți acasă cu ajutorul instrumentelor digitale interactive. Astfel, se creează un mediu de învățare mai interactiv, interesant și atractiv pentru studenți, care facilitează înțelegerea, memorarea și asimilarea noțiunilor noi, lăsând mai mult timp pentru clarificarea aspectelor pentru care o lecție tradițională nu dispune de suficiente resurse temporale. În plus, efectele benefice ale unei clase desfășurate conform acestui tipar au fost dovedite de-a lungul timpului prin diverse studii de specialitate.

Din acest motiv, lucrarea își propune să prezinte modelul „clasei inversate”, care este considerat a fi de un real folos în special în contextul fără precedent în care se află lumea contemporană momentan, cu încurajarea aplicării lui pe orele de limba română.

Anul acesta, contextul general al procesului de învățare și predare a fost unul deosebit, dată fiind pandemia COVID-19. Ne-a obligat pe toți, profesori și studenți, să facem eforturi suplimentare pentru a ne atinge principalele obiective de predare și învățare. Cu siguranță a făcut procesul educațional mai dificil, însă în același timp și mai plin de satisfacții, întrucât experiența aceasta ne arată cât de mult potențial avem, ca profesori, să ne redefinim paradigma și să ne rescriem narativa, într-un mediu care este în mod intrinsec dinamic. La prima vedere, observăm că am experimentat beneficiile procesului de digitalizare, care este deja folosit intens la nivelul învățământului la distanță. În plus, este convingerea noastră fermă că implicarea tehnologiei în educație dezvăluie o nouă paradigmă în care predarea limbilor străine poate să investească pentru a își spori accesibilitatea, dimensiunile și eficiența.

Așadar, considerăm că profesorii ar trebui să accepte provocarea reprezentată de această situație cu caracter deosebit și să apeleze la metode care să ajute la diversificarea orei de curs, la „îmblânzirea” materiei predate și la captarea atenției studenților, printre care se numără și metoda flipped classroom. Deși mulți profesori sunt reticenti în a pune această abordare în aplicare, deoarece este oarecum nouă, nu atât de explorată ca alte metode și mai consumatoare de resurse, prezenta lucrare și-a propus să prezinte, în mod obiectiv, atât beneficiile, cât și dezavantajele alegerii acestui model de predare, într-o încercare de a demonstra că beneficiile cântăresc mai mult ca dezavantajele, fapt ce face metoda practicabilă la ora de limba română și ce vrea a încuraja folosirea ei.

Întrucât școli din toată lumea au decis să aplice metoda învățării online în această perioadă și, cu siguranță, toți profesorii au avut de-a face și cu situații în care studentul era plictisit, dezinteresat și neparticipativ la oră, mai ales în condițiile date, în care este obligat să se uite ore bune la un ecran din care aude o voce vorbind pe fundal, considerăm că îmbogățirea planului de acțiune educațional prin aplicarea metodei „clasei inversate” ar reprezenta un ajutor real. Prin oferirea șansei de a ieși din rutina predării, prin crearea unui mediu mai captivant de predare și prin demonstrarea unei bune capacități de adaptare la diferite contexte educaționale.

2. *Flipped classroom*: caracteristici

„Clasa înverastă” este un sistem de învățare mixt, cu rădăcini în modelul comportamentist și în cel bazat pe sarcini (*task-based*) (Verleger și Bishop, 2013), și care a evoluat din metoda inovativă la finalul anilor 1900 numită „Predare chiar la timp” (*Just-in-time Teaching*) (Estes et al., 2014). Inițial, modelul a apărut precum “an opportunity for the higher education community”¹ (Estes et al., 2014: 1), însă a devenit rapid cunoscut și folosit și pentru copiii de gimnaziu.

O „clasă inversată” (numită în engleză atât *flipped classroom*, cât și *inverted classroom*) poate avea diferite definiții, în funcție de mediul în care are loc și de viziunea profesorului asupra unei clase de limbă, fie ea limba maternă sau străină; totuși, există câteva elemente comune care caracterizează acest model în varii contexte educaționale (Bergmann și Sams, 2013). Una dintre principalele proprietăți ale acestui tip de predare este inversarea activităților de clasă cu cele de acasă, adică ceea ce se numește tradițional temă este făcut în clasă, în timp ce instruirea este realizată acasă, în general prin videoclipuri pe care profesorul le poate crea sau distribui din alte surse (Bergmann și Sams, 2013). Astfel, conceptul de *flipped classroom* se referă la un schimb al timpului și locului care sunt asociate în mod curent cu ora de curs și cu tema, respectiv. Această noțiune este reprezentată vizual în Figura 1.

Style	Inside class	Outside class
Traditional	Lectures	Practice exercises & problem solving
Flipped	Practice exercises & problem solving	Video lectures
De facto flipped	Questions & answers, group-based/open-ended problem-solving	Video lectures, closed-ended quizzes & practice exercises

Figura 1. Definiția „clasei inversate” (preluat din Bishop, 2013: 6)

Cu alte cuvinte, în timp ce modelul tradițional implică o lecție predată în clasă de către profesor, urmată de rezolvarea unor sarcini, făcută de studenți acasă, acest model într-o oarecare măsură emergent propune ordinea opusă a pașilor educaționali: studenții urmăresc un videoclip instructiv (care li se atribuie) pe tematica respectivă înainte de a merge la oră, urmând ca apoi să rezolve sarcinile practice în clasă, sub îndrumarea profesorului (Herreid și Schiller, 2013).

¹ Autorii au inclus citatele în limba originală, engleză, pentru a conserva toate posibilele interpretări și sensuri implicite.

Profesorii din toată lumea aleg să aplice conceptul de *flipped classroom*, pentru că, în cadrul acestei abordări, activitățile care se desfășoară în mod normal în clasă sunt „better accomplished at home”, în timp ce sarcinile care sunt în mod normal rezolvate acasă sunt „better undertaken in class”, cu ajutorul profesorului (Herreid și Schiller, 2013: 62). Cu toate acestea, conform Ester et al. (2014: 1), “instructors who evaluate and select this instructional design approach must make important decisions regarding content sequencing and flexible formatting for access and delivery both in and outside of scheduled class time”. Estes et al. (2014) propun o reprezentare vizuală a celor trei stadii ale unei „clase inversate”: faza dinaintea orei (*the pre-class*), faza din timpul orei (*the in-class*) și faza de după oră (*the post-class*), reproduse în Figura 2.

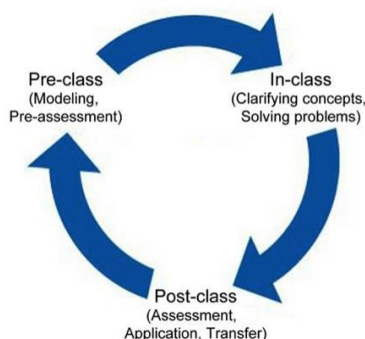


Figura 2. Celei trei stadii ale unei „clase inversate”
(Estes et al., 2014: 7)

Această abordare este considerată a fi incredibil de interesantă datorită numărului impresionant de materiale audio și video disponibile online pe o gama largă de subiecte; astfel, o altă caracteristică validă a acestui model este caracterul atractiv pe care îl prezintă în fața studenților, caracter bazat pe uzul resurselor electronice (Herreid și Schiller, 2013). Activitățile incluse în timpul orei de curs sunt centrate pe student și pe grup, implicând așadar interacțiunea dintre studenți și profesor (și, de asemenea, interacțiunea între studenți), în timp ce sesiunea de studiu realizată acasă este centrată pe profesor și pe individ, utilizând tehnologia (Bishop, 2013). Printre activitățile din clasă centrate pe student, Mason et al. (2013) menționează învățarea activă și bazată pe probleme; ba mai mult, comunicarea relevantă între colegii de clasă încurajează îmbogățirea cunoștințelor și un *output* personalizat din partea profesorului (Kim et al., 2017).

Cât despre domeniul predării limbilor străine, Moranski & Kim (2016: 830) susțin că “flipped or inverted classroom (IC) models are promising for foreign language instruction in that they appear to promote well-regarded practices that bridge both sociocultural and cognitive theoretical frameworks”, precum faptul că le permite studenților să aibă mai mult control asupra procesului educational și să-și folosească mai mult abilitățile de gândire de ordin superior (*higher-order thinking skills*). Aceste idei pot fi aplicate și domeniului predării limbilor materne, precum este limba română.

Așa cum s-a menționat anterior, „clasa inversată” folosește metode de predare explicite în afara clasei, care stimulează învățarea limbii – în acest caz, al limbii române, deoarece, la nivel cognitiv, acestea îndreaptă atenția studentului către noțiunile discutate și încurajează ceea ce Moranski & Kim (2016) numesc “subsequent explicit grammar knowledge”. În plus, faptul că studenții pot învăța în afara sălii de clasă în ritmul lor poate să le faciliteze dispoziția cognitivă către activitățile desfășurate în timpul orei, fapt ce poate să rezulte într-o judecată mai competentă și, în consecință, într-o mai bună organizare a gândurilor și operare a informațiilor la nivel lingvistic (Kim et al. 2017).

3. Flipped classroom: Beneficii

În ceea ce privește avantajele „clasei inversate”, Bergmann și Sams (2013) menționează faptul că studenții sunt ajutați să rezolve sarcini dificile, din moment ce sunt încurajați să își folosească abilitățile de gândire de ordin superior în clasă și interacțiunea sporită dintre studenți și profesori, printre altele. În plus, studenții pot să înainteze în ritmul lor, iar profesorii pot primi ceea ce Kathleen Fulton (2012 în Herreid & Schiller, 2013: 62) numește „better insight into student difficulties and learning styles”. Bergman și Sams (2013) afirmă și că o abordare educațională de acest tip ajută studenții atunci când sunt absenți și construiește relații student-profesor mai bune. Toate aceste beneficii și nu numai (inclusiv rezultate superioare în urma evaluării) au fost demonstrare prin studiile realizate de-a lungul timpului, câteva dintre ele fiind menționate în continuare.

Chestionarul creat de Herreid și Schiller (2013) arată că profesorii aleg să adopte această metodă și fiindcă încurajează studenții să proceseze noțiuni atât în timpul cursului, cât și în afara sa, și să participe în mod mai implicat la activitățile de învățare. Rezultatele observă faptul că studenții au fost mai angrenați și mai entuziaști să capete noi cunoștințe când s-a folosit această abordare. Un alt studiu, condus de Zappe et al. (2009), indică faptul că studenții

au fost încântați de acest tip de predare și li s-a părut mai benefic decât metoda tradițională de predare. Deși s-au folosit și metodologiile comune în studiul lui Moravec et al. (2010), acesta raportează o creștere de 21% în rezultatele studenților la examenele care verificau noțiunile predate printr-o „clasă inversată”.

În plus, lucrarea lui Ruddick (2012) demonstrează că studenții cărora li s-a predat prin această metodologie au arătat o performanță generală mai bună la clasă decât cei cărora li s-a predat prin metodele clasice și consideră că resursele folosite sunt de preț. Day și Foley (2006) și Amresh et al. (2013) au realizat, de asemenea, studii care arată rezultate mai bune la toate strategiile de evaluare pentru studenții din contextul *flipped classroom*. Ba mai mult, Mason et al. (2013) susțin că profesorul a reușit să acopere mai multă materia prin intermediul „clasei inversate” decât prin cea tradițională.

Legat de folosirea „clasei inversate” în predarea limbilor, Moranski și Kim (2016: 848) au realizat o cercetare care a demonstrat că acest concept este favorabil învățării unei limbi, „given [its] potential to promote learner agency, consciousness raising, and DOP [data-oriented processing]”. În plus, studenții din cercetare au susținut această metodă de predare și au avut o percepție pozitivă în ceea ce privește „assigning explicit grammar explanations for homework”, întrucât i-a ajutat să proceseze materia (Moranski și Kim 2016: 848).

Un alt studiu care s-a ocupat direct cu învățarea limbilor a fost al lui Sung (2015), care a observat aprecierea participanților pentru „clasa inversată”, deoarece le-a oferit feedback continuu, le-a permis să discute noțiunile complet și le-a oferit posibilitatea de a procesa subiectele discutate la orele anterioare. Astfel, lucrarea a demonstrat eficiența acestei abordări de predare pentru cursurile de limbă bazate pe conținut (*content-based*). Kim et al. (2017: 281) au realizat, de asemenea, un studiu, pe clasele de limbă bazate pe conținut și a descoperit faptul că o „clasă inversată” stimulează folosirea abilităților de gândire de ordin superior, a proceselor mentale profunde, a gândirii critice și a acumulării de cunoștințe, oferind, în acest mod, „more substantial and meaningful learning experiences for the students”. Așadar, studiul creionează importanța comunicării strânse între student și profesor și a instruirii și învățării active, care pot fi influențate pozitiv de folosirea tehnologiei în procesul de predare-învățare.

4. *Flipped classroom*: Provocări

Chiar dacă inversarea unei clase prezintă un număr impresionant de avantaje, există și provocări de care atât profesorii, cât și studenții se lovesc într-o astfel de abordare. Pentru profesor, este

o adevărată provocare să poată răspunde întrebărilor adresate pe loc în timpul stadiului „din timpul orei”, care are loc după stadiul „dinaintea orei”, când studenții au avut timp să proceseze subiectul discutat în profunzime și să înainteze întrebări (Berrett 2012). Conform Mason et al. (2013: 434), „the implementation of the IC [inverted classroom] requires a substantial time investment”, împreună cu eforturi din partea profesorilor, deoarece trebuie să folosească resurse extra pentru a crea materialele pentru activitățile din afara orei de curs, care sunt în general videoclipuri (sau, spre exemplu, prezentări Prezi cu vocea profesorului înregistrată pe fundal). Herreid și Schiller (2013) susțin și ei faptul că materialele pentru stadiul „dinaintea orei” ar trebui să fie atent realizate, întrucât o bună pregătire a studenților facilitează rezultate bune la sarcinile realizate în clasă.

Pentru studenți, una dintre cele mai dificile provocări este faptul că trebuie să demonstreze că aceste „self-directed learning skills” sunt reușite (Estes et al., 2014: 8). În plus, Sung (2015) a notat faptul că este dificil pentru studenți să se obișnuiască cu noul tipar al lecției la început. Acest lucru a fost remarcat și de Mason et al. (2013), care au observat că studenții din studiul lor au o problemă cu structura cursului și au nevoie de timp să se acomodeze cu noul format. Din moment ce organizarea internă a orei în acest model este complet diferită de cea tradițională, studenții sunt dezorientați de lipsa unei structuri propriu-zise, motiv pentru care Mason et al. (2013) recomandă profesorilor să înceapă „clasa inversată” cu instrucțiuni. Aceeași recomandare e făcută și de Bishop (2013), pe baza rezultatelor cercetării sale, împreună cu sugestia de a organiza evaluări dese. Ba mai mult, anumiți studenți pot să simtă frustrare “at having to take responsibility for their own learning”, însă profesorii îi pot ajuta prin oferirea de clarificări încă de la început, așa cum s-a menționat mai sus (Mason et al. 2013: 430).

Chestionarul realizat de Herreid și Schiller (2013) a indicat și el ca fiind o dificultate pentru studenți reticența lor inițială la noua metodă, care poate duce la probleme relaționate, reticența care reprezintă lipsa de dorință de a parcurge materialele sugerate înainte de faza „din timpul orei”. Această posibilă provocare e menționată și de către Bergmann și Sams (2013) ca fiind una dintre cele mai comune întrebări puse de profesor în legătură cu conceptul de flipped classroom. Însă, conform Bishop (2013: 34), “students [from various studies] did tend to watch the videos when assigned”. Dacă aceasta rămâne, totuși, o problemă, ea poate fi prevenită printr-un scurt test (quiz), care poate fi ori sub forma unui test dat înainte de oră, metodă promovată ca fiind foarte eficientă (Bishop 2013) și care a fost

folosită cu succes de Moravec et al. (2010), ori sub forma unui test dat în timpul orei (Herreid & Schiller 2013). Ambele metode funcționează bine, din moment ce verifică dacă studenții au dus la bun sfârșit sarcinile din afara orei de clasă.

4. Discuție

Așa cum reiese din cele prezentate până acum, în cadrul unei „clase inversate” de limba română, în cazul de față, studenților li se oferă acces la un material interactiv (videoclip, prezentare) pe care trebuie să îl urmărească acasă, înainte de oră, pentru ca, în clasă, profesorul să se concentreze pe practicarea noțiunilor prezentate pentru a îi ajuta pe studenți să integreze noile cunoștințe în sistemul lor lingvistic. Așadar, lecția va fi proiectată sub forma unui seminar, întrucât funcționează ca un substituent pentru faza temei clasice făcute acasă, ceea ce înseamnă că va include numeroase activități stimulante în care studenții vor fi implicați fie individual, fie, mai adesea, în grupuri ori perechi – pentru a le trezi interesul și pentru a facilita asimilarea noilor informații.

În plus, e de așteptat ca conceptul *flipped classroom* aplicat la nivelul unei clase de limbă română să activeze abilitățile de gândire de ordin superior, care îi vor ajuta și mai mult să integreze viitoarele noțiuni la nivelul cunoștințelor deja știute până în acel moment. Interacțiunea sporită dintre profesor și studenți și sarcinile de comunicare din timpul orei vor ajuta, cel mai probabil, la dezvoltarea abilităților de vorbire. În plus, este probabil ca faptul că vor fi nevoiți să urmărească un videoclip instructiv urmat de o clasă interactivă să le mărească nivelul de entuziasm pentru învățarea de cunoștințe noi, care se prea poate să se concretizeze în rezultate mai bune la evaluări și într-o performanță ridicată la clasă, în comparație cu cele obținute în cadrul unei metode tradiționale de predare, așa cum au demonstrat și studiile deja efectuate, precum Ruddick (2012).

De asemenea, se așteaptă ca studenții să aibă o reacție pozitivă față de „clasa inversată” datorită naturii sale distractive și a flexibilității pe care o implică. Acest tip de clasă permite studenților să primească feedback constant și personalizat de la profesor, fapt ce se traduce într-o mai bună înțelegere a noțiunilor predate. Referitor la informațiile prezentate, faptul că partea instructivă este făcută acasă permite sesiunii din clasă să se concentreze exclusiv pe aplicarea teoriei în practică, fapt ce, în consecință, ajută studentul să fixeze noile cunoștințe.

În ceea ce privește posibile probleme în abordarea de tip *flipped classroom* la ora de limba română, studenții ar putea să fie refractari în fața noii metodologii la început, în special fiindcă sunt familiarizați, în

mare parte, cu modelul tradițional. Pentru a evita ca studenții să experimenteze sentimente negative sau confuzie, profesorul le va pune la dispoziție o structură clară – cu instrucțiuni detalii și ghidare pas-cu-pas – a întregii „clasă inversată” înainte de a le oferi acces la videoclipul pe care vor trebui să îl urmărească. În acest mod, se așteaptă ca studenții să se obișnuiască ușor cu noua metodă. În plus, pentru a rezolva o posibilă lipsă de cooperare în urmărirea propriu-zisă a materialului indicat înainte de sesiunea din clasă, profesorul îi va ruga să completeze un test scurt înainte de oră pentru a se asigura că au acumulat cunoștințele necesare pe respectivul subiect.

5. Concluzii

Așadar, s-a dovedit că o „clasă inversată” îi ajută pe studenți să își îmbunătățească abilitățile de comunicare și de gândire de ordin superior, că încurajează interacțiunea și promovează un nivel de atenție sporită, motiv pentru care se încurajează aplicarea modelului pe o clasă de limba română. Ba mai mult, această abordare va stimula interesul studenților, oferindu-le feedback continuu din partea profesorului și, astfel, facilitând asimilarea informației, ceea ce devine extrem de important mai ales în contextul învățării limbii materne, pentru care mulți își pierd interesul, fiind atât de „comună” tuturor.

Iar în ceea ce privește profesorul, această metodă presupune mai mult efort și timp datorate materialelor de urmărit în afara orei pe care trebuie să le pregătească, însă îi permite să acopere mai multă materie în timpul orei. În plus, modelul permite profesorilor să își ajute studenții în toate posibilele probleme care ar putea surveni în procesul de asimilare a cunoștințelor, oferindu-le o perspectivă internă asupra stilului de învățare a fiecărui student și asupra obstacolelor pe care le-ar putea întâmpina.

Astfel, a fi profesor, este, într-adevăr, o profesie care presupune provocări, în special fiindcă un profesor trebuie să se schimbe și adapteze încontinuu, de la un grup la altul, de la un an la altul, de la o generație la alta și de la un context educațional la altul, așa cum ne demonstrează perioada actuală, marcată de dinamism, schimbare și de noi realități. Acest lucru poate fi privit ca un dezavantaj, chiar și pentru cei mai experimentați dintre noi, însă aici este punctul în care intră în scenă vocația. A fi profesor înseamnă a fi vigilent și dinamic din punct de vedere cultural, educațional, intelectual, tehnologic, etc. Așadar, trebuie să iubești să fii într-o sală de clasă și, mai ales, trebuie să iubești să înfrunți neprevăzutul.

Provocarea poate să vină sub forma unui student cu anumite particularități sau în forma unui context multicultural sau, în cazul

nostru, în forma unei pandemii. Depășirea propriilor limite, având mereu în vedere interesele studentului, trebuie să fie obiectivul principal și să acționeze ca un catalizator care încurajează profesorul să facă mai bine. Iar acest lucru este exact ceea ce ne învață situația actuală, faptul că putem mai mult și putem obține rezultate mai bune, indiferent de prezența (sau, în acest caz, absența) contactului real student-profesor. Inovația și perspicacitatea, împreună cu momentele dificile, reprezintă imboldul a ceea ce ar putea fi o schimbare completă de paradigmă a modului în care privim predatul. Acestea ar trebui, de asemenea, să fie scopul programelor de limba română din școli și din cadrul universităților: oferirea instrumentelor de care avem nevoie pentru a da ce avem mai bun și pentru a contribui la dezvoltarea sistemului educațional, în general, și la predarea limbii române, în particular.

În ceea ce privește studenții, mai cu seamă cei care încearcă să învețe noi limbi, actul didactic trebuie să încurajeze autonomia în învățare, autoreglarea, interacțiunea, metacogniția, întrucât învățarea este un proces cu o dinamică aparte. Putem vorbi astfel despre o direcție sustenabilă în didactica predării, în care profesorul este un ghid, un facilitator de conținut care respectă timpul impus de fiecare student în parte. Cu alte cuvinte, învățarea autoreglată este o învățare durabilă, sustenabilă, deoarece permite elevului să își formeze propriile instrumente pentru a face față unor situații diferite și nu oferă răspunsuri a căror validitate depinde de contextul de utilizare. Cu toate acestea, pentru a obține independența în învățare, studentul are un rol ce trebuie abordat pluriperspectiv în cadrul acestui proces: el trebuie să fie activ, reflexiv și colaborativ. Prin urmare, nu poate pierde nimic din procesul din care face parte și trebuie să fie mereu conștient de evoluția sa.

Din acest motiv, ca remarcă finală, prezenta lucrare dorește să încurajeze aplicarea metodei *flipped classroom* în predarea limbii române, nu numai într-un context deosebit precum cel în care ne aflăm, ci și într-un mediu obișnuit de predare. Așa cum am încercat să prezentăm în mod succint, avantajele pe care le oferă depășesc cu mult provocările, în special pentru studenți, care sunt, în definitiv, obiectul muncii unui profesor.

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