ROMANIAN – AMERICAN UNIVERSITY

CROSSING BOUNDARIES IN CULTURE AND COMMUNICATION

Contents

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Editorial

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

The 11th international conference with the same name facilitated the issuing of this journal. The articles published here represent a selection of the Conference presentations; they reflect a variety of perspectives and innovative ideas on topics such as (applied) linguistics, FLT, literary and cultural studies, providing opportunities for professional development and research.

The editorial board considers that the personal contributions included in this issue as well as in the next ones, come in support of multilingualism and multiculturalism due to their variety of topics and linguistic diversity. This would be, in fact, the challenge we are faced with: to put forth a journal which, in spite of its heterogeneous blend, should serve the goal of gathering under its covers the results of the pursuits and concerns of those interested in the ongoing development of culture and in the interpersonal communication which have been subject to various mutations as an effect of an ever-changing globalized world. This unity in diversity should be achieved by connections established within and among a variety of fields which often blend into each other, proving the interdisciplinarity of modern research: education, teaching, literature, media etc. which also allow complementary approaches in linguistics, rhetoric, sociology etc.

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

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

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

♦ **LINGUISTICS** ♦

Auzite în RATB. Strategii ale umorului în conversațiile din mijloacele de transport în comun

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Abstract

Umorul este un fenomen nelipsit din viața românilor, fie că este prezent la nivel conversațional, fie că este întâlnit în comunicarea mediată de Internet. Văzut de unii cercetători și ca un mecanism de apărare împotriva unor momente dificile (Meyer, 1997, Plester, 2009, Stanca, Gomoescu, 2020) umorul poate fi întâlnit în conversație atât pe stradă, cât și în școli, spitale, instituții guvernamentale sau chiar în mijloacele de transport în comun. Studiul de față are ca obiectiv analizarea strategiilor umorului din conversațiile din mijloacele de transport în comun din București (RATB/STSB), culese de către persoanele care au călătorit pe străzile Capitalei cu autobuze, troleibuze sau tramvaie și care au surprins replici sau povești amuzante și le-au transmis, ulterior, către o pagină de Facebook dedicată acestora. Glumele vor fi împărțite pe categorii în funcție de temele cele mai des întâlnite: confruntarea dintre generații, confruntarea dintre călători și confruntarea dintre controlorii mijloacelor de transport în comun și pasageri. Voi utiliza în analiza conversațiilor umoristice conceptele de scenarii opuse, țintă și situație (resurse/ knowledge resources) – dezvoltate de Victor Raskin și Salvatorre Attardo – pentru o mai bună înțelegere a producerii umorului. Printre strategiile umorului asupra observate în aceste texte se numără: hiperînțelegerea, comparațiile exagerate, aluzia și absurdul, la nivel macro-textual, și jocurile de cuvinte, la nivelul micro-textual.

Cuvinte cheie

umor, glume, autobuz, lingvistică, facebook.

1. Introducere

Umorul este un fenomen complex, fără o definiție clară unanim acceptată de către cercetorii din domeniul lingvistic, filosofic sau psihologic, deși acestor domenii le aparțin cele mai multe studii care-l vizează. Primul care a vorbit despre umor a fost Quintilian, în *Instituto Oratoria*, conceptul nefiindu-le străin, însă, nici lui Platon și Aristotel sau, mai târziu, lui Cicero. Cu toate acesta, văzut inițial ca un fenomen negativ sau un comportament malițios care ar

trebui menținut sub control (Platon), umorul a devenit cunoscut cu sensul pe care îl cunoaștem astăzi abia în secolul al XVIII-lea, întrucât studiile anterioare aveau drept preocupări mai degrabă râsul și comedia, decât umorul. În zilele noastre și în tumultul preocupărilor cotidiene, umorul a devenit și un element care reduce stresul în situații tensionate sau animă atmosfera în contexte anoste. Călătoriile cu mijloacele de transport în comun pot fi atât stresante – din cauza traficului și a presiunii timpului – cât și anoste, tocmai de aceea surprinderea conversațiilor umoristice din autobuzele, tramvaiele și troleibuzele din București a devenit o activitate amuzantă pentru pasageri, întrucât întrerupe desfășurarea normală a călătoriei și destinde atmosfera. Multitudinea textelor amuzante a dus la crearea unei platforme pe care să fie prezentate, textual și vizual, toate aceste conversații. Această platformă este pagina de Facebook „Auzite în RATB". Aprecierea textelor, demonstrată prin popularizarea platformei, reprezintă și rezultatul unei experiențe comune împărtășite de autorii textelor (pasagerii) și următorii paginii respective, și ei martori, la un moment dat, ai unor situații similare în călătoriile lor cu transportul în comun. Textele sunt reprezentate fie de remarci, fie de întrebări și răspunsuri în care observăm un umor spontan, de cele mai multe ori produs de o incongruență între firescul răspunsurilor într-un context în care sunt impuse anumite norme sociale și răspunsuri care anulează seriozitatea sau normalitatea.

2. Aspecte teoretice

Umorul este, potrivit lui Hay, „orice locutorul intenționează să fie amuzant" (Hay, 2001:56). Există trei teorii principale ale umorului, dezvoltate de-a lungul timpului: teoria superiorității, teoria eliberării și a rezolvării și teoria incongruenței. Relevantă studiului de față este teoria incongruenței, care a fost dezvoltată și promovată – din punct de vedere lingvistic – de către Victor Raskin și Salvatore Attardo. Cei doi autori au scris Semantic Script Theory of Humour (SSTH) și General Theory of Verbal Humor (GTVH), care au vizat umorul din glume, însă care pot fi aplicate și umorului conversațional (vezi Argiris și Tsakona, 2005) și umorului convențional (prezent în texte literare, jurnalistice, de publicitate etc.).

Prin SSTH (1985), Victor Raskin susține că o glumă este bine realizată dacă suprapune două planuri total distincte având drept opoziții lucruri comune precum: *bine-rău, viață-moarte, obscen-nonobscen, bogat-sărac, poziție socială înaltă-joasă.* După o analiză a 32 de glume, Raskin propune o listă de trei scenarii opuse pe baza cărora se formează gluma: *actual-nonactual, normal-anormal, posibil-imposibil* (Attardo,

2001: 20). Salvatore Attardo susține însă că această listă de opoziții ar putea fi diferită de la o cultură la alta, deoarece fiecare cultură are propriile reacții la diverse subiecte. Prin GTVH (1994)*,* Salvatore Attardo face o revizuire a teoriilor precedente în domeniul umorului și propune o analiză lingvistică a textelor umoristice. Lingvistul (Attardo, 2001: 22-25) oferă alte 5 „resurse" pentru a crea o glumă, pe lângă opoziția scenariilor propusă de Raskin. Acestea sunt: *limbajul* (include toată informația necesară creării unui text cu umor), *strategia narativă* (organizarea narativă a textului), *ținta* (pe care gluma o vizează), *situația* (contextul), *mecanismele logice* (modalitățile de apropiere a scenariilor) și *scenariile* (incongruența acestora). Deși cele două teorii dezvoltate de Raskin și Attardo fac referire doar la umorul prezent în glume, trebuie menționat că umorul a fost definit ca o incongruență și de către alți cercetători din domeniu, fie că acesta a fost analizat în conversație, fie în texte literare (vezi Morreall, 1989, 2009, Forabosco, 2008, Perlmutter, 2002, Dynel, 2013). Alte studii asupra umorului s-au oprit asupra modalității în care interpretarea enunțurilor de către participanții la comunicare provoacă efecte umoristice (Brone, 2008). *Hiperînțelegerea* este, astfel, procesul prin care locutorul exploatează punctele slabe din replicile interlocutorului, schimbând sensul interpretării pe care acesta vrea să o transmită cu un altul, nepotrivit, iar *neînțelegerea* reprezintă interpretarea eronată a enunțurilor interlocutorului (Brone, 2008). Ambele fenomene pot produce efecte umoristice odată aplicate unor contexte nepotrivite.

3.Corpus și metodologie

Odată cu dezvoltarea tehnologiei și interesul crescut al oamenilor față de rețelele sociale, textele umoristice au reușit să ajungă cu ușurință la mai mulți oameni, să treacă granițele și să pătrundă în diferite limbi. Corpusul ales este compus dintr-o serie de replici umoristice surprinse de călătorii RATB-ului/STSB-ului și trimise către administratorul paginii de Facebook „Auzite în RATB", însoțite de imagini create special de artistul Octav Ungureanu[1] pentru a se potrivi contextului producerii acestora. Întrucât există subiecte diverse în replicile amuzante din STB, am împărțit corpusul în trei teme distincte, în funcție de gradul lor de ocurență: confruntarea dintre generații, confruntarea dintre călători și confruntarea dintre controlorii mijloacelor de transport în comun și pasageri. Nu mă voi opri, în această lucrare, asupra analizării umorului vizual – prezent în ilustrații

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[1] Publicarea ilustrațiilor în această lucrare respectă acordurile de copyright.

– ci doar asupra umorului verbal, aplicând trei dintre resursele dezvoltate de Victor Raskin și Salvatore Attardo: scenariile opuse, ținta și situația (contextul).

4. Analiza corpusului
4.1. Confruntarea dintre generații

În Figura 1, este prezentată o replică primită de un tânăr de la o doamnă în vârstă care, nemulțumită de comportamentul acestuia, face aluzie – prin replica „pe vremea mea" – la lipsa de educație a tinerilor zilelor noastre. Replica tânărului, însă, este cea care provoacă umorul, mecanismul utilizat fiind comparația exagerată între perioada tinereții bătrânei și perioada Imperiului Otoman. Totodată, este utilizată aluzia la protestele din august 2018, în care membri ai Jandarmeriei Române au folosit gaze lacrimogene împotriva protestatarilor. Punerea în paralel a protestelor cu bătăliile din perioada Imperiului Otoman accentuează atât absurdul situației din 10 august 2018 din Piața Victoriei, cât și cel al utilizării replicii bătrânei pentru o perioadă nu mai distantă de câțiva zeci de ani de timpul prezent. Scenariile opuse în această conversație sunt normal-anormal, situația este călătoria cu autobuzul, iar ținta este reprezentată atât de bătrână, cât și de Jandarmeria Română.

Figura 1.

În Figura 2, este utilizată o replică-repros similară venind din partea unei bătrâne („Pe vremea mea, găseai cavaleri în tramvaie"), care face referire la lipsa de educație socială a tinerilor, care nu oferă locul pe scaun persoanelor în vârstă. Răspunsul tânărului este, și aici, cel care provoacă umorul, prin comparația dintre tinerețea bătrânei și perioada în care nu exista ca mijloc de transport decât trăsura. Utilizarea incorectă a substantivului plural articulat „tranvaiele" reprezintă, de asemenea, un mecanism al umorului, întrucât subliniază

lipsa de preocupare a tinerilor față de vorbirea corectă. Scenariile opuse sunt în acest caz normal-anormal, ținta mesajului este bătrâna, iar situația este călătoria cu tramvaiul 21 din București.

Figura 2.

În Figura 3, umorul este provocat de comparația exagerată între graba bătrânei de a se așeza pe un scaun în autobuz și graba cu care oamenii ar fugi în cazul invadării statului de către militarii ruși. Scenariile opuse sunt real-ireal, ținta mesajului este bătrâna, iar situația este călătoria cu autobuzul.

Figura 3.

Neînțelegerea dintre generații este observată și în Figura 4, unde umorul este declanșat de către replica primită de o tânără care poartă în spate o vioară. Desconsiderând activitatea acesteia, o doamnă în vârstă consideră că muzica nu reprezintă cu adevărat o meserie, declanșând generalizarea potrivit căreia „nimeni nu muncește" în România. Strategia umorului utilizată aici este aluzia la preocupările tinerilor, considerate „neserioase" de către persoanele în vârstă. Scenariile opuse sunt normal-anormal, ținta este tânăra din autobuz, în special, și tinerii, în general, iar situația este călătoria cu autobuzul.

Figura 4.

În Figura 5, avem un exemplu de hiperînțelegere, în care tânărul exploatează întrebarea pusă de o doamnă în vârstă cu privire la numărul autobuzului, răspunzându-i cu numele mărcii acestuia. Incongruența dintre răspunsul așteptat și cel oferit de tânăr declanșează umorul. Scenariile opuse sunt normal-anormal, ținta este bătrâna, iar situația este călătoria cu autobuzul.

Figura 5.

Un alt exemplu de hiperînțelegere întâlnim în Figura 6, unde replica „Poate ajungi și tu undeva" dată de către o doamnă în vârstă unei tinere este exploatată de acesta pentru a oferi un răspuns umoristic: „Am ajuns la Victoriei, nu vedeți?". Astfel, expresia verbală „a ajunge cineva" își pierde sensul de „a deveni cunoscut", revenind la sensul de „a se deplasa dintr-un loc în altul". Scenariile opuse sunt normal-anormal, ținta mesajului este bătrâna, iar situația este călătoria cu autobuzul 381.

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Figura 6.

4.2. Confruntarea dintre călători

Discuțiile între călătorii mijloacelor de transport în comun sunt de foarte multe ori amuzante nu doar când au loc între persoane care aparțin unor generații diferite, ci indiferent de diferența de vârstă dintre acestea. În Figura 7, umorul este prezent în jocul de cuvinte provocat de modificarea numelui stației de tramvai „Sfântul Gheorghe" cu expresia populară „Sfântul Așteaptă", care are sensul de „niciodată". Scenariile opuse sunt real-ireal, ținta este bătrânul care adresează întrebarea, iar situația este călătoria cu tramvaiul 21.

Figura 7.

Conversațiile dintre români și turiști sunt cu atât mai savuroase în mijloacele de transport în comun când aceștia nu au o limbă comună pentru a se înțelege. În Figura 8, întrebat dacă urmează stația de autobuz de la aeroport, un bătrân îi oferă acestuia un răspuns afirmativ urmat de două verbe care reprezintă o combinație între „a sosi" și „a pleca" și desinența de plural a unor substantive din limba spaniolă. Rezultatul acestei combinației este cel care provoacă umorul. Scenariile opuse sunt normal-anormal, ținta este tânărul turist, iar situația este călătoria cu autobuzul 783.

Figura 8.

În Figura 9, umorul este declanșat de aluzie și joc de cuvinte. Replica „stai în picioare că la Bellu sigur găsești loc" face aluzia la vârsta înaintată a persoanei care a adresat întrebarea, utilizând jocul de cuvinte prin substituirea sensului substantivului „loc", care face referire la locul liber din autobuz, cu loc de veci, sens declanșat de destinația bătrânei, cimitirul Bellu. Scenariile opuse sunt normal-anormal, ținta este bătrâna care a adresat întrebarea, iar situația este călătoria cu autobuzul 102.

Figura 9.

În Figura 10, avem un exemplu de hiperînțelegere provocat de adverbul „din timp", care declanșează o comparație exagerată între anunțarea cu câteva minute a coborârii din autobuz și anunțarea oficială a unor planuri/decizii instituționale, prin e-mail, cu 48 de ore înainte de diverse evenimente/acțiuni. Scenariile opuse sunt normal-anormal, ținta este doamna care adresează întrebarea, iar situația este călătoria cu autobuzul 104.
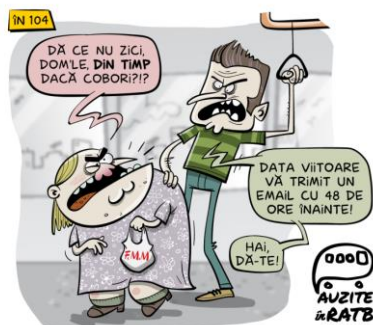
Figura 10.

4.3. Confruntarea dintre controlorii mijloacelor de transport în comun și pasageri

Deși conversația dintre pasageri și controlorii de autobuz ar trebui să se rezume la verificarea biletelor celor dintâi, există situații în care pasagerii oferă răspunsuri neașteptate controlorilor. În Figura 11, umorul este declanșat de răspunsul oferit controlorului la întrebarea obișnuită „Bilet sau abonament?". Având loc în perioada stării de urgență din România, provocată de pandemia de COVID-19, verificarea pasagerului se transformă într-o verificare a declarației pe propria răspundere a controlorului, necesară pentru mijloacele de transport în comun, la începutul pandemiei. Umorul este provocat tocmai de inversarea rolului celor doi participanți la comunicare. Scenariile opuse în acest caz sunt normal-anormal, ținta este controlorul, iar situația este călătoria cu autobuzul în pandemie.

Figura 11.

În Figura 12, umorul este provocat de transformarea verificării biletului pasagerului într-o conversație similară celor purtate în cadrul unor schimburi comerciale. Cu toate acestea, „schimbul" este realizat

între o amendă – pe care ar trebui să o primească pasagerul – și un virus, pe care pasagerul îl oferă „la schimb" pentru primirea amenzii. Replica pasagerului este cu atât mai amuzantă cu cât a avut loc într-un context pandemic, în care subiectul COVID-19 a fost unul sensibil. Scenariile opuse sunt serios-neserios, ținta mesajului umoristic este controlorul, iar situația este călătoria cu autobuzul în timpul pandemiei de COVID-19.

Figura 12.

În Figurile 13 și 14, avem două exemple de hiperînțelegere. În 13, umorul este provocat de exploatarea de către pasageri a sensului întrebării controlorului, făcându-se trecerea de la comunicarea serioasă la cea neserioasă prin schimbarea sensului adverbului „în fund" (în spatele autobuzului) în substantiv precedat de prepoziție (anus). Răspunsul pasagerilor este și cel care provoacă umorul, întrucât marchează incongruența dintre răspunsul așteptat de controlor și cel neașteptat, amuzant, oferit de pasager. Scenariile opuse în acest caz sunt normal-anormal, ținta mesajului este controlorul, iar situația este verificarea biletelor în autobuz. Și în Figura 14 este exploatat răspunsul controlorului care schimbă verbul „a da" cu „a vinde" pentru substantivul amenzi. Odată schimbat verbul și făcându-se trecerea de la obligativitate (amenda) la posibilitate (achiziția), pasagerul refuză primirea amenzii, astfel provocând umorul. Scenariile opuse în acest caz sunt normal-anormal, ținta mesajului este controlorul, iar situația este primirea unei amenzi în autobuz.

Figura 13.

Figura 14.

5. Concluzii

Corpusul ales este compus atât din umor verbal, cât și umor vizual (ilustrațiile), efectul umoristic fiind rezultatul interpretării simultane a celor două tipuri de umor. Cu toate acestea, am ales analizarea umorului verbal întrucât doar acesta este produs spontan de către pasagerii STB, ilustrațiile fiind realizate pentru a se potrivi textelor umoristice respective. Prin această lucrare, am vrut să identific strategiile umorului în conversațiile din mijloacele de transport în comun, aplicând trei dintre resursele GTVH. Am văzut, așadar, că principalele macro-strategii ale umorului sunt hiperînțelegerea, aluzia, comparația exagerată și absurdul, fiind însoțite de micro-strategii precum jocurile de cuvinte (inversarea sensurilor unor verbe, substantive sau adverbe sau combinațiile

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amuzante de substantive). Umorul în exemplele analizate este amplificat și de contextul în care au loc replicile umoristice. Călătoria cu transportul în comun impune un anumit comportament social, umorul fiind astfel provocat de apariția neașteptată a unor replici nepotrivite contextului. Deși umorul din conversațiile analizate poate nu au fost amuzante în momentul producerii lor pentru participanții la comunicare, acestea au fost cu siguranță pe gustul celorlalți pasageri, care au decis să le noteze și să le împărtășească prietenilor virtuali.

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Corpus:
Pagină de Facebook „Auzite în RATB” (cu ilustrații de Octav Ungureanu).

Building Legal Language Awareness
through Legal Collocations

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Abstract

Language awareness, an important concept in ELT, can also be used in the teaching and learning of specialized language, such as legal language. Like any other specialized language, Legal English has its own characteristics. Making students aware of various aspects and peculiarities of Legal English helps them understand and learn it better. One way of boosting legal awareness as far as Legal English is concerned is through legal collocations. Collocations, in general, are a good way of increasing language accuracy. Being able to build correct collocations is an indicator of a good command of the language. The peculiarities of Legal English are often thought-provoking to those who want to study it. Legal collocations represent a category of the above-mentioned peculiarities. But once students become acquainted with them, legal collocations turn into useful tools for understanding the specificity of legal language, such as the nature of various relationships established between the parties in a case or in a contract, or among people in a courtroom, be they members of the legal profession or members of the general public.

1. Introduction

The aim of this paper is to illustrate the role played by collocations in learning Legal English by non-native speakers and, more specifically, to increase legal language awareness of non-native speakers through the use of legal collocations. Language awareness is a key concept in language teaching in general, and learners trained to develop their own linguistic awareness become confident users of correct language. Furthermore, in teaching ESP, terminology plays an essential role in mastering specialized language, such as Legal

English. Here, too, heightened language awareness makes the difference between effective and poor communication.

Some learners, those with an innate talent for the acquisition of foreign languages, can develop language awareness intuitively, to some extent. Others need more guidance and support from their teachers. In learning Legal English, teachers' support is paramount as learners need to become acquainted with various legal concepts and specialized terminology. Non-native learners also depend on the feedback provided by their teachers as their effort is double: they need to acquaint themselves both with a foreign language and with a different legal system.

Moreover, boosting language awareness goes hand in hand with understanding relationships between the members of the legal profession and the general public, the relationships between the parties in a case and their counsels and the trial judge(s) or the parties in a contract, or the relationship between jurors and judges, etc. Using legal collocations correctly shows that the learner has managed to understand various professional aspects and can make sense of the dynamics in a courtroom or the text of a contract.

2. The function of collocations in language acquisition by non-native speakers

There are two main functions fulfilled by collocations in learning a foreign language or a foreign language for specific purposes: achieving great fluency and improving comprehension.

Drawing on previous research (Dechert 1983, Towell and Hawkins 1996), Nadja Nesselhauf underlines, as far as language acquisition by a non-native learner is concerned, that a message produced by non-native speakers requires increased effort from them as they need to encode what they intend to convey in a different language. Their fluency "depends on the learner's control over a large repertoire of prefabricated units[1]" (Nesselhauf 2005: 3). An awareness and good command of legal collocations, for example, result in "enhancing fluency through reducing processing effort" (Nesselhauf 2005: 3).

Furthermore, Nesselhauf underlines that correct use of collocations helps the non-native speaker produce clear and precise messages. Using collocations accurately makes non-native speakers

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[1] Author's explanation: Here, the term "prefabricated units" refers to collocations.

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sound more natural in a foreign language and grants them membership to "a certain linguistic group that speaks the L2 natively" (Nesselhauf 2005: 2). The processing effort is substantial, but it results in "making comprehension easier" (Nesselhauf 2005: 2). In a legal context, language accuracy ensures clear, unambiguous communication.

Collocations, in general, are difficult to learn and require considerable effort from the non-native learner. The fact that collocations can be easily confused with compounds or idioms can only make the task more difficult for the non-native speaker. But once collocations are introduced and explained to learners and then practiced through various vocabulary activities, they turn into forms of expression of the professional culture they represent. Hence, legal collocations become linguistic representations of the relations and realities of the legal profession. Let us take, for example, the two collocations "jury trial" and "bench trial". The first collocation, "jury trial", conveys the idea that the trial takes place before a jury. By contrast, the collocation "bench trial" conveys the idea that the trial takes place before a judge. For a Romanian who studies Legal English, the two collocations mentioned above reflect a cultural difference between the Romanian legal system (where the jury does not exist) and the English legal system (where jury trials are legal proceedings). Therefore, legal collocations help compare and contrast two legal systems and make the non-native speaker more aware of the similarities and differences between two judicial systems.

3. What are collocations?

There is a vast literature aiming to define and categorize collocations. In short, collocations are "lexeme combinations" which "are made up of more than one word and are lexically and/or syntactically fixed to a certain degree" (Nesselhauf, 2005: 1). In the literature, collocations carry various names: "prefabricated units, prefabs, phraseological units, (lexical) chunks, multi-word units, or formulaic sequence" (Nesselhauf, 2005: 1), which illustrates the considerable difficulty in defining and classifying collocations.

One definition which concisely describes collocations and the manner in which they manifest is the one provided by J. Van Roey: "that linguistic phenomenon whereby a given vocabulary item prefers the company of another item rather than its 'synonyms' because of constraints which are not on the level syntax or conceptual meaning but on that of usage" (Van Roey 1990: 46). This definition underlines the role played by usage in the formation of collocations, which may explain, in part, the capricious nature of collocations.

Furthermore, Geoffrey Williams provides a clear summary of the features of collocations as they have been presented by the literature. Williams lists four main features (Williams 2001: 64-65):

- Collocations are "habitual" structures;
- Collocations are "lexically transparent";
- Collocations have an "arbitrary" nature;
- Collocations are "grammatically well-formed" structures.

One of the main conditions of a structure to be considered collocation is the frequent co-occurrence of the elements it is made of. This feature has been proposed by J. R. Firth, who maintained that collocations can be identified by adopting a statistical approach. Williams underlines that "the use of statistics makes a valuable contribution to the extraction of collocations", but "they pose a problem as to their status as a defining criterion in that different measures will, potentially, extract different pairings" (Williams 2001: 65). According to Williams, whatever the statistical tools employed to extract collocations from texts, they will not be able to identify, with absolute precision, those habitual collocations, but rather "provide potential or candidate collocations" (Williams 2001: 65).

Another feature of collocations listed by Williams is that they are lexically transparent. Williams underlines that transparency applies only to lexical collocation defined as "a relationship between two semantically full words, to the exclusion of functional words" (Williams 2001: 65). In this case, transparency helps make the difference between collocations and idioms. In the case of collocations, each term of the collocation is "fully transparent" while in the case of idioms "the meaning can no longer be decomposed" (Williams 2001: 65). Compare, for example, the collocation "to enact a law" in which all the elements are transparent as well as the meaning is concerned, and the idiom "caught red-handed", the meaning of which cannot be inferred from the meaning of the individual components of the idiom.

But even with collocations the meaning is not always transparent. Let us compare the expressions "take a taxi" and "take an oath". In the first collocation, the meaning of "take" is transparent: it means to ride in a taxi to get you from point A to point B. In the second example, the meaning of take is less transparent. "Take the oath" means "to formally promise to tell the truth in a court of law" (oath 2002). The two examples illustrate different degrees of transparency. Sometimes, collocations belonging to specialized language are less transparent than collocations belonging to everyday language.

Thirdly, collocations are arbitrary constructions (Williams 2001: 65). This arbitrariness is caused by the fact that a collocation "is not translatable literally from one language to another (Williams 2001: 66). The arbitrary nature of collocations is generally manifest in adjective-noun and verb-noun collocations (Williams 2001: 66). Let us have a look at the collocation "documentary evidence", which is translated into Romanian as "probă cu înscrisuri" or "înscris probatoriu". The collocation "competent court" is correctly translated as "instanța competentă". Arbitrariness is also apparent in verb-noun collocations: "break the law" is translated into Romanian as "a încălca legea" and "deliver judgment" is translated as "a pronunța o hotărâre judecătorească". The arbitrary nature of collocations is visible in other collocational structures, too. For example, the expression "The court is in session" is correctly translated as "Instanța este în ședință".

Fourthly, collocations are "grammatically well-formed" structures. Williams underlines that the "well-formedness" of collocations has been considered a feature of collocations by lexicographers who viewed collocations as "syntactically coherent units". But Williams draws attention to the fact that "well-formedness", although a characteristic of collocations, is not a mandatory condition for a particular expression to be categorized as collocation (Williams 2001: 66).

The four features summarized by Williams (the habitual nature of collocation, transparency, arbitrariness and well-formedness) illustrate how difficult it is to describe collocations and try to classify them.

However, depending on the syntactic criterion of "commutability" of various elements in a collocation, that is "the extent to which the elements in the expression can be replaced or moved", collocations can be classified into free collocations and restrictive collocations" (Gelbukh and Kolesnikova 2013: 23-24). Compare, for instance, the two verb-noun collocations "to deliver/ hand down/ impose/ pass/ pronounce sentence" and "swear/ take an oath". The first collocation is a less restrictive collocation than the second one. We can also compare noun-noun collocations such as "jury trial" and "bench trial" with adjective-noun collocations such as "important/ historical/ judicial/ legal precedent". The first group of collocations ("jury trial" and "bench trial") is more restrictive than the second collocation ("important/ historical/ judicial/ legal precedent").

4. Principles of teaching collocations

There are various ways of introducing collocations to students. Teaching collocations is generally seen as a vocabulary-

teaching activity. But because collocations are complex constructions, they need specific approaches. As far as legal language is concerned, introducing legal collocations needs more attention.

Teaching legal collocations can turn into a practical way of showing students the relationships built among the members of the legal professions or among the legal profession and the general public or between the parties in a case. Hence, introducing legal collocations can help achieve a double objective: raising language awareness and raising legal awareness.

One principle of teaching collocations is the principle of commutability. Commutability is a syntactic criterion of collocation classification, which underlines "the extent to which the elements in the expression can be replaced or removed" (Gelbukh and Kolesnikova 2013: 23-24). Thus, collocations can be classified into "restricted" (or "fixed") collocations and "relatively unrestricted" collocations (Gelbukh and Kolesnikova 2013: 23). Drawing on Peter Andrew Howarth (1996), Gelbukh and Kolesnikova define restricted collocations as "fully institutionalized phrases, memorized as wholes and used as conventional form-meaning pairings" (Gelbukh and Kolesnikova 2013: 23).

A typical example of such "fully institutionalized phrases" are the legal doublets and triplets, such as "last will and testament", "breaking and entering", "assault and battery", "null and void", "fit and proper" and "costs, charges and expenses", "place, install or affix", "give, devise and bequeath", respectively.

Other examples of fixed collocations include more complex constructions such as "burden of proof", which can be replaced only by the phrase "onus of proof". In both examples, the head noun "burden" or "onus" is followed by the prepositional phrase "of proof", where "proof" cannot be replaced by another word, say the synonym "evidence".

The category of "relatively unrestricted" collocations is much broader. Let us have a look at the noun "evidence", which collocates with numerous verbs: "admit evidence", "allow evidence", "exclude evidence", "look for evidence", "find evidence", "gather evidence", "produce evidence", "consider evidence", "examine evidence", "review evidence": "The judge can decide whether to admit or exclude evidence".

The noun "evidence" also collocates with a multitude of adjectives: "ample evidence", "substantial evidence", "hard evidence", "irrefutable evidence", "unequivocal evidence", "direct evidence", "objective evidence", "circumstantial evidence", "empirical

evidence", "documentary evidence", "forensic evidence", "material evidence", etc.: "The newspaper has provided plenty of documentary evidence for its allegations".

However, if we want to quantify evidence or to refer to the totality of evidence, the number of collocations is much more limited: "a piece of evidence", and "mass of evidence" or "body of evidence", respectively. Notice the presence of the prepositional phrase "of evidence" after the head nouns "mass" and "body".

Let us have a look at the noun "case" in its legal meaning, i.e. "a legal matter that will be decided in a court" (case 2002). It collocates with numerous verbs, such as: "adjourn a case", "consider a case", "dismiss a case", "drop a case", "hear a case", "settle a case" or "try a case". We can also say that the case "goes to court", "goes to trial" or "comes to court". As far as adjectives are concerned, the noun "case" can form collocations such as "court case", "civil case", "criminal case", "divorce case", "murder case", etc.

But there are a few set phrases with the noun "case" which have a high degree of restriction: "a case to answer" and "no case to answer". "A case to answer" is a case in which there is clear evidence to accuse somebody of something. "A no case to answer" means that there is not enough evidence to try a person. The verb "answer" is the only verb that can go in these two set phrases. So, they are highly restricted.

How about the verb "to adjourn"? This verb collocates with some nouns as in "adjourn a case", "adjourn a hearing", "adjourn a trial", "adjourn an inquest" or "adjourn a meeting". However, the collocations built with the verb "adjourn" are restricted in number. One cannot say, for example, "adjourn an English class', or "adjourn a wedding", or "adjourn a concert".

Another principle that can be applied in the teaching of collocations in general, and the teaching of legal collocations in particular is the one that underlines "the arbitrary restriction" (Nesselhauf 2005: 268) in the formation of collocations. This arbitrary restriction affects the use of determiners, the number of nouns or the use of prepositions in collocations. Take, for example, the collocation "pass judgment". The noun "judgment" is preceded by the zero article, and it is always in the singular form. Furthermore, in the collocation "put somebody in prison", the preposition which is always used is "in" and not "into" (Nesselhauf 2005: 268).

Let us give our own examples. Let us have a look at the collocation "enter a plea", which means to plead guilty or not guilty in a court of law. It has two forms "enter a plea of guilty" and "enter a

plea of not guilty". The structure of the collocation is very fixed. The verb 'enter" is always followed by the indefinite article "a", and the head noun "plea" is followed by the prepositional construction "of guilty" or "of not guilty". Other synonyms of "guilty" such as "liable" or "culpable" are not allowed.

Here is an example with a restriction regarding the number of one of the nouns of the collocations "the merits of the case" and "on the merits". The two collocations refer to "a judgment, decision or ruling of a court based upon the facts presented in evidence and the law applied to that evidence" (Legal Dictionary n.d.). Notice that in both collocations, the noun "merits" is always in the plural form.

Another relevant example of restrictions affecting the number of the noun is provided by the collocations "an action for damages" or "a claim for damages". Students should be warned about the difference between "damage", which means "**1.** Physical harm caused to something so that it is broken, spoiled or injured; **2.** negative effects on someone or something" (damage 2002) and "damages", which means "a sum of money awarded by a court as compensation for a tort or a breach of contract" (damages 2015). In the collocations "an action for damages" (translated into Romanian as "acțiune în despăgubiri") and "a claim for damages" (translated into Romanian as "o cerere de despăgubire"), the noun "damages" always appears in the plural form.

Another type of restriction is the one that differentiates between positive and negative meanings. Take, for example, the collocation "shred of evidence", which means "the slightest bit of evidence or proof" (The Free Dictionary n.d.). This structure can only be used in a negative context: "They have no shred of evidence to support their theory". The same restriction applies to the synonymous construction "scrap of evidence": "One of the parties in the case made serious accusations with no scrap of evidence to support them".

Collocations can also be taught highlighting the degree of transparency/opaqueness of structures. Some collocations are more transparent than others. For example, the collocation "trial by jury" is more transparent than the collocation "right of audience". For a student who has just started studying legal English, the collocation "right of audience" is quite opaque. It is translated as "drept la audiere". But for such students, neither the meaning of the English collocation nor the Romanian translation of the collocation help indicates who has the right of audience in a court of law: the petitioner/respondent or their solicitor or barrister? So, the meaning of the collocation is not entirely transparent. This means that students need to consult an English dictionary or a legal dictionary in English

to grasp the full meaning of the collocation. In common law, the right of audience means "The right of an advocate to be heard in legal proceedings" (right of audience 2015). Now, the meaning of the collocation becomes transparent for everybody: in common law, the right of a barrister or solicitor to appear in court and address the court in the name of their client.

Collocations can be introduced to students by grouping them according to various legal topics or themes. For example, we can identify collocations related to people in the legal profession: solicitors, barristers, clerks of the court, judges. We can also group collocations around certain legal concepts, such as: sentence, verdict, writ, juror, jury, indictment, etc. These groupings can help students understand the responsibilities of the members of the legal profession, what they can do and cannot do as well as the relationships established among the members of the legal profession. In other words, collocations can offer a useful insight into the dynamics of a courtroom.

Let us check the adjectives which collocate with the nouns "barrister" and "solicitor". "Barrister" goes with "practicing", "qualified", "junior", "trainee", "defence/defending", "prosecuting/ prosecution" (barrister 2002). The noun "solicitor" goes with the adjectives "qualified", "trainee", "duty", "practising" (solicitor 2002). If we compare and contrast the two sets of collocations, we see that the adjectives "qualified" goes with both nouns, underlining the academic training necessary to become both barrister and solicitor. The similarities between "barrister" and "solicitor" are also reflected by the adjective "trainee", which illustrates that both barristers and solicitors go through an apprenticeship at the beginning of their careers. But the similarities stop here. For a Romanian student, it may not be easy to identify the differences between barristers and solicitors as the Romanian legal system is quite different from the common law system. However, there are two sets of adjectives that go with the noun "barrister" but do not go with the noun solicitor: "defence/defending", "prosecuting/ prosecution". This helps us understand the difference between the two legal professions. Barristers have the right of audience in all courts in England and Wales while solicitors have a more limited right of audience. They used to appear "in the country courts and magistrates' courts" (right of audience 2015), which are lower courts. However, nowadays, some solicitors, depending on their training and experience, "may […] obtain higher rights of audience in the Crown Court, the High Court, the Court of Appeal […]" (right of audience 2015).

Now, let us focus on the nouns "sentence" and "verdict". In the Romanian legal system, the two terms overlap. But this is not the case for common law, where some trials are known as trials by jury, which means that decisions are made by jurors, not by the judge. This difference between two legal systems often confuses the young learner, who may not easily infer who gives the sentences and who gives the verdict. Collocations can help in clarifying the issue.

The noun "verdict" collocates with the verbs "consider", "agree on", "arrive at", "reach", "announce", "deliver", "pass", "pronounce", "return" (verdict 2002). Furthermore, the definition of the noun "verdict" (within the common law system) indicates who is entitled, by law, to announce a verdict: "A jury's finding on the matters referred to it in a criminal or civil trial" (verdict 2015). So, we now understand that only a jury can consider/ agree on/ deliver/ reach/ pronounce/ return a verdict.

How about sentences? The noun "sentence" collocates with the verbs "hand down", "impose", "pass", "pronounce". The dictionary defines the noun "sentence" as "Any order made by a court when dealing with an offender in respect of his offence, including imprisonment […]" (sentence 2015). As a court is presided by a judge or a panel of judges, it means that only a judge can hand down/ impose/ pass/ pronounce a sentence. In short, the jury reaches the verdict, and the judge passes the sentence.

5. Conclusions

Collocations represent a practical tool for building and enhancing language awareness in general. They help develop a good command of the language and thus the student achieves greater fluency. Furthermore, collocations play an important part in delivering clear messages.

Collocations have the same roles as far as ESP is concerned. Regarding Legal English, legal collocations, once internalized by non-native speakers, help them deliver oral and written messages correctly and precisely. In order to achieve the required level of correctness and linguistic precision, it is important to make students aware of certain peculiarities of collocations: their degree of transparency or opaqueness, restrictions regarding the category of number with respect to the head noun of the collocation, the presence or absence of articles in the structure of the collocation, the positive or negative meaning of certain collocations.

Furthermore, legal collocations help students understand and decipher more easily the relationship established among various

members of the legal profession and between the legal profession and the general public, as the examples provided above have tried to illustrate. In short, legal collocations do prove to be an appropriate instrument for fostering legal awareness.

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Challenges in Translating Gender Pronouns in Legal Texts - A Pedagogical Approach for Using Gender-Neutral Language in Translations

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Abstract

The paper discusses the role of using gender-neutral language in communication and focuses on developing strategies that can be applied in translation activities, to enhance students'awareness of gender-inclusive language and to highlight its importance in translated texts. Relying on students' knowledge of employment law, discrimination, inclusions, etc., and on their proficient level of English, the strategies can be implemented successfully. Thus they can ensure the consistency of the translated text and can render it more accurately and inclusively. However, the texts translated into Romanian contained several mistakes related to the use of gendered pronouns, because the translation in Romanian requires that both women and men be visible in the text. Using gender-neutral language in translations can influence Law School students "to speak and write in a way that does not discriminate against a particular sex, social gender or gender identity, and does not perpetuate gender stereotypes." (The United Nations)

Keywords

Inclusive language, specialized language, translation, gender pronouns, source language, target lnguage

1. Introduction

The first international institutions that developed guidelines to facilitate gender-inclusive communication were the United Nations, the World Health Organization, and the International Labor Organization.The United Nations resource highlights the use of gender-inclusive language on any level of social life and in any professional context as it can overcome language barriers in the workplace and can create harmonious relationships.

We learned in 2018 that the gender-neutral language guidelines were updated and recommendations were provided in all official languages of the EU regarding the use of correct language to ensure gender equality and inclusion. According to the Guidelines

adopted by the European Parliament, "*gender-neutral language is used to avoid expressions that could be interpreted as subjective, discriminatory or devaluing based on the premise that one of the social sexes/genders represents the norm.*" The integration of the notions of *gender-inclusive language* or *gender-neutral language* in professional contexts has become a must nowadays. As mentioned in the Approaches Regarding Gender Equality in the Management of EU Aid Volunteers, for employment procedures, the application forms and interview tests have been revised to avoid any stereotype or problems that could lead to discrimination (for example, the request to fill in the marital status or the number of children in the personal data section of application forms). The organizations specify in the reference of a call that they are committed to respect and promote equal opportunities for all applicants, regardless of race, ethnicity, gender, religion, etc. We have noticed in vacancy advertisements that the organizations have also excluded any term that could lead to indirect discrimination (such as "only people who do not have family responsibilities"). Therefore, in the recruitment process, organizations do not include requirements that are gender biased because they lead to an unequal assessment of the candidates.

2. Translation in Foreign Language Teaching

Translation in English for Specific Purposes (ESP) training can be implemented in classes where students have at least an intermediate level of English language proficiency. Prior to the introduction of translation tasks, teachers should create specific learning activities to analyze domain texts and their linguistic features. By understanding the lexical, grammatical, syntactic, morphological, and stylistic aspects, students can develop their discursive competence. We support the idea that in ESP training, translation facilitates the comprehension of specialized texts (Reiss 1989).

The combination of the pedagogical aspect with the pragmatic and cognitive aspects is appropriate in the foreign-language classroom. The teaching goals are achieved if students are assisted to understand the stages in the process of translation of specialized texts, understand the role of gender-inclusive language in specialized translation, and learn to translate the main textual genres in their specialized areas and subareas to acquire the necessary metalanguage. The role of gender-neutral translation in language teaching is to enhance the students' competence in a foreign language by stimulating them to check their understanding of new terms and expressions through translations of specialized texts and to adapt the

texts in order to produce gender-inclusive communication. Domain specialists should know and practice functional-semantic translation (Nord 1997) but they should also polish their thematic competence, which is a combination of knowledge about translation, bicultural knowledge, general knowledge, and thematic knowledge about specific fields (Hurtado 2011, 395) . However, some researchers contend that "the ability to comprehend a text written in a foreign language is a necessary but not sufficient prerequisite for professional translation." (Koby & Champe 2013, 157). Without neglecting the role of context in assessing the methods and strategies that we apply, our goal is to analyze student performance in gender-inclusive translations of legal texts from and into English.

We use Kautz's (2000, 147-155) criteria for the selection of texts from the Employment Law and Family Law, based on their suitability for achieving the learning objectives of the lesson, authenticity, typology, extension, topicality as amendments occur constantly in legislation, text relation to the subject matter areas since the texts can facilitate the understanding of the text that will be translated, the difficulty level of texts, according to the students' proficiency and previous performance in translating legal texts and the students' degree of interest in certain legal aspects.

This paper examines how gender-inclusive translation favors the language learning process, following the progress of 2 groups of Law School students, during the 2 semesters of the academic year. We aim to demonstrate how the strategies applied increase the students' awareness of gender-neutral words and to what extent they depend on the students' effort to find corresponding terms in the target language, their knowledge of the legal aspects presented in the source text and the subtlety of the English grammar, in order to produce translations that are fluid, clear and concise.

3. Integrating Gender-Inclusive Language in Specialized Translation and Facing Emerging Challenges

It can be difficult for students to learn how to use the gender-inclusive language properly and even more difficult when they tranlate it into and from English. The correct use of the gender language can be achieved in school if the teachers make recommendations and help students to practise the use of inclusive language, according to the objectives of the lesson. For example, in the foreign-language classroom, students can use gender-neutral language in specialized translation. The purpose of the teacher is not to compel students to follow standard rules, but rather to encourage

them to pay due attention to gender issues in the translation of legal texts. However, the teacher can outline the fact that they must render the texts in the target language faithfully and correctly. If the legal text in the source language uses gender-specific forms, the translation in the target language must respect this intention. This task is sometimes very difficult. For this reason, it is important for the teacher to develop translation strategies that include not only techniques for language acquisition but also methods of using gender neutral language in legal translation, which take into account the grammatical typology of both he sources language and the target language.

In the academic context, it is necessary for the Law School students, who achieve legal translation tasks, to reproduce the legal concepts accurately and completely, to ensure clarity and comprehensiveness and to follow the guidelines for adopting a gender-inclusive language, minding that the translated document does not lead to confusion, conflict and discrimination. The accuracy and quality of a legal translation can be achieved if the translator knows the specific linguistic and cultural differences to produce translations that do not sound offensive in the given language. In upper intermediate and advanced classes, we apply the following strategies:

- Use gender neutral terms when possible. Being a naturally gendered language, in English there is a general tendency to reduce as much as possible the use of terms specific to each gender, by applying the neutralization strategy. In translation we must avoid gender references, that is why we exemplify to the students how they can use gender-neutral terms or how they can use words that are not specific for each gender and refer to people in general, without referring to men or women. For example, "businessman" (om de afaceri) and "businesswoman" (femeie de afaceri) are replaced by "businesspeople" (oameni de afaceri), "chairman" (președinte) is replaced by "chair" or "chairperson", "policeman" (polițist) and "policewoman" (polițistă) are replaced by "police officer" (ofițer de poliție), etc.
- Use gender-inclusive language. In translation tasks, we can use a gender-inclusive language to avoid discrimination when we do not know the pronouns people prefer or when we speak about groups of people. Thus, the students should use the pronouns "they/them/theirs" instead of "he/him/his" and "she/her/hers. In translations of texts from Employment Law and Family Law, students are also

recommended to use words and collocations that do not refer to men and women, "staff hours" instead of "man-hours", "parenthood leave" instead of "maternity/paternity leave", "spouses/partners" instead of "husbands" and "wives", etc.

- Tackle some of the linguistic challenges the students face when translating legal texts which contain gender pronouns. Teachers are committed to helping students achieve gender-neutral language in translations, and they can guide them to achieve this in the target language by using more strategies. The examples below are just some of the ways we propose in class for gender-neutral translations.

RO Potrivit art. 309 al.1 din Codul Civil "*soții* își datorează reciproc respect, fidelitate și sprijin moral." (*Divorce cu minori. Stabilire pensiei de intretinere*, publicare la data de 29 Mai 2013)

EN According to art. 309, paragraph 1 in the Civil Code "the ***spouses*** owe each other respect, fidelity and moral support." (*Divorce with minor children. Establishing child support*, published on May 29, 2013 - own translation)

RO Potrivit art. 373 lit. b din Codul Civil „divorțul poate avea loc atunci când din cauza unor motive temeinice raporturile dintre *soți* sunt grav vătămate și continuarea căsătoriei nu mai este posibilă." (*Divorce cu minori. Stabilire pensiei de intretinere*, publicare la data de 29 Mai 2013)

EN According to art. 373, letter b in the Civil Code, "the divorce occurs when, due to sound reasons, the relations between the ***spouses*** are seriously damaged and the continuation of the marriage is no longer possible." (*Divorce with minor children. Establishing child support*, published on May 29, 2013 - own translation)

RO Orice salariat care prestează o muncă beneficiază de condiții de muncă adecvate activității desfășurate, de protecție socială, de securitate și sănătate în muncă, precum și de respectarea demnității și a conștiinței *sale*, fără nici o discriminare. (Codul Muncii)

EN Any employee who performs a job benefit from working conditions appropriate to the activity carried out, social protection, safety and health at work, as well as respect for ***their*** dignity and conscience, without any discrimination. (The Labor Code of Romania - own translation)

RO În cazul în care persoana selectată în vederea angajării ori salariatul, după caz, urmează să *își* desfășoare activitatea în străinătate, angajatorul are obligația de a-*i* comunica în timp util, înainte de plecare, informațiile prevăzute la art. 17 alin. (3), precum și informații referitoare la: a) durata perioadei de muncă ce urmează sa fie prestată în străinătate; b) moneda în care vor fi plătite drepturile salariale, precum și modalitățile de plată; c) prestațiile în bani și/sau în natură aferente desfășurării activității în străinătate; d) condițiile de climă; e) reglementările principale din legislația muncii din acea țară; f) obiceiurile locului a căror nerespectare *i*-ar pune in pericol viața, libertatea sau siguranța personală; g) condițiile de repatriere a *lucrătorului*, dupa caz. (Codul Muncii)

EN If any person selected for employment or the employee, as the case may be, is to carry out *their* activity abroad, the employer has the obligation to communicate to *them* timely, before departure, the information provided in art. 17, paragraph (3), as well as the information regarding: a) the duration of the work period to be performed abroad; b) the currency in which the salary will be paid, as well as the methods of payment; c) benefits in money and/or in kind related to carrying out the activity abroad; d) climate conditions; e) the main regulations of the labor legislation of that country; f) the customs of the place, whose non-compliance would endanger *their* life, freedom or personal safety; g) the conditions for repatriation of the *worker*, as the case may be. (The Labor Code of Romania - own translation)

The Guidelines of the United Nations highlight the difference between "grammatical gender", "gender as a social construct" and "sex". As described by the UN, in English, "gender as a social construct refers to the roles, behaviors, activities and attributes that a given society at a certain time considers appropriate for men or women" whereas "sex is considered a biological characteristic of living beings". Conversely, in Romanian, every noun has a grammatical gender, and adjectives and verbs respect the noun, changing their form according to the gender of the noun. Translating gender-neutral language from English into Romanian can be challenging for students. Students can use every possible agreement in their writing. However, for the translations of legal texts, they should keep in mind that they cannot use "they" in Romanian the same way as in English because this is also gendered ("*ei/ele*") to refer to a group of males or females, or "*ei*" for a mixed group. Female job titles have been created to be inclusive rather than eliminating the females, although the masculine pronoun always supersedes the feminine, so if

students talk about a "defendant", or a "plaintiff", which in English are neutral, students have to write both options, with the masculine form first.

- Use plural antecedents when referring to generic subjects to avoid gendered pronouns. For example, use the statement *The employees must demonstrate that **they** can achieve the tasks **by themselves*** instead of using the less inclusive statement *An employee must demonstrate that **he** can achieve the tasks **by himself***.
- Use the relative pronoun *who* to make the gender invisible when it is not relevant for the translation. For example, use the statement *A customer **who** does not receive the bill can contact the company* instead of using the statement *If the customer does not receive the bill, **he** can contact the company*.
- Use the passive voice to avoid gendered constructions even if the passive voice often changes the emphasis of the sentence. The less inclusive statement *The author of the paper must have reliable evidence of the references **he is** using* can be replaced by a more inclusive statement, for instance, *The author of the paper must have reliable evidence of the references **being used***.
- Omit the gendered word. The third sentence below illustrates this omission to achieve gender neutrality in translation.

RO În cazul demisiei cu preaviz, angajatul trebuie să lucreze încă o lună inainte de a pleca de la compania respectivă.

EN In the case of resignation with notice, the employee must work one more month before **he** may leave the respective company. (Less inclusive)

EN In the case of resignation with notice, the employee must work one more month before leaving the respective company. (More inclusive)

4. Conclusions
In the light of research on teaching methods in language translation, we explored the role of pedagogical translation in the foreign-language classroom, and we explained the strategies applied in the foreign language classroom to ensure a gender-neutral translation of legal texts, from and into English. One of the major challenges faced by the students was the translation of gendered

pronouns from English into Romanian. Using gender-neutral pronouns, adjectives and nouns did not pose many problems in the translation of legal texts into English, but for the translation into Romanian, where normally students should assign an arbitrary gender to the words/pronouns, they did not manage to create a new structure, or they did not consider it necessary.

The paper is intended to make students aware of the role of inclusive language in academic writing and how they can enhance their ability to achieve gender-neutral translations of legal texts. It can be also used as a reference by teachers interested in researching translation pedagogy within the foreign-language classroom or in investigating new models and options for gender-neutral translations of specialized texts, in a variety of linguistic, cultural and educational contexts.

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La Traducción de textos del Sector de Servicios Públicos y las particularidades de la terminología especializada

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Resumen

La Traducción de textos del Sector de Servicios Públicos tiene como objetivo desarrollar la capacidad de los estudiantes para analizar un texto desde una perspectiva pragmática, teniendo en cuenta el nivel de análisis sintáctico y léxico-semántico. De esta forma, se va analizando el texto desde un punto de vista macro-estructural, de la expresión lingüística y el análisis, también se enfoca en identificar el contexto sociocultural de los textos, en el sentido de análisis del discurso. Los sectores especializados en el marco de la traducción de textos del sector de Servicios Públicos, instituciones europeas, económicas, jurídicas, médicas, científicas, técnicas, prensa, se investigan desde la perspectiva de la traducción de este tipo de textos. En este sentido, el sector económico abarca temas como: tipos de empresas y el mundo de los negocios, el mercado y la inflación, desde las pequeñas y medianas empresas hasta las grandes corporaciones, el marco legal del mundo de los negocios; el sector jurídico abarca temas como: los orígenes y la formación del vocabulario jurídico, conceptos jurídicos básicos (jurisprudencia, legislación), derecho europeo (tribunales europeos, directivas europeas). El proceso de traducción de textos del Sector de Servicios Públicos se presenta como una profesión compleja, que supone tanto un rigor científico, como también una percepción artística, requiriendo una interpretación pragmática de la realidad, apoyada por un fundamento filosófico.

Palabras clave

Interpretación, sector económico, sector jurídico, servicios públicos, terminología especializada, traducción

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

La Traducción de textos del Sector de Servicios Públicos requiere una amplia investigación de las particularidades de la terminología especializada. En este sentido, los dominios especializados de los idiomas, que se ubican dentro del lenguaje sectorial que suele emplearse en el marco de las instituciones

europeas, en la prensa, como también en el lenguaje sectorial económico, jurídico, médico, científico, técnico, se van planteando desde la perspectiva de la traducción de esta categoría de textos. Este método parte de la idea de que hoy en día, el mercado laboral requiere que los que se vayan graduando en este sector, tengan un conocimiento de idiomas de lo más diversificado y, más aún, de campos especializados. A través de la traducción de textos de gran dificultad y que se caracterizan por una terminología sumamente especializada, los estudiantes conocen los principales aspectos relacionados con el vocabulario específico de estos sectores de actividad, así como la tipología de textos que aparecen con mayor frecuencia en estos idiomas, y podrán experimentar al máximo la traducción de textos del Sector de Servicios Públicos y las particularidades de la terminología especializada. De esta manera, el componente de traducción especializada se divide en varios módulos, con el fin de facilitarles a los estudiantes el contacto unitario con dichos textos. Los traductores tomarán contacto con textos diversificados, con los que tuvieron menos contacto anteriormente, tales como textos económicos, textos jurídico-administrativos y legales, textos técnicos, textos científicos, textos médicos, textos publicitarios. Así pues, se apegarán a las características específicas de este tipo de textos, harán comparaciones entre el formato de estos textos en rumano y en los otros idiomas analizados e investigados, lo que les ayudará a encontrar las soluciones óptimas para interpretar y transponer estos textos de un idioma a otro.

2. El desarrollo del estudio: La Traducción de textos del Sector de Servicios Públicos y las particularidades de la terminología especializada

Un traductor exitoso se vale de ciertos conocimientos amplios y diversificados, en lo que concierne los detalles de cualquier idioma, justamente para poder reproducir argumentos y hechos recopilados de varias fuentes orales o escritas, presentando un resumen coherente. Se requiere una expresión natural, demostrando gran fluidez y precisión, así como una insigne capacidad de distinguir matices sutiles de significado, referentes a diversos temas complejos. Las habilidades adquiridas con el paso de los años en este sector de actividad se pueden agrupar en tres grandes categorías de destrezas, a saber: la comprensión, el habla (la expresión oral y la participación en una conversación) y la escritura (la expresión escrita, la redacción). Es muy importante la capacidad de expresión escrita, de transposición adecuada y pertinente del mensaje de la lengua de origen a la lengua

de destino, respetando un registro lingüístico adecuado, como también el tono y el estilo del texto de origen, pero también permaneciendo fiel al mensaje transmitido. La sociedad representada por el Sector de Servicios Públicos que abarca varias formas de traducción, representa un dominio fundamental, planteando rasgos lingüísticos, sobre todo en el caso de los textos especializados, desde el punto de vista terminológico. Por ejemplo, yo, como traductora de textos del Sector de Servicios Públicos, debo prestar atención a las cuatro categorías de requisitos: investigar al fondo el idioma de partida, el idioma de destino, la temática del texto, como también las técnicas y los procedimientos de traducción. En este sentido, es sumamente importante que un traductor disponga de recursos terminológicos diversificados para poder percibir, interpretar y luego difundir los requisitos específicos del Sector de Servicios Públicos, de las instituciones específicas, es decir, de los sectores especializados en el marco de la traducción de textos del sector de Servicios Públicos, instituciones europeas, económicas, jurídicas, médicas, científicas, técnicas, prensa, que se investigan desde la perspectiva de la traducción de este tipo de textos (en este sentido, el sector económico abarca temas como: tipos de empresas y el mundo de los negocios, el mercado y la inflación, desde las pequeñas y medianas empresas hasta las grandes corporaciones, el marco legal del mundo de los negocios; el sector jurídico abarca temas como: los orígenes y la formación del vocabulario jurídico, conceptos jurídicos básicos, de jurisprudencia, legislación, derecho europeo, tribunales europeos, directivas europeas), ya que las reglas compartidas facilitan la comunicación; en efecto, se trata de procesos de difusión de una terminología actual. (Conde Antequera 2009: 29) El desarrollo de la traducción científico-técnica es vital en cada uno de los sectores de investigación, es decir, económico, jurídico-administrativo, legal, médico, informático, y así por el estilo, ya que no solo puede facilitar el intercambio de información a escala internacional, sino que se destaca también en el marco socio-económico global. El volumen de textos generados por la traducción de documentos de índole industrial, de páginas web, de manuales de software, ha evolucionado mucho en las últimas décadas y también la demanda de diccionarios especializados está en pleno desarrollo e implica la necesidad de generar más recursos terminológicos, valerse de nuevas herramientas y explotar todos los datos mediante nuevas estratégias. La terminología tiene ramificaciones en las ciencias cognitivas, mientras que la traducción, en su esencia, es una práctica lingüística y pragmática. La tecnología ha revolucionado los sistemas de difusión de información y el gran

volumen de documentación especializada que genera el progreso de la ciencia y la tecnología transmite a los profesionales y a los comerciales un área de información que supone una propuesta global que vaya más allá de las fronteras lingüísticas en términos culturales. Yo, como traductora de textos del Sector de Servicios Públicos, considero que este sector de actividad es indispensable para el desarrollo de las competencias de los traductores, con el fin de poder competir con éxito en el mercado laboral europeo, porque este sector de actividad pretende presentar sintéticamente la evolución, principalmente sociopolítica, del siglo XX. Se ponen de relieve los momentos de mayor importancia: el establecimiento de estados nacionales unitarios; el funcionamiento del sistema político; democracia-totalitarismo; política exterior; la participación de Europa en la Segunda Guerra Mundial, la participación de Rumanía en esta conflagración mundial. Se presentan las condiciones para el establecimiento del régimen comunista, para que exista una visión global e informada de este período. Asimismo, se considera la formación de una visión sintética del tal período, a través del desarrollo del discurso histórico. De hecho, esta línea de estudio tiene como objetivo presentar la modalidad en que los factores geográficos han influido en la evolución política y la reevaluación de la historia reciente de Europa. Para ejercer esta actividad, también es necesario conocer algunos programas de redacción, que facilitan bastante la investigación y el trabajo. Por ejemplo, Microsoft Word, MemSource, Google Docs.; además, un traductor puede utilizar un proceso muy importante de reproducción, llamado Traducción asistida por computadora (TAC), también conocido con el nombre Traducción asistida por ordenador (TAO) o en inglés CAT (Computer-Assisted Translation). Este programa resulta ser bastante útil en lo que se refiere a las traducciones científicas y técnicas, porque de esta forma se puede dar paso a una memoria donde se hallan los términos empleados o que el traductor quiera guardar. He aquí algunas de las herramientas de la Traducción asistida por ordenador: los gestores de la terminología, los alineadores de textos paralelos, los gestores de memorias de traducción o los gestores de proyectos de traducción, herramientas que pueden ser usadas e incorporadas en el sistema. Estos programas representan un beneficio para cualquier traductor, ya que funcionan de manera óptima, como los manuales técnicos, y son muy productivos para finalizar con éxito cualquier investigación de traducción.

Yo, como traductora en general, y como traductora de textos del Sector de Servicios Públicos en particular, debo arrasar siempre

cuando se trata de documentación, estar siempre al tanto y ubicarme en medio de la documentación para poder informarme acerca de algunos temas, emplear cierta terminología, hallar, aplicar y valerme de la documentación mediante una traducción fiel. La documentación también es sumamente importante cuando no se trata necesariamente de una traducción fiel o no se emiten los equivalentes de algunos términos, calando en los neologismos y habrá que investigar más para hallar la solución correcta traspasando todas las etapas de la documentación. El proceso de traducción tiene como objetivo esencial conservar el significado original y el estilo del texto, captar y percibir el sentido transmitido por el texto original y el don de escribirlo nuevamente. Un proceso de traducción supone mucha sabiduría y la adquisición constante de ciertas destrezas, ya que, se puede traducir solamente con la ayuda de los diccionarios y no todo el mundo puede dedicarse a esta profesión. Es necesario un conjunto de conocimientos acerca del sector al que pertenece el texto original, una imaginación deslumbrante y desarrollada, y el poder de reescribir el texto otra vez en la lengua meta. Al final de cada traducción, un traductor debe de tener en cuenta la revisión, otra fase muy importante en este proceso, que consiste en corregir y perfeccionar la traducción, en leer con máxima atención cada párrafo y en chequear la similitud del lenguaje y del mensaje entre el texto original y el texto terminal. Escribir y reproducir un texto en otro idioma puede resultar bastante difícil porque cada idioma es distinto y tiene sus propios rasgos léxico-gramaticales, lingüísticos, morfológicos, socio-culturales. Por ejemplo, el español y el rumano son similares, sobre todo en la pronunciación, pero desde el punto de vista gramatical, son idiomas muy distintos. Por ejemplo, varias palabras de género masculino en español, resultan ser de género femenino en rumano, o las palabras escritas en plural en español, se escriben en singular en rumano o viceversa. Por eso, la revisión es una etapa muy importante al realizar una traducción, para que el traductor esté seguro de la correctitud de su investigación. La traducción de un profesionista se realiza cuando se respetan todas las reglas, todos los aspectos gramaticales del texto en la lengua término, y se emite el mismo mensaje del texto en la lengua de origen. Después de finalizar la traducción y la revisión del texto, cuando se tiene la certeza en lo que concierne el tema y el contenido del texto, se trabaja en la traducción del título, ya que acertar el sentido adecuado y propio de los títulos puede parecer fácil, pero cuando aparecen términos o sintagmas que se pueden reinterpretar, entonces aparecen las dudas y la vacilación. (Marchamalo 2011: 62) Antes de empezar la redacción final del texto, y desarrollar la traducción, yo, como traductora, debo

de prestar atención a la opinión del lector, y por eso es vital tomar ciertas decisions en este sentido, como por ejemplo, qué estilo, qué tono y qué tipografía uso, para que el resultado final pueda ser percibido y comprendido por los lectores. Cuando se empieza la redacción, es importante que el texto en lengua término y el texto en lengua de origen se encuentren en concordancia y que el mensaje se transmita de manera clara y precisa; después de respetar esta parte, se puede redactar la traducción. Una traducción correcta, fiel y satisfactoria se realiza solamente cuando se respetan estas etapas y se conservan la estructura, el mensaje y el estilo del texto original. La traducción supone un proceso bastante amplio, que abarca asumir y poner en práctica varias características, los procedimientos, las técnicas, los métodos de traducción, y lo fundamental es pasar por todas las etapas de traducción, para lograr una traducción correcta y verídica. En este sentido, las etapas óptimas de la traducción son:

(1) La lectura del texto, ya que cualquier traductor, antes de iniciar una traducción, debe de leer el texto original tres veces o más. Primeramente, el traductor decide qué tipo de texto es, a qué sector de actividad pertenece, y cuál es su temática. Luego, se debe analizar el lenguaje empleado, la terminología y acertar el contexto. Llegado a esta etapa, el traductor se da cuenta qué documentación hace falta para poder realizar una traducción correcta y verídica (diccionarios, glosarios, y así por el estilo);

(2) La identificación de las características y de los posibles problemas, porque durante la lectura o al final de la lectura, se pueden identificar las características específicas del texto y los problemas textuales, ya que los textos técnico-científicos tienen características diversificadas, como marcas registradas, es decir, símbolos, fórmulas, tablas, ilustraciones, acrónimos, y por eso se necesita una amplia comprensión, que abarque una variedad de conocimientos. Estas características, o bien funcionan como una ventaja para la traducción, aportando una mejor comprensión del mensaje del texto, o bien se transforman en una desventaja durante el proceso traductor, ya que supone un proceso mental que permite transmitir un texto formulado en un idioma, empleando los medios de otro idioma. En este sentido, con el paso de los años, se evidenciaron tres procesos diferentes: la comprensión, la desverbalización, y la reexpresión. (Fernández Cozman 2008: 38)

Los textos técnico-científicos representan los resultados de unas investigaciones, que abarcan teorías, conceptos, informaciones destacadas sobre un tema científico, ubicando términos especializados; traducir un texto de semejante índole supone bastante investigación, y conocimientos diversificados. El objetivo de los textos técnico-científicos es el de informar, transmitir, difundir de manera coherente y verídica, el resultado de la investigación sobre un tema de especialidad. He aquí las características sobresalientes de los textos técnico-científicos:

(1) el lenguaje, porque en los textos científicos se encuentra principalmente un lenguaje especializado, con términos proprios para cada sector, por ejemplo, en el sector médico se emplean términos y un lenguaje médico;

(2) la objetividad, ya que mediante esta característica se hace la diferencia entre los textos científicos y los textos literarios, porque el escritor no se implica emocionalmente, no transmite sentimientos, pensamientos, opiniones, sino que solo expone aspectos de la realidad e informaciones sobre un tema científico;

(3) la claridad se refiere al hecho de que los mensajes y las reflexiones deben expresarse de manera coherente y verídica, con una síntaxis ordenada y una simplicidad sintáctica para que su comprensión resulte fácil de percibir;

(4) la formalidad supone que el tema vaya presentado formalmente, sin ninguna subjetividad;

(5) la verificabilidad quiere decir que las informaciones deben ser verdaderas, sin incluirse ciertas suposiciones, y todo lo que está escrito tiene que ser comprobado y chequeado;

(6) la precisión evita la subjetividad, la terminología confusa y las palabras polisemánticas y de esta manera, se emplean solamente términos con un único significado;

(7) la universalidad, supone que el mensaje transmitido vaya percibido por casi todas las personas, desde un punto de vista global, por eso es necesario transmitir informaciones coherentes y verídicas;

(8) las representaciones gráficas son sumamente importantes para una comprensión fácil, y pueden ser imágenes, gráficos, esquemas;

(9) el carácter colaborativo, se refiere al hecho de que una investigación de tal índole, seguramente no es fácil de

realizar, como tampoco los textos técnico-científicos, y por eso, en la mayoría de los casos, los textos científicos tienen dos o más autores.

He aquí las características comunicativas de los textos científicos:
(1) el objetivo comunicativo, ya que la comunicación es un proceso mediante el cual se transmiten y se reciben informaciones relacionadas con las ciencias físicas, naturales y exactas (el objetivo de la comunicación supone la difusión de conocimientos);
(2) los emisores y los receptors, porque en el acto comunicativo intervienen varios emisores y receptores: los emisores son especialistas, es decir, las personas con conocimientos sobre un tema, sobre una especialidad, cuyas intenciones son enviar un mensaje a un receptor, mientras que los receptores representan al público en general, o al público destinatario;
(3) el código - para codificar el mensaje, el emisor se vale de un conjunto de signos o términos especializados;
(4) el canal - el emisor transmite la información o el conjunto de conocimientos captados por el receptor, mediante el canal, y los tipos de canales pueden ser naturales (aire o luz) o técnicos (radio, teléfono, televisión, ordenador), y el receptor los percibe a través de sus sentidos: oído, vista, gusto, y tacto;
(5) el mensaje - representa la información o el conjunto de conocimientos difundidos por el emisor, y el mensaje tiene que ser claro y preciso;
(6) el contexto - se refiere a las circunstancias temporales o espaciales que son muy importantes para comprender el mensaje difundido. (Montolío Durán 2012: 74)

Sin embargo, existen ciertos errores frecuentes en la traducción de textos científicos, por ejemplo, como la traducción es un acto que supone percibir el contexto general y comprender el significado del texto para poder encontrar un equivalente en otro idioma, está claro que, no cualquier persona podría ejercer esta actividad valiéndose solamente de un diccionario. En este sentido, los traductores profesionales, como condición obligatoria, deben de valerse de un conjunto de conocimientos que abarque varios sectores de actividad, y deben esparcir por doquiera imaginación, y vincular un

lenguaje desarrollado. Uno de los más frecuentes errores presentes en las traducciones, supone encontrar equivalentes en lo que concierne los términos especializados, particularmente cuando se trata de neologismos. El traductor debe de tener en cuenta la evolución constante del sector terminológico, y en este sentido, emplear ciertos procedimientos de traducción, como por ejemplo, el calco o el préstamo. Está claro que los errores suponen ciertas decisiones arriesgadas del traductor, pero que se podrían resolver mediante la práctica. La elusión de los posibles errores de traducción se vale de la implementación de las siguientes operaciones por parte del traductor:

(1) valorar los datos formales, de contenido, y situacionales del texto original;

(2) valorar el conjunto de conocimientos explícitos e implícitos vinculados por el texto original en relación con su receptor y con la traducción;

(3) valorar la intención del autor, de tal manera que pueda ser aceptada por el receptor de la traducción;

(4) valorar la carga informativa del texto original en relación con el receptor del texto original y con la traducción;

(5) dejar en claro el valor de los metas de coherencia de la lengua de llegada;

(6) implementar el valor de los metas de cohesión del texto original y crear cohesión con los mecanismos de la lengua de llegada.

Por otro lado, las inquietudes de un traductor suponen también ciertas dificultades técnicas o de competencia. Estas inquietudes podrían ser: lingüísticas (las diferencias gramaticales, lexicales entre LO, la lengua de origen y LT, la lengua término), extralingüísticas (los rasgos y las diferencias culturales), documentales (cuando no se encuentran informaciones acerca de un concepto o de un término), pragmáticas (las características diferentes entre TLO, el texto en lengua de origen y TLT, el texto en lengua término), y las relacionadas con los falsos amigos (por ejemplo, cuando se trata de una palabra de otro idioma que se parece a una palabra de la lengua meta, pero que tiene un significado distinto). (Ministerio para las Administraciones Públicas 2003: 88) Todo traductor debe de tener en cuenta estas situaciones para poder llevar a cabo una traducción óptima.

3. Conclusiones

La sociedad representada por el Sector de Servicios Públicos que abarca varias formas de traducción, representa un dominio

fundamental, planteando rasgos lingüísticos, sobre todo en el caso de los textos especializados, desde el punto de vista terminológico. Por ejemplo, yo, como traductora de textos del Sector de Servicios Públicos, debo prestar atención a las cuatro categorías de requisitos: investigar al fondo el idioma de partida, el idioma de destino, la temática del texto, como también las técnicas y los procedimientos de traducción. En este sentido, es sumamente importante que un traductor disponga de recursos terminológicos diversificados para poder percibir, interpretar y luego difundir los requisitos específicos del Sector de Servicios Públicos, de las instituciones específicas, ya que las reglas compartidas facilitan la comunicación; en efecto, se trata de procesos de difusión de una terminología actual. Como la traducción supone un proceso complejo, que no tiene una definición fija y precisa, frecuentemente se da la confusión entre traducción e interpretación, pero son dos procesos distintos, ya que la traducción representa la difusión del mensaje, es decir, de la información de la lengua original a la lengua terminal, sin hacer cambios mayores de redacción o de estructura. Está claro que la redacción de textos es la expresión de la lengua en los medios de comunicación de forma escrita, basada en el uso de palabras sencillas de tal manera que, a través del lenguaje, se pueda comunicar de manera clara la idea principal. Para llegar a una traducción insigne, el traductor debe valerse de ciertas etapas y también de ciertos conocimientos lingüísticos y socioculturales, y tener en cuenta las diferencias entre la lengua original y la lengua terminal. Yo, como traductora de textos del Sector de Servicios Públicos, he tratado de poner de relieve los aspectos más destacados acerca de los requisitos específicos del Sector de Servicios Públicos, de las instituciones específicas, es decir, de los sectores especializados en el marco de la traducción de textos del sector de Servicios Públicos, instituciones europeas, económicas, jurídicas, médicas, científicas, técnicas, prensa, que se investigan desde la perspectiva de la traducción de este tipo de textos (en este sentido, el sector económico abarca temas como: tipos de empresas y el mundo de los negocios, el mercado y la inflación, desde las pequeñas y medianas empresas hasta las grandes corporaciones, el marco legal del mundo de los negocios; el sector jurídico abarca temas como: los orígenes y la formación del vocabulario jurídico, conceptos jurídicos básicos, de jurisprudencia, legislación, derecho europeo, tribunales europeos, directivas europeas). También, he tratado de poner de relieve los aspectos más destacados acerca del proceso de traducción y me he centrado en llegar a una traducción óptima y comprencible. La Traducción de textos del Sector de Servicios

Públicos y las particularidades de la terminología especializada suponen el hecho de abarcar varias características importantes referentes a algunas categorías de textos, la terminología que se emplea particularmente en los textos jurídico-administrativos y legales, en los textos económicos, en los textos médicos y científicos y generalmente las características del lenguaje científico-técnico. La Traducción de textos del Sector de Servicios Públicos y las particularidades de la terminología especializada es uno bastante amplio, con textos de diferentes sectores de actividad, como jurídico-administrativos y legales, los económicos, los médicos y científicos, y en cada uno de estos textos se destaca un lenguaje sectorial, específico, abarcando una terminología bastante difícil de percibir y comprender, textos repletos de tecnicismos y extranjerismos. El Sector de Servicios Públicos representa un sector en pleno desarrollo, con sectores de actividad muy diversificados y la traducción de semejantes textos pone de relieve una terminología bastante compleja; el componente de traducción especializada se divide en varios módulos, con el fin de facilitarles a los estudiantes el contacto unitario con dichos textos. Los traductores tomarán contacto con textos diversificados, con los que tuvieron menos contacto anteriormente, tales como textos económicos, textos jurídico-administrativos y legales, textos técnicos, textos científicos, textos médicos, textos publicitarios. Así pues, se apegarán a las características específicas de este tipo de textos, harán comparaciones entre el formato de estos textos en rumano y en los otros idiomas analizados e investigados, lo que les ayudará a encontrar las soluciones óptimas para interpretar y transponer estos textos de un idioma a otro.

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Metafore conceptuale românești și spaniole bazate pe noțiunea de „foc"

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Rezumat

În lucrarea de față, ne propunem să realizăm o analiză a metaforelor conceptuale care se bazează pe noțiunea de „foc", prezente în unități frazeologice. Între altele, unitățile frazeologice se caracterizează prin expresivitate, multe dintre ele bazându-se pe conceptualizări metaforice ale realității. Noutatea constă în abordarea comparativă pe care ne-o propunem; concret, studiul vizează analiza acestor metafore în două limbi diferite, dar aflate în strânsă legătură, pe de-o parte, limba română, și, pe de altă parte, limba spaniolă. Pe parcursul lucrării, vom urmări modul în care elementul din natură este conceptualizat în cele două limbi, propunându-ne să observăm asemănările și deosebirile existente între conceptualizările noțiunii, dar și gradul de echivalență pe care îl prezintă. În prima parte a articolului vom prezenta cadrul teoretic pe care ne bazăm, urmând ca, în cea de-a doua parte, să analizăm metaforele pe care le avem în vedere.

Cuvinte cheie

Unitate frazeologică, *metaforă conceptuală*, *română*, *spaniolă*, *foc*

1. Introducere

Metaforele conceptuale sunt prezente în viața cotidiană, atât în modul nostru de a gândi, de a vorbi, cât și de a acționa. De-a lungul timpului, au fost scrise numeroase studii pe acestă temă, printre care se numără lucrări ale unor lingviști ca Charles Fillmore, George Lakoff, Lawrence Barsalou etc., însă lucrările care prezintă comparativ subiecte care țin de această temă sunt în număr redus. Astfel, ceea ce ne propunem în articolul de față este să realizăm o analiză comparativă a unităților frazeologice selectate din cele două limbi, urmată de o clasificare a conceptelor aflate la baza expresiilor.

Având în vedere că există un număr mare de unități frazeologice care au în componență metafore conceptuale bazate pe elementul din natură pe care îl avem în vedere, vom analiza doar acele metafore în componența cărora cel de-al doilea nucleu este reprezentat de un verb.

Printre obiectivele pe care ni le propunem se numără: identificarea metaforelor conceptuale bazate pe noțiunea de „foc", în cele două limbi (română și spaniolă), analiza comparativă a schemelor conceptuale care se bazează pe elementul selectat și clasificarea expresiilor și conceptelor care iau naștere în urma procesului cognitiv.

2. Metafora conceptuală

În prezent, există două tendințe care vizează dezvoltarea semanticii pe plan internațional. Pe de-o parte, și cea mai cunoscută, semantica cognitivă de orientare lakoviană și, pe de altă parte, semantica integrală, elaborată în spațiul european de către E. Coșeriu. Deși diferite, cele două perspective prezintă totuși și unele puncte comune: ambele orientări pleacă de la o perspectivă „nonretorică" asupra metaforei și pot fi puse împreună dacă considerăm metafora o „creație de conținuturi semantice imagistice noi în vorbirea obișnuită" (Faur 2014: 341).

Teoria metaforei conceptuale, propusă de G. Lakoff și M. Johnson (1980/2003, 1999 *apud* Faur 2014: 340) se bazează pe ideea că metaforele sunt structuri conceptuale (metafore conceptuale), care se întâlnesc la un nivel anterior manifestării în limbaj, și anume metafora este considerată ca fiind o categorie cognitivă a gândirii, prin intermediul acesteia creându-se „conținuturi cognitive noi" sau „domenii conceptuale" ale *gândirii* în cadrul unor „spații mentale", anterioare și independente de funcționarea limbajului (Faur 2014: 340). Astfel, un aspect care diferențiază semantica cognitivă de cea integrală este reprezentat tocmai de nivelul la care se manifestă metafora. În timp ce în cadrul orientării cognitive se consideră că aceasta se manifestă independent de limbaj, la nivelul gândirii, în perspectiva integrală metaforele sunt considerate expresii lingvistice.

De-a lungul timpului, teoria metaforei conceptuale a trecut prin mai multe ajustări care au ajutat la îmbunătățirea sa. Ideea semanticie-nilor care au pus bazele teoriei metaforei conceptuale rămâne neschimbată chiar și mai târziu, când o reelaborează, în 1999, susținând în conti-nuare postulatul conform căruia capacitatea noastră de a conceptualiza metaforic este legată foarte strâns de experiențele *preverbale* și că se bazează pe „cartarea unei structuri experiențiale „from the 'imagistic' realm of sensory-motor experiences to non-imagistic ('abstract') ones" (Hampe 2005: 2 *apud* Faur 2014: 342).

Inițial, metafora a fost definită în sens retoric, ca o figură de stil. În timp însă, odată cu dezvoltarea cognitivismului, conceptul de metaforă ca figură retorică a fost depășit. Reprezentanții cei mai de seamă ai cognitivismului, Lakoff și Johnson, redefinesc astfel

metafora ca fiind un instrument de bază în organizarea sistemului conceptual, ea având funcție cognitivă și semnificativă, pornind de la această idee, metafora permițând construirea de lumi noi datorită reinterpretării unui anumit domeniu prin termenii altuia.

Prin intermediul metaforei conceptuale, putem observa felul în care oamenii își înțeleg experiențele, iar prin intermediul unor principii de natură metaforică reușim să înțelegem un anumit tip de experiență (abstractă) în termenii unui alt tip (concretă). De exemplu, una dintre metaforele conceptuale despre care vom discuta pe parcursul acestui studiu este FOCUL ÎNSEAMNĂ PERICOL, prezentă atât în limba română, cât și în limba spaniolă. Observăm astfel cum oamenii folosesc un element din natură, un domeniu de bază al experienței pe care îl cunosc, pe care îl pot simți și ale cărui efecte sunt vizibile în realitate, pentru a se referi la un tip de experiență abstractă, și anume la pericol sau, în general, la situații periculoase.

De asemenea, observăm că, în general, construcțiile idiomatice sunt motivate de unele fenomene extralingvistice, precum simboluri culturale, aspecte ale culturii și ale interacțiunii social-culturale, concepții pre-științifice despre lume, dar și de unele fenomene intralingvistice, cum ar fi metafora. Astfel, prin intermediul construc-țiilor idiomatice, putem afla informații referitoare la un popor, la cultura sa și la modul în care gândește colectivitatea, expresiile idiomatice surprinzând situații sau realități din viața cotidiană a poporului căruia aparțin și care servesc drept prototipuri pentru semnificația unității frazeologice. Imaginea anumitor unități frazeologice poate oglindi, în final, caracteristicile viziunii unui popor asupra lumii.

3. Metafore conceptuale bazate pe noțiunea de „foc"

Focul, având un rol activ în creație, simbolizează figura paternă, dar și transformarea, fiind prezent de cele mai multe ori în metafore orientaționale care sugerează ascensiunea, motivată de flăcările care se înalță. Totodată, poate simboliza iubirea, dar și ura, gelozia sau furia. Simbolizează atât Răul (infernul), cât și Binele (spiritualul) și este asociat culorii roșu - care poate face referire la pasiune și dorință - dar și pericolului, răutății sau morții. Fumul, flăcările și cenușa sunt elemente care țin de foc și care pot simboliza, la rândul lor, idei asemănătoare.

Dat fiind numărul ridicat de expresii românești și spaniole bazate pe noțiunea de „foc", avem în vedere doar acele unități frazeologice în componența cărora cel de-al doilea nucleu este reprezentat de un verb.

În continuare, vom selecta și vom analiza unitățile frazeologice românești și spaniole care conțin metafore conceptuale

bazate pe „foc", urmărind atât conceptualizarea elementului, cât și metaforele concrete la baza cărora se află și pe care se construiește întreaga expresie. Totodată, ne propunem ca, în urma analizei tuturor construcțiilor selectate, să clasificăm conceptualizările obținute în funcție de ideea care motivează unitatea frazeologică. Astfel, vom observa că există două mari categorii de concepte, fiecare dintre cele două categorii având, la rândul său, mai multe subcategorii.

3.1. Metafore conceptuale românești bazate pe noțiunea de „foc"

Cele trei hiperonime sub care se poate conceptualiza noțiunea de „foc" în limba română sunt: *Stări și emoții*, *Trăsături* și *Acțiuni*, cuprinzând treisprezece concepte. În continuare, vom prezenta felul în care este înțeles „focul" în cultura românească și vom analiza cele treisprezece concepte întâlnite în unitățile frazeologice pe care le avem în vedere.

3.1.1. Stări și emoții

Primul hiperonim este *Stări și emoții*, fiind și cel sub care „focul" este relaționat cu cele mai multe concepte: „nerăbdarea", „insistența" / „incomoditatea", „hotărârea", „furia", „neliniștea", „pericolul", „eliberarea", „răzbunarea" / „eliberarea", expresiile care intră în această categorie fiind nouă: *a sta ca pe foc (s. cărbuni)*, *a pune (pe cineva) pe foc*, *a lua focul cu gura*, *a lua foc*, *a se face (sau a se mânia, a se supăra) foc (și pară)*, *a sta ca pe foc*, *a se teme ca de foc*, *a-și vărsa focul* și *a-și scoate un foc de la inimă*.

Prima conceptualizare din limba română a „focului" este „nerăbdarea". Apare în unitatea frazeologică *a sta ca pe foc (s. cărbuni)* și se referă la starea unei persoane de *a fi nerăbdătoare, a aștepta (ceva) cu mare nerăbdare*. La fel ca în majoritatea cazurilor, și aici, prin intermediul unei idei concrete, care presupune o realitate pe care oamenii o cunosc și la care au acces fizic, se face referire la o noțiune abstractă, și anume la o stare emoțională. Aceeași expresie mai poate însemna și că o persoană este foarte agitată sau neliniștită, sens care rezultă, de asemenea, din aceeași idee. Așadar, în cazul de față, „focul" este conceptualizat ca „nerăbdare", „agitație" sau „neliniște", însă conceptualizarea nu ar fi posibilă fără elementele care însoțesc „focul" în unitatea frazeologică, mai precis fără verbul *a sta*, cu ajutorul căruia se sugerează ideea de incomoditate produsă de realitatea pe care o transmite expresia.

A pune (pe cineva) pe foc este o altă unitate frazeologică românească aflată sub hiperonimul *Stări și emoții*, în acest caz fiind

vorba de o stare pe care o persoană i-o provoacă alteia. Expresia este definită ca *a face (cuiva) zilele amare, cerându-i ceva cu stăruinţă* şi exprimă, într-o oarecare măsură, la fel ca expresia anterioară, şi ideea de disconfort, provocată de o situaţie la fel de incomodă. La înţelegerea expresiei contribuie, totodată, sensul propriu pe care l-ar putea avea alăturarea de termeni care alcătuieşte unitatea frazeologică şi ideea transmisă de acesta. Astfel, cu ajuorul unui fapt concret, se explică o noţiune abstractă care sugerează o stare emoţională, stările emoţionale fiind unele dintre cel mai des întâlnite noţiuni abstracte care sunt exprimate cu ajutorul metaforelor conceptuale. Verbul care apare în expresie alături de noţiunea de „pământ" ajută la înţelegerea unităţii frazeologice şi, implicit, la conceptualizarea elementului din natură.

„Furia", o altă conceptualizare a „focului", este întâlnită în două unităţi frazeologice româneşti: *a lua foc* şi *a se face (sau a se mânia şi a se supăra) foc (şi pară)*. Prima expresie este definită ca *a se aprinde, a se înfierbânta* şi face referire la furia pe care o simte cineva într-un anumit moment. Cea de-a doua unitate frazeologică, *a se face (sau a se mânia, a se supăra) foc (şi pară)*, este definită ca *a se înfuria, a turba de mânie, a o lăsa focului* şi sugerează, de asemenea, starea emoţională a unei persoane. În ambele expresii, „focul" este conceptualizat drept „furie" şi sugerează, alături de verbele care îl însoţesc în unitatea frazeologică, o stare emoţională negativă.

A se teme ca de foc este o altă unitate frazeologică românească cu ajutorul căreia se exprimă o stare emoţională. La fel ca în cazul celorlalte expresii analizate, şi aceasta, prin intermediul unei imagini concrete, exprimă o idee abstractă. Concret, oamenii folosesc o îmbinare de cuvinte cu ajutorul căreia frica de foc este transferată şi în alte domenii, astfel, cu ajutorul acestei expresii, făcându-se referire la orice ar putea provoca teamă. Unitatea frazeologică se formează bazându-se pe o comparaţie în care orice temere a oamenilor este pusă în relaţie cu frica de foc, element care poate face rău în anumite contexte. „Focul" este aşadar conceptualizat ca „teamă", înţeles ca un lucru de care oamenii ar trebui să se sperie, însă această idee nu ar fi posibilă fără ajutorul verbului *a se teme*, care este definit tocmai ca *a simţi teamă, a fi cuprins de frică*.

A-şi vărsa focul şi *a-şi scoate un foc de la inimă* sunt alte două unităţi frazeologice româneşti cu ajutorul cărora se exprimă o stare emoţională. Prima expresie, *a-şi vărsa focul*, este definită ca *a se destăinui, a-şi descărca sufletul, a-şi spune durerea; a-şi descărca nervii, a se răcori* şi, în cadrul acesteia, „focul" poate avea două conceptualizări. Pe de-o parte, se poate referi la o eliberare, la o descărcare emoţională, aşadar, în cazul acesta, expresia s-ar putea

folosi pentru a spune că o persoană a vorbit despre ceea ce o durea și că, drept urmare a destăinuirii, s-a eliberat sau s-a relaxat. Pe de altă parte, se poate referi și la o descărcare nervoasă, la o răbufnire, caz în care sensul expresiei este și el schimbat. Nu putem să nu observăm și rolul pe care îl are verbul în unitatea frazeologică; fiind definit ca *a face să curgă (un lichid sau o substanță curgătoare) dintr-un recipient*, verbul *a vărsa* este utilizat cu sens figurat, sugerând că cineva se eliberează de „o încărcătură", de ceva ce îi provoacă o stare emoțională negativă. Așadar, supărările sunt văzute ca un lichid pe care oamenii îl pot „vărsa", eliberându-se astfel de stările negative și de disconfortul creat de respectivele trăiri.

Cea de-a doua expresie, *a-și scoate un foc de la inimă*, este definită ca *a se răzbuna pe cineva; a scăpa de o suferință*. Așa cum reiese din definiția unității frazeologice, și în acest caz „focul" poate fi înțeles în două moduri. Pe de-o parte, expresia se referă la o eliberare emoțională bazată pe răzbunare iar, pe de altă parte, se referă la simplul fapt de a se elibera cineva de o suferință. Verbul *a scoate*, folosit în expresie, are un rol decisiv în conceptualizarea elementului din natură, fiind definit ca *a lua ceva (afară) dintr-o cantitate mai mare sau din locul unde se află; a extrage dintr-un spațiu, dintr-un înveliș etc. pentru a elibera sau utiliza; a elibera dintr-o strânsoare, a degaja; a pune la vedere, a da la iveală, a înfățișa, a expune etc*. Așadar, „focul" este conceptualizat drept „eliberare", iar metafora conceptuală care se află la baza expresiei este FOCUL ÎNSEAMNĂ ELIBERARE.

Ultima unitate frazeologică aflată sub hiperonimul *Stări și emoții* este *a lua focul cu gura*. În timp ce în DLR expresia este definită ca *a se jura pe ce are mai scump,* în DEX nu găsim decât varianta *a lua (sau a prinde) foc cu gura sau a mânca foc (pentru cineva)*, având definiția *a face tot posibilul, a fi gata la orice sacrificii (în favoare cuiva), a apăra cu tărie pe cineva*. În funcție de definiția pe care o primește, fiecare variantă a expresiei se va încadra într-o categorie de hiperonime diferită: prima variantă a unității frazeologice stă sub hiperonimul *Stări și emoții*, referindu-se la starea unei persoane, iar cea de-a doua intră în categoria *Trăsături*, sugerând altruismul de care dă dovadă o persoană pentru a ajuta sau a apăra pe cineva. Așadar, analiza acestei expresii va continua și în următoarea secțiune, dedicată hiperonimului *Trăsături*.

3.1.2. Trăsături

Sub hiperonimul *Trăsături* se găsesc conceptualizări ca „egoismul" sau „altruismul", în expresiile: *a lua foc cu mâna altuia,*

a se arunca (s. da) în foc (pentru altcineva)/a se arunca (s. intra) în foc (pentru cineva sau ceva), *a lua focul cu mâna altuia* sau *a scoate castanele din foc cu mâna altuia* și *a lua (s. a prinde) foc cu gura* sau *a mânca foc (pentru cineva)*.

Prima unitate frazeologică, *a lua foc cu mâna altuia*, este definită ca *a trimite pe alții la muncă grea, la primejdie, în folosul său*. Astfel, ideea principală pe care o exprimă vizează o trăsătură negativă a unei persoanei, în cazul acesta egoismul. Imaginea creată de expresie este foarte sugestivă; prin intermediul unei acțiuni concrete, create cu ajutorul unei imagini vizuale, se sugerează o idee abstractă, reprezentată de o trăsătură.

În DEX, aceeași expresie cunoaște încă o variantă, *a lua focul cu mâna altuia* sau *a scoate castanele din foc cu mâna altuia*, definită ca *a pune pe cineva să întreprindă o acțiune primejdioasă, a fugi de răspundere, lăsând munca pe seama altuia*, în timp ce definiția variantei *a lua foc cu mâna altuia*, din DLR, este *a trimite pe alții la muncă grea, la primejdie, în folosul său*. Deși nu prezintă aceeași definiție, ideea este comună celor două variante, cu o singură diferență: în timp ce pentru varianta din DLR se menționează că altcineva este trims de o persoană la muncă grea pentru a realiza ceva în folosul persoanei respective, în cazul expresiei din DEX nu se specifică acest lucru, ci doar că cineva este trimis să facă o acțiune primejdioasă în locul altcuiva, care fuge de răspundere.

Remarcăm că, în secțiunea *Trăsături*, expresiile în care apar metafore conceptuale bazate pe „foc" fac referire la o singură calitate și la un singur defect, fiecăreia dintre aceste două conceptualizări corespunzându-i mai multe expresii. Dacă până aici am analizat acele unități în care elementul din natură a fost conceptualizat drept „egoism", în continuare avem în vedere unitățile frazeologice în care același element este înțeles ca „altruism" sau este pus în relație cu ideea respectivă.

Cele două expresii în care „focul" este înțeles sau pus în legătură cu altruismul sunt *a se arunca (s. a da) în foc (pentru altcineva)* și *a lua (s. a prinde) foc cu gura sau a mânca foc (pentru cineva)*. Prima expresie, *a se arunca (s. a da) în foc (pentru altcineva)*, cu varianta *a se arunca (s. a intra) în foc (pentru cineva sau ceva)*, are definiția *a-și expune viața pentru cineva*, și face referire la o persoană care se sacrifică pe sine pentru a-i ajuta pe ceilalți. Deși sensul global al expresiei trimite la ideea de altruism, dacă privim cu atenție contextul, „focul" poate fi înțeles concret ca „pericol" sau ca „primejdie". La fel cum se întâmplă în majoritatea cazurilor, cele două variante ale unității frazeologice exprimă în sine o situație riscantă,

periculoasă, această idee fiind susținută de două hiperbole care sugerează sacrificiile de care este capabilă o persoană pentru a ajuta sau pentru a salva o alta. Diferențele dintre cele două variante ale expresiei sunt minime, constând în folosirea unor verbe diferite care pot funcționa ca sinonime în context (*a da*, respectiv *a intra*) și a unor pronume nehotărîte diferite (*altcineva*, respectiv *cineva* sau *ceva*). Conceptualizarea este și ea un rezultat al îmbinării tuturor elementelor care formează unitatea frazeologică; la fel ca în cazul celorlalte unități analizate, remarcăm importanța verbului. În aceste expresii, acțiunea pe care o presupune verbul este cea care cântărește cel mai mult atunci când vine vorba de stabilirea modului în care este conceptualizat un element sau altul. Drept dovadă, și în acest caz, utilizarea verbelor *a se arunca* sau *a intra*, urmată de elementul din natură, este crucială pentru înțelegerea conceptului. A doua variantă a expresiei, *a se arunca (sau a intra) în foc (pentru cineva sau ceva)*, are aceeași definiție, variația dovedindu-se astfel doar structurală, nemodificând sensul expresiei sau modul în care este înțeles elementul din natură în interiorul acesteia.

Cea de-a doua unitate frazeologică pe care o avem în vedere este *a lua (s. a prinde) foc cu gura* sau *a mânca foc (pentru cineva)*, definită ca *a face tot posibilul, a fi gata la orice sacrificii (în favoarea cuiva), a apăra cu tărie pe cineva*. La fel ca expresia anterioară, și aceasta face referire la o calitate a unei persoane, și anume la altruismul acesteia, pe care îl manifestă făcând sacrificii pentru alții sau apărându-i. În ambele variante ale expresiei, atât în *a lua (s. a prinde) foc cu gura*, cât și în *a mânca foc (pentru cineva)*, observăm că nivelul la care își face apariția „focul" este „gura", o zonă sensibilă a corpului uman. Apariția acestui element în structura unității frazeologice, sub o formă sau alta, nu face decât să accentueze ideea de pericol căruia i se supune o persoană pentru a ajuta o alta, fiind sprijinită, bineînțeles, de verbele prezente în unitate. În prima variantă, remarcăm verbul *a lua* sau *a prinde* care sgerează ideea de a capta o problemă sau un pericol cu scopul de a apăra pe cineva, iar în cea de-a doua verbul *a mânca*, care sugerează „ingerarea" pericolului, având același scop.

3.1.3. Acțiuni

Ultimul hiperonim sub care apar unități frazeologice care conțin metafore conceptuale bazate pe noțiunea de „foc" este cel de *Acțiuni*. Sub acest hiperonim găsim trei unități frazeologice: *a(-și) pune sau a(-și) băga mâna în foc (pentru cineva)*, *a trece (o țară, un oraș etc) prin foc și sabi*e și *a turna gaz în (sau pe) foc*, în care „focul" este conceptualizat ca „garanție", „distrugere" și, respectiv, „pericol".

Prima expresie, *a(-și) pune sau a(-și) băga mâna în foc (pentru cineva)*, este definită ca *a garanta pentru faptele, pentru cinstea cuiva* și, spre deosebire de unitățile frazeologice anterioare care conțin metafore conceptuale bazate pe „foc", de data aceasta expresia nu mai face referire la anumite calități sau defecte ale unei persoane, ci la faptele pe care este dispusă să le facă persoana respectivă. Așadar, unitatea frazeologică sugerează, prin intermediul unei acțiuni, garanția unui fapt.

Cea de-a doua unitate frazeologică aflată sub hiperonimul *Acțiuni* este *a trece (o țară, un oraș etc.) prin foc și sabie*. Expresia este definită ca *a distruge cu forța armată* și se referă la distrugerile pe care le poate suferi un oraș în urma unui război, noțiunile de „foc" și „sabie" fiind cele în jurul cărora se formează această idee, cu ajutorul celorlalte elemente: verbul *a trece* și substantivele *țară* sau *oraș*. Așadar, în expresie, „focul" este conceptualizat ca „distrugere".

A turna gaz în (sau pe) foc este definită ca *a agrava o neînțelegere*, sensul ei fiind lesne de înțeles privind forma sub care elementele constituente sunt îmbinate în cadrul expresiei. Astfel, conceptul pe care se bazează metafora care conține elementul din natură este „instigarea", metafora fiind INSTIGAREA ESTE FOC.

3.2. Metafore conceptuale spaniole bazate pe noțiunea de „foc"
3.2.1. Acțiuni

În limba spaniolă am identificat șaptesprezece unități frazeologice care conțin metafore conceptuale bazate pe noțiunea de „foc". Hiperonimele sub care stau cele șaptesprezece expresii sunt *Acțiuni* (*poner las manos en fuego*, *huir del fuego y caer en las brasas*, *jugar con fuego*, *echar leña al fuego*, *apagar el fuego con aceite*, *echar aceite al fuego*, *atizar el fuego*, *levantar fuego*, *apagar un fuego*, *meter fuego*, *grabar a fuego*, *romper fuego*, *romper el fuego*, *crepitar el fuego*, *chisporrotear el fuego*) și *Stări fizice și emoționale* (*echar fuego por los ojos*, *mantener el fuego sagrado*), iar printre conceptele existente în unități se numără „încrederea", „instigarea", „soluția", „problema", „repetitivitatea", „furia" sau „entuziasmul".

Prima unitate frazeologică spaniolă care conține o metaforă bazată pe noțiunea de „foc", și aflată sub hiperonimul *Acțiuni*, este *poner las manos en fuego por alguien*. Expresia este folosită pentru a face referire la încrederea deplină pe care o avem într-o persoană, în integritatea sa, dar și pentru a granta pentru persoana respectivă (*para poner de relieve la confianza que se tiene en una persona*). Unitatea frazeologică este una dintre cele mai cunoscute și utilizate expresii

bazate pe noțiunea de „foc", atât în limba spaniolă, cât și în limba română, în care are același sens.

Conceptualizarea acțiunii care se bazează pe noțiunea de „foc" în expresia *poner la manos en fuego por alguien* este „încrederea". Cu toate că întreaga unitatea frazeologică transmite ideea de încredere, elementul cel mai puternic din structura expresiei este „focul", înțelegerea sa astfel fiind condiționată și completată și de originea și contextul în care ia naștere unitatea frazeologică. Astfel, metafora conceptuală pe care se bazează expresia este A BĂGA MÂNA ÎN FOC ÎNSEAMNĂ A AVEA ÎNCREDERE.

Huir del fuego y caer en las brasas este o altă unitate frazeologică spaniolă în componența căreia este prezentă o metaforă conceptuală bazată pe noțiunea de „foc". Se folosește pentru a spune că cineva a scăpat de un rău minor sau pasager, dar a dat peste unul și mai mare. Un echivalent în limba română ar fi expresia a *cădea din lac în puț*. Observăm că, atât în expresia spaniolă, cât și în cea românească, este atestată, sub o formă sau alta, prezența a două elemente din natură. În timp ce, în limba spaniolă, cele două elemenete sunt bazate pe „foc" („focul" și „jăratecul"), în limba română „apa" este cea care stă la baza expresiei. Conceptualizarea „focului" va fi așadar cea de „problemă", iar expresia este motivată de dorința oamenilor de a evita sau de a ieși dintr-o situație dificilă, care le provoacă un disconfort. Metafora ontologică pe care se bazează unitatea frazeologică este, prin urmare, PROBLEMELE SUNT FOC, și este prezentă în structura expresiei de două ori, atât prin termenul „foc", cât și prin „jăratec".

Jugar con fuego, o altă expresie spaniolă aflată sub hiperonimul *Acțiuni*, este definită ca *entretenerse de forma frívola con algo que puede resultar peligroso*. Aceeași expresie are un echivalent total și în limba română, și anume *a se juca cu focul*. Diferența înregistrată între cele două expresii este natura reflexivă a verbului românesc, cu mențiunea că, în limba spaniolă, verbul *jugar* nu poate fi reflexiv. Expresia este folosită, așadar, pentru a face referire la comportamentul unei persoane care glumește atunci când vine vorba de diferite aspecte serioase, rezultatul acestui mod de a trata lucrurile putând reprezenta un pericol, și, de asemenea, poate face referire și la neseriorizatea cu care acea persoană tratează o situație, consecințele acestui fapt putându-se dovedi și ele nefaste.

Expresia este motivată de pericolul pe care îl presupune focul. Astfel, pornind de la sensul denotativ dat de alăturarea termenilor care formează unitatea frazeologică, sp. *jugar con fuego* / ro. *a se juca cu focul* poate duce la o consecință neplăcută, soldată cu suferință. Sensul denotativ se generalizează și, astfel, a acționa cu imprudență în orice fel

de situație poate avea rezultate nefaste, la fel cum poate avea și jocul cu focul. Metafora care se află la baza expresiei este IMPRUDENȚA ESTE FOC, iar conceptualizarea elementului din natură este „imprudența".

Echar leña al fuego, expresie spaniolă definită ca *avivar la discordia*, este motivată de acțiunea de a întreține focul. La fel cum focul este întreținut de lemnele care îi mențin flacăra, și intrigile unor persoane pot alimenta discordia, astfel existând o instigare continuă în acest sens. Metafora bazată pe noțiunea de „foc" creată astfel în expresie este INSTIGAREA ESTE FOC.

Un alt sens al aceleiași expresii spaniole, derivat din primul sens, este acela de a înrăutăți o situație, provocându-i unei persoane o stare de îngrijorare, iar metafora aflată la baza expresiei este înțeleasă și ea diferit: STĂRILE SUNT FOC.

Apagar el fuego con aceite, o altă unitate frazeologică spaniolă în care există o metaforă conceptuală bazată pe noțiunea de „foc", este definită, la fel ca expresia anterioară, ca *a alimenta discordia*. Elementele care intră în construcția unității frazeologice sunt un verb (*apagar*), un substantiv articulat hotărât (*el fuego*), o prepoziție (*con*) și un alt substantiv (*aceite*). Ținând cont de sensul fiecărui lexem și, deci, de sensul și de imaginea creată de alăturarea acestor elemente, constatăm că înțelesul unității frazeologice este ușor de dedus. Concret, traducerea literală a construcției idiomatice spaniole este „a stinge focul cu benzină", paradox care sugerează tocmai ideea de a intensifica ceva ce ar trebui, de fapt, eliminat. Pornind de la o imagine concretă, reprezentată de o acțiune bazată pe ideea de a înteține focul, în condițiile în care ar fi nevoie să fie stins, sensul se extinde și aceeași structură ajunge să fie folosită în diverse contexte pentru a face referire la conceptul de „instigare".

Așadar, expresia este motivată de simbolismul creșterii flăcării, care trimite la ideea de instigare, în contextul unei confruntări și nu numai. Mecanismul pe care se bazează este același care stă și la baza expresiei românești *a pune paie pe foc*. Paiele, elemente ușor inflamabile – una dintre întrebuințările lor fiind tocmai aceea de a aprinde focul – echivalează sp. *aceite* / ro. *benzină* și au același rol de a sugera creșterea în intensitate a flăcării, metafora care stă la baza uității frazeologice fiind FOCUL ESTE INSTIGARE.

O altă unitate frazeologică spaniolă care face referire la aceeași idee de a alimenta discordia este *echar aceite al fuego*. Definită la fel ca expresiile anterioare, unitatea frazeologică *echar aceite al fuego* se remarcă prin asemănarea cu o altă expresie spaniolă, *apagar el fugo con aceite*. Deși verbele care intră în componența celor două unități, considerate un al doilea nucelu al acestora, după

elementul din natură, diferă, ceea ce duce și la o diferență de nuanță între sensurile celor două expresii, sensul global este același. Cele două verbe, *apagar*, pe de-o parte, și *echar*, pe de altă parte, sunt într-adevăr două verbe distincte, având definiții diferite. Ținând totuși cont de contextul în care apar, observăm că verbul *apagar*, definit, între altele, ca *hacer que el fuego, la luz u otra cosa dejen de arder o de lucir*, împrumută, în momentul în care este folosit în expresie, din sensul verbului *echar*, definit ca *hacer que algo vaya a parar a alguna parte, dandole impulso*. În felul acesta, focul este stins tot prin acțiunea de sp. *echar* / ro. *a arunca* o anumită substanță în el. La fel ca expresia anterioară, și *echar aceite al fuego* este motivată de același simbolism pe care îl presupune creșterea în intensitate a flăcării.

Alte două unități frazeologice spaniole, *atizar el fuego* y *levantar fuego*, surprind aceeași idee de a alimenta discorda și, totodată, conceptualizarea „focului" ca „instigare". Prima unitate frazeologică, *atizar el fuego*, reprezintă un caz special în limba spaniolă, deoarece conform datelor obținute din sursele lexicografice, ea poate funcționa atât ca expresie, cât și ca colocație. Dicționarul DLFF situează această construcție laolaltă cu alte unități frazeologice, considerate colocații, atunci când sensul este literal și înțeles ca *remover las brasas para que la lumbre se active*. Pe de altă parte, atunci când prezintă un grad de idiomaticitate ridicat și se referă la a alimenta discordia, construcția în cauză funcționează și se comportă ca o expresie.

Dacă expresii precum *echar leña al fuego*, *apagar el fuego con aceite* sau *echar aceite al fuego* fac referire la a amplifica un conflict, și sunt asociate cu concepte ca „instigarea" sau „discordia", expresia *apagar un fuego* este folosită tocmai pentru a face referire la o realitate aflată în opoziție cu ceea ce exprimă expresiile anterioare. Definită ca a *dar solución rápida a un asunto acuciante o situación embarazosa*, așadar folosită pentru a face referire la diminuarea sau rezolvarea unei probleme sau a unui conflict, în unitatea frazeologică spaniolă *apagar un fuego* elementul din natură este conceptuaziat ca „soluție" sau „rezolvare", iar expresia este motivată de acțiunea inversă celei anterioare, și anume de scăderea în intensitate a focului, până la stingerea sa. Imaginea rezultată în urma acțiunii concrete pe care se bazează unitatea frazeologică este de asemenea relevantă și, încă o dată, observăm cum o acțiune concretă servește drept bază pentru înțelegerea, dar și pentru exprimarea unei idei abstracte.

Relaționată tot cu intensitatea focului, expresia spaniolă *meter fuego* este definită ca *animar una disputa*, „focul" fiind conceptualizat ca „stimul". Expresia este motivată de acțiunea de a da foc și de a menține flacăra, continuând alimentarea sa, făcându-l să crească în

intensitate. Prin urmare, pornind de la o acțiune concretă, se explică o altă situație abstractă, care se referă la a alimenta o dispută sau o ceartă, întreținând-o, la fel cum focul este întreținut și el, la rândul său, prin diverse metode. Metafora ontologică aflată la baza unității frazeologice este FOCUL ESTE STIMUL, iar elementul din natură este asociat, totodată, cu disputa la care se face referire.

În același timp, sensul pe care îl are unitatea frazeologică, dar și conceptualizarea elementului din natură în interiorul acesteia, sunt influențate în mod direct și de verbul prezent în expresie. Verbul sp. *meter* / ro. *a băga* este definit, între altele, ca *encerrar, introducir o incluir algo dentro de otra cosa o en alguna parte*, astfel asigurând, în acest context, calitatea focului de a arde. Extrapolând, focul ajunge să fie stimulul care întreține o dispută, obținut în mod voit și deliberat, idee asigurată de asemenea de verbul *meter*, care presupune acțiunea de a introduce un obiect într-un recipient, în mod voit.

Grabar a fuego, expresie spaniolă motivată de o acțiune aflată în relație cu timpul și cu rezistența lucrurilor în timp, este definită ca *fijarlo en la memoria*, acțiunea bazată pe elementul din natură fiind conceptualizată ca „a memora". Originea unității frazeologice este pusă în legătură cu procedurile de înfierare făcute animalelor, pentru ca acestea să poată fi identificate de către stăpânii lor. O astfel de procedură lasă un semn permanent pe corpul animalelor, ideea de la care pleacă expresia folosindu-se într-un sens mai larg pentru a se referi la un gând sau o informație care se fixează, la rândul său, în memoria unei persoane, la fel cum urma lăsată de foc rămâne pe pielea animalului.

Romper fuego, având definiția *iniciar algo, normalmente una disputa, una conversación o una actuación*, este o altă expresie spaniolă aflată sub hiperonimul *Acțiuni*. Verbul *romper*, definit, între altele, ca *separar con más o menos violencia las partes de un todo, deshaciendo su unión,* sugerează începerea acțiunii, iar elementul din natură conceptualizează „disputa" sau „conversația".

Romper el fuego, expresie care înregistrează o diferență de ordin structural în raport cu unitatea frazeologică analizată anterior – prezența articolului hotărât *el*, care însoțește substantivul *fuego* – este definită ca *iniciar algo, normalmente una disputa, una conversación o una actuación*, sugerând aceeași idee. Elementul din natură este conceptualizat și el ca „dispută" sau „conversație", atât expresia *romper fuego*, cât și *romper el fuego* fiind motivate așadar de o acțiune, metafora care se află la baza lor fiind FOCUL ESTE CONVERSAȚIE / DISPUTĂ.

În sfârșit, ultimele două unități frazeologice care conțin metafore conceptuale bazate pe noțiunea de „foc" sunt *crepitar el*

fuego și *chisporrotear el fuego*. În ambele expresii spaniole „focul" este conceptualizat ca „repetitivitate", verbele care însoțesc elementul din natură în expresie fiind cele care asigură această conceptualizare. Prima expresie este motivată de caracterul repetitiv pe care îl are verbul *crepitar*, definit ca *producir sonidos repetidos, rápidos y secos* („a produce sunete repetitive, rapide și seci"), iar cea de-a doua este motivată tot de caracterul repetitiv al verbului *chisporrotear*, care se referă la a împrăștia scântei continuu. Se remarcă transferul sensului denotativ al lexemelor care alcătuiesc cele două unități frazeologice și înțelegerea lor într-un sens mai general, astfel metaforele care se află la baza celor două expresii fiind FOCUL ESTE ZGOMOT și, respectiv, FOCUL ÎNSEAMNĂ BÂRFĂ.

3.2.2. Stări fizice și emoționale

Cel de-al doilea hiperonim care înglobează unități frazeologice spaniole care conțin metafore conceptuale bazate pe noțiunea de „foc" este *Stări și emoții*. Sunt două expresiile în care metaforele conceptuale bazate pe „foc" trimit la ideea menționată anterior, și anume: *echar fuego por los ojos* și *mantener el fuego sagrado*. Așa cum vom observa în continuare, cele două unități frazeologice fac referire la o stare emoțională, la fel cum se întâmplă în general cu toate expresiile aflate în această categorie, indiferent de elementul din natură pe care se bazează metaforele conceptuale, situațiile în care se face referire la o stare fizică fiind mai puțin numeroase.

Prima unitate frazeologică, *echar fuego por los ojos*, este definită ca *estar alguien muy enfurecido* și face referire la o emoție negativă. În cazul de față, „focul" este asociat cu „furia", una dintre conceptualizările cel mai des întâlnite ale elementului, fiind motivată, în primul rând, de culoarea focului. Întreaga expresie este motivată de efectele fiziologice pe care le are furia asupra corpului uman, fiind asociată mai precis cu acțiunea de a scoate flăcări prin ochi. Astfel, metaforele care stau la baza expresiei sunt două: pe de-o parte, FURIA ESTE FOC și, pe de altă parte, CORPUL UMAN ESTE UN RECIPIENT CU EMOȚII.

Cea de-a doua unitate frazeologică aflată sub același hiperonim este *mantener el fuego sagrado*. Înțeleasă ca *sostener el culto a los ideales, la fe en algo, el entusiasmo etc.*, expresia este motivată de o imagine de origine religioasă. La baza apariției unității frazeologice se află o credință antică, conform căreia Dumnezeu se poate manifesta prin intermediul focului, ideea fiind susținută de numeroasele pasaje din Biblie în care se face referire la această figură religioasă prin intermediul elementului din natură (García Rodriguez 2017: 328):

„Îngerul Domnului i S-a arătat într-o flacără de foc, care ieşea din mijlocul unui rug. Moise s-a uitat şi iată că rugul era tot un foc şi rugul nu se mistuia deloc" (*Exodul*, cap. III, v. 2), acesta fiind și motivul pentru care în unele biserici focul este binecuvântat și venerat, făcându-se asocierea cu figura divină.

Pornind de la aceste idei antice, „focul" este privit aşadar ca „entuziasm" sau „credință", iar expresia ajunsă în zilele noastre este folosită într-un mod mai general, pentru a face referire la entuziasmul sau la bucuria cu care oamenii păstrează unele obiceiuri sau tradiții. Metafora conceptuală pe care se bazează este ENTUZIASMUL ESTE FOC şi, spre deosebire de unitatea frazeologică analizată anterior, în cadrul acestei expresii „focul" este privit și înțeles ca un element pozitiv, bun, asociat fiind cu imaginea unei zeități.

4. Concluzii

O primă clasificare a unităților frazeologice care conțin metafore conceptuale bazate pe noțiunea de „foc" este susținută de hiperonimele sub care stau conceptele identificate în interiorul expresiilor:

Element	Hiperonim	Concept	Unități frazeologice
Foc	Acțiuni	garanție, distrugere, pericol, încredere, stimul, instigare, soluție / rezolvare, imprudență, problemă, început, bârfă, zgomot	*a(-și) pune sau a(-și) băga mâna în foc (pentru cineva), a trece (o țară, un oraș etc.) prin foc și sabie, a turna gaz în (sau pe) foc, poner las manos en fuego, huir del fuego y caer en las brasas, jugar con fuego, echar leña al fuego, apagar el fuego con aceite, echar aceite al fuego, atizar el fuego, levantar fuego, apagar un fuego, meter fuego, grabar a fuego, romper fuego, romper el fuego, crepitar el fuego, chisporrotear el fuego*
	Stări și emoții	nerăbdare, insistență / incomoditate, hotărâre, furie, neliniște, pericol, eliberare, răzbunare / eliberare, entuziasm, furie	*a sta ca pe foc (s. cărbuni), a pune (pe cineva) pe foc, a lua focul cu gura, a lua foc, a se face (sau a se mânia, a se supăra) foc (și pară), a sta ca pe foc, a se teme ca de foc, a-și vărsa focul, a-și scoate un foc de la inimă, echar fuego por los ojos, mantener el fuego sagrado*

	Trăsături	egoism, altruism	*a lua foc cu mâna altuia, a se arunca (s. da) în foc (pentru altcineva) / a se arunca (s. intra) în foc (pentru cineva sau ceva), a lua focul cu mâna altuia* sau *a scoate castanele din foc cu mâna altuia, a lua (s. a prinde) foc cu gura* sau *a mânca foc (pentru cineva)*

O a doua clasificare este realizată în funcție de motivarea expresiilor. Astfel, în urma stabilirii conceptualizărilor elementului din natură, constatăm că există două mari grupe de unități frazeologice: *unități frazeologice motivate de acțiunea pe care o presupune verbul* și *unități frazeologice motivate de trăsături prototipice ale elementului din natură*. Fiecare dintre cele două categorii prezintă, la rândul său, mai multe subcategorii, după cum se poate observa în clasificarea următoare:

I. Unități frazeologice motivate de acțiunea pe care o presupune verbul:

1. schimbare: *huir del fuego y caer en las brasas*;

2. încredere: *a(-și) pune sau a(-și) băga mâna în foc (pentru cineva), poner las manos en fuego*;

3. pericol: *a trece (o țară, un oraș etc.) prin foc și sabie, jugar con fuego, a lua focul cu gura, a lua foc cu mâna altuia, a se arunca (s. da) în foc (pentru altcineva) / a se arunca (s. intra) în foc (pentru cineva sau ceva), a lua focul cu mâna altuia* sau *a scoate castanele din foc cu mâna altuia, a lua (s. a prinde) foc cu gura* sau *a mânca foc (pentru cineva)*;

4. instigare: *a turna gaz în (sau pe) foc, echar leña al fuego, apagar el fuego con aceite, echar aceite al fuego, atizar el fuego, levantar fuego, meter fuego*;

5. durabilitate: *grabar a fuego*;

6. început: *romper fuego, romper el fuego*;

7. repetitivitate: *crepitar el fuego, chisporrotear el fuego*;

8. incomoditate: *a pune (pe cineva) pe foc, a sta ca pe foc (s. cărbuni)*;

9. eliberare: *a-și vărsa focul, a-și scoate un foc de la inimă.*

II. Unități frazeologice motivate de trăsături prototipice ale elementului din natură:

1. culoare: *echar fuego por los ojos, a lua foc, a se face (sau a se mânia, a se supăra) foc (și pară)*;

2. proprietatea de a arde: *meter fuego*, *mantener el fuego sagrado*;

3. proprietatea de a reprezenta un pericol: *a se teme ca de foc, a lua foc cu mâna altuia, a se arunca (s. da) în foc (pentru altcineva)/a se arunca (s. intra) în foc (pentru cineva sau ceva)*, *a lua focul cu mâna altuia* sau *a scoate castanele din foc cu mâna altuia, a lua (s. a prinde) foc cu gura* sau *a mânca foc (pentru cineva)*.

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♦ **CULTURAL STUDIES AND LITERATURE** ♦

Dickens, Eliot and Hardy: Marriage and the Sensible Youth of the Victorian Era

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Abstract

This article advances a psychoanalytical reading of the main protagonists in the Victorian novels The Bleak House by Charles Dickens, Middlemarch by George Eliot and Jude the Obscure by Thomas Hardy. Esther Summerson, Dorothea Brooke and Jude Fawley begin their adult lives strongly influenced by their religiously-inflected upbringing only to end up exercising their free will in terms of their choice of marriage partners. All three evolve from being unwittingly tributary to a vita contemplativa to consciously choosing and cultivating more their vita activa. In the process, they balance out the rapport between their id, ego and supergo. Each succeeds in assigning worth to risking long-learned thought patterns in favor of adopting less secure but more fulfilling personal futures. By quieting their superego, each protagonist applies a corrective measure to their ego-driven personality, gaining thus a newfound sense of agency and selfhood.

1. Introduction

Three acclaimed Victorian novelists, Charles Dickens, George Eliot and Thomas Hardy chose as protagonists for their classic novels young, sensitive orphans struggling to forge their own way through life. Orphanhood in the Victorian era was so widespread that critics deemed it "the most famous age of orphan stories" (Reynolds 2009: 273). By-now famous orphans such as Oliver Twist, Jane Eyre, David Copperfield or Pip Pirrip brought forth not only themes of loneliness and abuse, and but also social contexts such as parentless youth, workhouses, loss or gain of social position, legal lacunae and their implications, etc. In this difficult social, legal and economic context, the figure of the orphan in the Victorian literature emerged not as a stereotypical, monolithic figure, but rather as that of an individual striving to overcome a childhood deeply marked by deprivation, indoctrination, neglect and abuse of all sorts. Critics point out that

a closer look at some of the orphans roaming the Victorian novel soon shows that authors like Dickens, the Brontë sisters, George Eliot and Thackeray do not simply reproduce the same kind of character again and again. Instead, orphans turn out to be enormously versatile figures in terms of their characteristics, their fictional life trajectories and in terms of the issues that are addressed via this particular literary figure. (Gymnich 2018: 3)

The three orphans analyzed in this article are highly representative of this versatility. As they find themselves with no parental guidance, Esther Summerson (*The Bleak House*), Dorothea Brooke (*Middlemarch*) and Jude Fawley (*Jude the Obscure*), three young people of sweet nineteen, make their first decision to marry for all the wrong reasons. Gaining another chance at the same decision-making process, each will subsequently advance towards a radically-different approach to their choice of life partners.

2. A Psychoanalytical Reading of Victorian Youth's Choice of Life Partners

Critics have long analyzed the inescapable influence of societal norms upon individual lives. But inasmuch as the *mores* implacably determine Victorian people's destinies, a psychological or "natural" determinism also accompanies their major life decisions. Dorothea, Esther, Jude, and even Sue Bridehead (*Jude the Obscure*) would have probably stood a better chance of making the right marriage choices, if the conditions that shaped their natural disposition during their childhood had been different. It was not uncommon during the Victorian times for orphaned children to be brought up by cold-hearted bachelor relatives. However, the protagonists selected for this analysis are set apart primarily because they are portrayed as young individuals oscillating between a *vita contemplativa* and a *vita activa*, while struggling with their surroundings and themselves at the same time. In *The Human Condition*, Hannah Arendt distinguishes between two types of life: *vita activa* and *vita contemplativa*. According to her, in *vita activa*, human beings are part of nature and subject to its necessity, while in *vita contemplativa* philosophy and science reign. Arendt attempts to reconcile these two types of lives by emphasizing the importance of *vita activa*, all while recognizing the necessity of contemplation within it. In Esther, Dorothea and Jude's lives, out of their young, honest and contemplative but passionate natures, duty emerges as the prevalent value to which they readily

submit against their own best interests. Their early contemplative lives seem to fill the gap of the sorely missing parental guidance for all three of them, shaping their identity around notions or conventions rather than emotional tenderness or affection.

In a Lacanian sense in which language conditions our unconscious/conscious mind and constructs our sense of self, Esther Summerson's early sense of who she is comes mostly from her relationship with her rigid godmother. This is an ardent churchgoer to whom she reads the Bible faithfully every night at nine o'clock. Ever since she was a child, Esther's internal language has been dominated by her godmother's dictum, "submission, self-denial, diligent work." Consequently, her life credo becomes "to be industrious, contended, and kind-hearted, and to do some good to someone, and win some love to myself if I could" (Dickens 1977: 20). In Dorothea Brooke's case, the sense of who she is comes mostly from her religious readings. The narrator informs the reader that "her mind was theoretic" and that Dorothea had an insistence "on regulating life according to notions" (Eliot 6). In his childhood, Jude Fawley was also an avid reader and lived with his aunt Drusilla, a woman who had Bible quotes always handy to attach to every discourse. She confides in her visiting friends the fact that "the boy is crazy for books," and "it runs in the family" (Hardy 1978: 13). Apparently, all these three orphan characters develop an image of themselves and the world constructed mostly from theoretical or religious teachings.

A psychoanalytical interpretation could explicate these three protagonists' psyche by making recourse to the Freudian tripartite model of the mind. After having investigated the workings of human mind, Freud proposed his mind model comprising the *id* (an irrational, instinctual and unconscious component containing our secret desires and intense fears and driven by the pleasure principle), the *superego* (an internal censor derived from societal control, driven to fulfill the demands of the morality principle), and the *ego*, which mediates between the *id* and the *superego* (a mostly conscious part of the mind, which is rational, logical, and driven by the reality principle). This Freudian approach could potentially elucidate the difference between our three famous literary orphans' first and second choice of marriage partners. It can be argued that, while their first marriage choices are made based on inherited, long-cultivated notions that each has picked up from their upbringing environments, their second choices become inspired from their evolving experiences and identities.

Esther exhibits a personality marked by an overdeveloped *superego* (she has a strong sense of duty and proper behavior), and an

almost inexistent *id* (the last and only desire she allows to profess to benefit her in the long run is to win some love). The function of her *ego* does not seem very effective in negotiating between her *id* and *superego*, because the latter inhibits everything else. On the surface, Esther's credo may seem unchanged by the end of *The Bleak House*, continuing to be expressed as it had been all throughout. At some point in the novel, Esther's much-older benefactor and guardian, Mr. John Jarndyce, asks Esther to marry him and she accepts. Commenting on Esther's decision, Mr. Jarndyce warns that she "will sacrifice her love to a sense of duty and affection, and will sacrifice it so completely, so entirely, so religiously, that you should never suspect" (Dickens 1977: 752). Esther's *superego* retains the same stronghold throughout the novel; only external circumstances will help her escape an out-of-duty-and-gratitude marriage and land an out-of-love union that will allow her to deploy a more balanced ratio between her internal and external life.

Dorothea's *id* comes to light more than Esther's; from the very beginning, the *Middlemarch* narrator discloses the fact that Dorothea has a "love of extremes." Dorothea Brooks decides to marry Edward Casaubon, a bookish middle-aged scholar who works on a particularly lengthy, outdated research project entitled "The Key to All Mythologies" and is ridiculed by the townsfolk for his looks and manners. She thoroughly admires him for his vast knowledge and wished to help him complete his massive project by being as much his wife as his secretary. As literary critic Jennifer Uglow has pointed out, Dorothea is defeated not only by the Middlemarch society, but also by her own "myopia," because she cannot see that her greatest strength comes not from a "theoretical bent," but from the way she bases her judgment on her sympathies (Uglow 1987: 201). "Dorothea confuses her desire for learning with a feeling for Casaubon" (Uglow 1987: 204). She also marries Casaubon seemingly from a sense of duty, her belief being that "the marriage is a state of higher duties" (Eliot 2000: 27). Nonetheless, in reality, she wants to satisfy her *id*, and readers can detect this propensity because Dorothea's secret desire is "to see the truth" and "to live a grand life here-now-in England" (Eliot 2000: 19). In Dorothea's case, the noble urge to help a scholar is actually her conscious or unconscious desire to become herself enlightened. What Dorothea secretly covets is to serve while building herself up in terms of knowledge and understanding.

Psychoanalytically, for Dorothea, the hardly contained *id* (the pleasure felt at the sight of the emerald bracelet, for example) is always closely kept in check by her superego (the religious beliefs). A

Freudian critic would interpret the phrase "the intensity of her religious disposition, the coercion it exercised over her life" as an exacerbated function of the *superego* suppressing the *id* in such categorical manner that "the outcome was sure to strike others as at once exaggeration and inconsistency" (Eliot 2000: 19). Dorothea marries Casaubon in this state of mind, but by the time she falls in love with Will Ladislaw, her second husband, her sense of self has already changed, because her internal monologue had become different. She has met a man characterized by her uncle, Mr. Brooke, as "a kind of Shelley," with an "enthusiasm for liberty, freedom, emancipation." Ladislaw's conversations affect Dorothea's image of herself and her world. Under his liberal influence, Dorothea's *id* slowly detaches from the domination of the *superego*, allowing for a more flexible Dorothea to emerge. Near the end of *Middlemarch*, a transformed Dorothea casts aside her previously constrained wise judgment, and starts valuing more her inner desires whenever the idea of seeing Will comes to her mind. "She was wrong to wish for a meeting that others might find many good reasons against. Still "I do wish it" came at the end of those wise reflections" is a commentary indicative of her metamorphosis (Eliot 2000: 334). Dorothea escapes her former frame of mind, reflective of a time when she kept a "secret from herself" the fact that "she ha[d] personal desires" (Ermarth 1985: 112). "Her fault is an excess of virtue", or an excess of her *superego*'s influence (Ermarth 1985: 112). "The capacity to finally acknowledge her personal desires" (Ermarth 1985: 114) is actually the capacity to allow her *id* an external form of expression.

Jude Fawley's *id* is the strongest of all three protagonists'; what distinguishes him from Esther and Dorothea is that much of his inner being is out in the open. His desire to further his education by studying at Christminster is well known. After Jude receives two grammars from Phillotson, his former teacher, he studies Latin first, and then for a long time limits his reading almost entirely "to the Gospels and Epistles," committing himself to reading patristic literature and going to the churches on Sundays (Hardy 1978: 30). Beside the *Iliad*, Hesiod and Thucydides, he tells himself he read "a lot of the Greek Testament" (Hardy 1978: 32). This is his formation by the time he meets Arabella, "the substantial female animal" who will soon entrap him and become his wife (Hardy 1978: 34). The ambivalences in Jude's nature induces literary critic Richard Carpenter to affirm that Jude's life is not entirely of society's making, but of his complex psychology, too. "He shifts from the idea of becoming learned to the idea of becoming holy and devoting himself

to religious studies, only to let his love of Sue dominate him to the point where he feels he must burn all his theological and ethical books" (Carpenter 1964: 143-4).

What brings Jude closer to Esther and Dorothea's psychology is that he also has an unknown, unexpressed part of the *id,* namely a sensual side, one that he discovers only by meeting Arabella. He also finds that he has a taste for drinking. But Jude respects the demands of the *superego*, and does everything right by Arabella, even after he finds out that she had tricked him into a loveless marriage. After Jude falls in love with Sue Bridehead and is refused admittance into the highest institution of learning in the country, he turns to religion. However, like Dorothea, by him meeting Sue (whose discourse is even more liberal than that of Will Ladislaw's), and by him deciding to satisfy his *id* (namely to build a life with Sue against societal prescriptions), Jude casts aside his *vita contemplativa* notions and is able to live a fulfilling personal life. For years, Jude and Sue live happily together, unmarried, having two children together and another one on the way, until their fortune changes due to societal pressures and economic woes.

3.   Conclusions

All three characters go through their respective stages of transformation while confronted with life experiences linked to their intended or significant others. In the process, they find out who they really are and what they really need. Once they mature, Esther, Dorothea and Jude are able to transcend imposed ethics, propriety, and also part of their sensitive natures. Consequently, they save their existences and dutiful souls from slow and sure alienation. After their life finds a more balanced course, one better suited to their happiness, they remain true to their newly-acquired state of mind.

By the end of *The Bleak House*, *Middlemarch*, and *Jude the Obscure*, their respective protagonists' future prospects differ considerably. If they started their adult life by making similar decisions, namely to marry while not fully knowing themselves (or choosing to ignore part of what they had sensed about themselves), their later destinies run differently. A comparison between their lives almost invites a Marxist approach: while Esther and Dorothea's married lives are finally touched by contentment, with both enjoying a good enough financial standing, Jude's life ends on a tragic note, being marred by significant financial difficulties. Sue, his partner, becomes a nervous wreck after tragedy strikes her family and changes her beliefs by fanatically adopting the very religious and societal

prejudices that she has always rejected and condemned. Jude, in spite of unbearable pain, never reverts to his former religious zeal and never consciously submits to the demands of the *superego* again (later, Arabella will have to get him drunk in order to remarry him). Even when he is trapped again by life, he firmly maintains his belief that his love for Sue had been true all along, and his life with her had been right. He dies defeated, but with his convictions still intact. On his deathbed, he wishes himself either dead or having not lived at all, rather than being condemned to an entirely artificial existence. For Jude, from the moment when he came to recognize his *id* and live by it, denial was never an option, for he recognized it to be undoubtedly the strongest and most rewarding component of his nature.

Esther, Dorothea and Jude evolve from living a contemplative life marked by reflection and religious reading mostly regulated by their *superego* to moving forward by gradually detaching from it. They replace this type of life with an "active" or involved one, in which their inner selves are able to emerge, allowing them to live more in tune with their inner desires. Each courageously allows their passion to balance out their sense of morality. It can be said that, as all three are going through the process of sorting out the relationship with themselves and the world around them, they stand out and stand apart, in true Heideggerian spirit, by unabashedly putting forth their most authentic selves.

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Representations of the Black Sea in Radu Tudoran's Nautical Novels

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Abstract

Radu Tudoran, the son of a maritime officer, was one of the few writers committed to writing about the sea and seafaring in Romanian literature. Among his nautical novels the best-known are Un port la răsărit [A harbour in the East], Toate pânzele sus! [All Sails Up!] and Maria şi marea [Maria and the sea]. The last two were turned into movies by Mircea Mureşan, but only the filmic adaptation of Toate pânzele sus! enjoyed long-lasting success with the public. I will analyse only the first two novels, the first written before the communist take-over, and the second during Ceauşescu's rule, at the high time of national communism. Although Tudoran kept his distance from his brother's (Geo Bogza) communist sympathies, Toate pânzele sus! [All Sails Up!], a classic of adventure on the seas, allowed the nationalist ideology of the Communist party to seep into it.

Keywords

Black Sea, adventure novel, identity politics, self-colonization.

1. Introduction

If one speaks about the sea in Romanian literature, the first name that will come to anybody's mind is Radu Tudoran. He is best known for the novel *Toate pânzele sus!* [All Sails Up!], a classic of marine adventures, which enjoyed enduring popularity among young and adult readers alike and was turned into a TV mini-series in the 70s. However, before the Communist take-over, at the beginning of his literary career, he had written one of the melancholiest novels about life in one of the Black Sea ports, Cetatea Albă, a harbour in Bessarabia. At the time the novel was written and published (1940-41) Bessarabia had become a bone of contention between Romania and the USSR during WWII. Occupied by the Soviet troops in 1940 and annexed to the Moldavian Soviet Socialist Republic, in 1941 the Romanian and allied German troops had already begun Operation Barbarossa, and Bessarabia was reincorporated into Romania during 1941-1944.

Obviously, the topic of the novel was influenced by the prevailing anti-Russian sentiment of that period: a Romanian engineer sent to fix an engine and thus provide electricity to a backward provincial port is gradually enveloped and destroyed by the remnants of the Slavic world around him. Needless to say, the novel did not fare well under communism. Tudoran's other novels about the sea had more success, though, and two of them, *Toate pânzele sus!* and *Maria și marea* [Maria and the sea] were turned into films by Mircea Mureșan: the first into a legendary series of the 70s and the second into a nostalgic, late Communist romance which had the air of an ending about it: it was released in 1988, shortly before the Revolution.

Radu Tudoran (1910 - 1992) was the pen name of Nicolae Bogza, the son of a naval officer and the younger brother of the well-known avantgarde writer Geo Bogza. An army officer himself, he gave up his job after less than a decade in order to take up writing as a full-time occupation. Like the hero of his best-seller, Anton Lupan, Tudoran was a keen and frequent traveller and dreamed of travelling around the world in a ship. He had even managed to build one, and named it *Speranța* [Hope], only to find its symbolic cargo crushed under the newly installed Communist regime. Tudoran was a prolific and popular writer during the Communist regime, although at the beginning he had manifested disapproval of the excesses of the new regime, just as, several years before, he had criticised the excesses of the right-wing government led by Ion Antonescu. A writer with an international perspective, familiar with a multiplicity of cultures which he managed to describe in careful detail, a dreamer and an adventurer, Radu Tudoran remained an all-time favourite of readers and libraries[1] alike, even though literary historians did not take much notice of his novels.[2] Critics were often put off by his enduring popularity.

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[1] Alex Ștefănescu notes that in 1977, the total number of copies of Tudoran's books which the libraries had sold was close to 1.5 million – which makes Tudoran one of the best-read authors in Romania. Moreover, his books were always re-edited; *Un port la răsărit*[A harbour in the East], in particular, was re-edited four times until 1944 (2011: 18).

[2] In his literary history, Călinescu dedicates two lines to the young Radu Tudoran, noting that he writes "agreeable" short stories, whose inspiration comes "from the four cardinal points" (2003: 847).

2. The Black Sea as a multi-ethnic, conflictual space in *Un port la răsărit* [A harbour in the East]

Un port la răsărit [A harbour in the East], first published in 1941, was already a masterpiece; yet, like Gib. I. Mihăescu's *Rusoaica* [The Russian lady], it got erased from the cultural memory of the Communist period, as it touched a sensitive topic: that of Romanian Bessarabia. In an interview for "Contemporanul" [The contemporary], Tudoran admitted that "after 1947 I was buried, nobody ever mentioned me, except if it was for the only purpose of thrusting a spear into my chest. I didn't think it was an injustice, compared to how things worked at the time; I could have been worse" (qtd. in Ștefănescu 2011: 17). The reason for which Tudoran did not become the target of repression, as many writers of his calibre and voice had been, may have been the sudden conversion of his older brother, Geo Bogza, who had turned into a supporter of the Communist regime. It may have also been partly for the quality of his writing, which mostly concentrates on the story and the characters, without any side commentaries or overt traces of ideological content: Alex Ștefănescu noted in the preface to the 2011 edition of *Un port la răsărit* that "the author tells a story, he does not offer comments. And he does it artfully, like the old masters of writing" (2011: 21). However, it would be wrong to assume that Tudoran's novels lack any ideological grounding. The East in his first nautical novel is the dark counterpart of Romanian identity: the mysterious Slavic world, which, like the sea, engulfs and threatens to drown Romanian Latinity into its unbounded waters.

Springing from the atmosphere of multi-ethnic melange dominant in the sea-ports of the Black Sea, *Un port la răsărit* came out as the work of a young author, which, however, did not in the least betray any candour or awkwardness, any "cheap showmanship" (Ștefănescu 2011: 22). On the contrary: an otherwise tragic story is narrated in the perfectly balanced, low-key voice of its main character, the electrical engineer-cum-sailor, sent from Bucharest to Cetatea Albă to fix the engine of the local electric plant. There is something kafkaesque about the arrival of the energetic young man, sent from the capital, to a backward place in the East. Like Kurtz from Conrad's *Heart of Darkness*, he sinks so deeply into the atmosphere of the Other, that no escape is possible. His first meeting with the director of the plant, Igor Ronsky, is depicted as a clash between the representative of civilisation and that of barbaric otherness: "The master of the plant was a small, black man, with a bald and wrinkled forehead, like that of an ape, with a big belly and thin legs. He resembled a gorilla, both in his appearance and his movements;

yet his big, deep, brown eyes, with a soft gaze, possessed such human warmth, that they melted your heart" (2011: 33). Ronsky comes off as "the strangest drunkard I had seen in my life" (2011: 22), the embodiment of drunkenness as a way of life, as on the table in front of him "one could not see papers, files or anything one can usually see on desks, but only one round bottle, with a long neck, like some laboratory equipment. On its bottom there was about two fingers' length of booze, a white liquid, so clear that one could not suspect how strong it was" (2011: 34). Drinking is a full-time occupation in Cetatea Albă: it is the stamp of the Slavic world.

The tragedy gradually unfolding before the reader's eyes is minor, yet exemplary: the destruction of a dream and the slow disintegration of a civilised individual, subjected to the obscure play of forces originating in an alien Slavic world. The engineer's dream, after completing his task at the electric plant, is to get a ship and start on a voyage around the world. His inspiration comes from Joshua Slocum, a seaman and adventurer, the first to sail alone around the world. Slocum's book is given to him by Commander (Captain) Maximov. The captain's words haunt him throughout his various experiences, as a dream that neither he, not the captain, is able to fulfil: "Think of leaving, not of arriving. The last harbour is very far or very near; never think about it. […] when you stop, do not focus on the joys of the earth, because they prolong your journey; be ready to set sail any minute" (2011: 27).

But the small sea-port on the Liman[3] grabs him in its octopus - like tentacles, never to let him go. The young engineer shares the fate of Captain Maximov, a refugee from Sevastopol and former supporter of the White Guard during the Russian Revolution. Suffering from tuberculosis after the death of his only daughter, Maximov remains a prisoner of the Liman and dedicates his remaining energy to helping and guiding his Romanian friend into seamanship. But everything is in vain: like Maximov, after losing his girlfriend Nadia, the engineer cannot summon the courage to leave, let alone to arrive, in any of the ports he had dreamed of.

Women play an ambiguous part in Tudoran's novels; they are more often temptations and obstacles than rational agents. That is because the love for a woman competes with the love for the sea. Although both Ludmila, the Captain's daughter, and Nadia, the

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[3] Cetatea Albă is situated on the estuary of the Dniester, near the lake Limanul Nistrului.

engineer's girlfriend, share a love for the sea, for swimming and sailing, by their death they prevent the male characters from leaving and thus fulfilling their destiny. This idea, of earthly Woman as competitor for watery Woman (the sea) will be fully explored in a subsequent novel, *Maria și marea* [Maria and the sea], where Maria's love for her captain will try to keep him from sailing, while the sea, once the captain leaves, seems to be bent on retaining him further and for her, as his arrival is delayed by a couple of years.

The first part of the novel recounts the engineer's arrival in Cetatea Albă and his gradual dissolution into the obscure atmosphere of the town. A Greek colony in antiquity, then a Genoese port and colony (13th - 14th centuries), Cetatea Albă was conquered in 1391 by the Moldavian prince Stephen the Great, and afterwards lost to the Ottoman Empire (1484). In the 18th century the city and the surrounding area turned into a battlefield between the Russian and Ottoman Empires. Following the Russian-Turkish wars, Southern Bessarabia went to the Tsarist Empire, and then after the first world war was returned to Romania. Cetatea Albă was home to many nationalities: Moldavians, Turks, Tatars, Russians, Ukrainians and Jews. They did not always get along very well: there is an undercurrent of aggression between the Turks and the Russians. Nail, a Turk, calls all Russians "Rusky, rusky, stinking!" (2011: 209); his universal hatred of Russians extends even over Ifim, who is Ukrainian, and not much of a Russian-lover either. When Nail reprimands him "Rusky, rusky, do not grow roots in the cement here!", Ifim gets angry and threatens to throw a knife into him (2011: 211).

There is something extremely toxic in the mixture of Ottoman and Slavic mentality, a kind of "oblomovshchina", acting like a poison on everybody's conscience, dulling any sense of adventure and cutting short all enthusiasm for change or progress. In the town, nobody seems to care about anything except a sensual "carpe diem". The main entertainment is drinking, drinking in various circumstances and locations: at home, in the pubs, at work, in every institution. Put off by Ronsky's vodka, which gives him a terrible migraine afterwards, the engineer still falls prey to the temptations of drinking after discovering a sweetish white wine which goes better with his constitution. Drinking almost becomes a form of life: everything seems to revolve around it, even good and evil, God and the Devil: "When I was about to close the door, I saw him [Ronsky] falling upon the table, to open the bottle which had given him so much trouble. His devilish smile had remained stamped on his face, but now the mask of a godlike happiness was descending over him" (2011: 41).

Sexual promiscuity follows the bouts of drinking. It is not individuals that matter, but their bodies. Faces are interchangeable: when the engineer takes over a room which a lieutenant had rented before, he also receives the legacy of his women: they are slightly disappointed by the fact that the engineer does not possess a phonograph like his predecessor, yet they give in to his sexual advances.

The first of the lieutenant's women makes the engineer forget about Slocum's book, which he had been intending to read. The meeting is again rather absurd: while she is calling for Sasha (the Russian nickname of lieutenant Alecu), upon hearing that he left, she begs the engineer to let her inside - in a Romanian spoken with the soft Russian accent. Once inside, having asked a few polite questions about the former tenant, she enquires whether the engineer has a radio, a phonograph or simply candies. He has none of these. In the end, although a bit disappointed about the lack of essentials, she gives herself to the engineer, after a feeble protest that they had not been formally introduced. The same scene is repeated, ad infinitum, with all the other women. They are all part of the Slavic otherness of the place: when meeting another Romanian, lieutenant Ilinca, the latter asks him how he goes along with "the monkeys", noting that Alecu, the lieutenant before him, "rather mixed them up" and closing the conversation with an observation: "It's good that he left this place, he had developed some bad habits", and a piece of advice for the current tenant on how to manage the ladies: "You should not spoil them too much" (2011: 62).

If women make the engineer fall deeper and deeper into the vicious atmosphere of the place, it is one of them who determines him to accept Captain Maximov's proposal and sail on the "Miladul",[4] first to Sulina, the Romanian port at the confluence of the Danube and the Black Sea, and then around the world. The woman is Ronsky's wife, Tamara. Before dying - presumably of cirrhosis - Ronsky confesses to the engineer that his drinking had been a consequence of his wife's constant cheating. He also warns the engineer that he was living in a town "which is slowly killing you, from which there is no escape, in which you will sink in, like in darkness. A town of drunkards and fallen women!" (2011: 136). The meeting with Tamara shocks him into the recognition of the illusion he had been living in: expecting to meet a wordly woman, he is first taken in by her angelic appearance, only to discover, in the course of their conversation, that she was an

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[4] The name of the ship is an anagram of Ludmila, the name of the captain's deceased daughter.

extremely able dissimulator. The shock of the recognition ("I say 'lady' and I think: Whore! Whore in a velvet dress! Whore with curly hair! Whore with perfumed skin!") is associated with the realisation of the lie he had been indulging in. He leaves the city, and his last journey, to the harbour, is made "in the darkness, without seeing anybody to say good-bye to" (2011: 164).

But his journey is interrupted; at the first stop, without heeding the advice of the captain, he gives in to the temptation of love. Nadia is described as a childish, sweetly innocent girl, with nothing artificial about her. Yet, like the lieutenant's women, like Tamara, she proves to be an obstacle – by far, the most serious, as her death, in the middle of the storm, together with the destruction of the yacht, puts an end to the dream of adventure. Eventually the engineer returns to the town, a solitary character haunted by his tragedy, to be forever absorbed by the entropy of the provincial town, itself a victim of geographic fatality: the misfortune of lying in the East, on the edge of the Slavic world. It is Captain Maximov who first warns the engineer about the perils of living too much in that world:

> The unbounded, the mysterious, the unpredictable Slavic world! … With us everything is grand, obscure and sullen. […] Our writers are dark and tragic. Our thinkers ask themselves questions not in order to unravel them, but to go deeper into the darkness, to show people not the harmony of the universe, but its despair. Our cheerful songs are songs of drunkenness, because we seek in drinking everything our mind cannot comprehend and everything life cannot give us. […] We have a lot of land and yet nowhere else can you find so much weed and vanity as on our land. Leave this place, this border zone, this edge of the Slavic world, which cannot make a real difference between happiness and misfortune, between night and day, between the Devil and God. You are not made from the same enduring earth that we are made. Life bends us to the ground and we go on living like this, bent down, we go on breathing, with our foreheads close to the earth. It will ruin you: you do not know the middle degree, that of resignation. We bend our heads down and say: Nicevo! In what language can one find a word with such a wide, depressing meaning? Nicevo: it doesn't matter, leave it, don't take it to heart, what do you care? (2011: 152)

For Tudoran, the two poles of existence are the land and the sea. The land belongs to the realm of immutability and rigidity: its stability is tricky, a kind of spiritual death. The sea, with its luminous call, is the medium of the journey towards life. The sea is unstable and changeable, but that is the very essence of life, and thus its mutability is a sign of the spiritual. To take up a comparison with Goethe's *Faust*,

the sea turns into an element of femininity which draws the male towards the higher spheres. Women are too earthly, and because their call is sometimes too strong to resist, they turn into obstacles for the male's 'being-in-the-world' as well as for his 'becoming'; they are the sirens who call the sailors away from the sea only to lure their ships into the all too rigid cliffs on the shore.

The harbour from the East is a space of damnation for the main character because it, too, possesses a kind of mystery, which dis-orients him. It is a dis-orienting Orient, an East whose exoticism proves toxic. This negative mystery, the mystery of the Slavic world, into which the hero is fatally drawn, appears as the very opposite of civilisation. The sea, on the other hand, is a call to civilisation, and its mystery, as it will be seen in *Toate pânzele sus!* an incentive towards deeper knowledge, towards freedom and reason. The man who sets sail is a type of civilising hero, the one who stays at home a failure. This is why Captain Maximov's advice is to set sail; the most important thing is to start the journey, because in the journey itself lies the 'becoming', the turning of the man into another being, one endowed with experience and a superior rationality. It is, of course, the revival of the Enlightenment dream. Even the dichotomy woman (earth) – woman (sea) translates into the enlightenment divide between subject and object, emotion and reason. What is unexpected is that the sea, which usually, in the Hegelian vein,[5] stands for the feminine irrational, becomes, in Tudoran's novels, a medium which directs one towards life, light, reason and freedom, and thus a civilising agent.

The popularity of Tudoran's novels is partly due to this revival of the Enlightenment meta-narrative, with a sudden twist: the sea becomes invested with all the qualities that the land used to possess. And this is not because of the sea as a space in itself, but because of the experience that the sea journey occasions. The sea is the great ocean of being, whose crossing turns being-human into becoming-human.

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[5] One of the literary archetypes of the sea is the treacherous sea, which had been defined by Hegel in the *Philosophy of History*: "For the daring who encounter the sea must at the same time embrace wariness - cunning - since they have to do with the treacherous, the most unreliable and deceitful element. This boundless plain is absolutely yielding - withstanding no pressure, not even a breath of wind. It looks boundlessly innocent, submissive, friendly, and insinuating; and it is exactly this submissiveness which changes the sea into the most dangerous and violent element" (2001: 108).

3. The sea journey and Romanian identity in *Toate pânzele sus!* [All sails up!]

The sea journey is the topic of Tudoran's best-seller and best-loved novel, *Toate pânzele sus!*: its main character, another engineer, Anton Lupan, dreams, again like Joshua Slocum, of travelling to the end of the known world: to Magellan's strait and Tierra del Fuego. The time is the end of the nineteenth century, the long nineteenth century during which every chapter of world history was re-written in the language of science. Unlike the unnamed engineer in *Un port la răsărit*, he is lucky enough to live quite far from the East, and to be an admirer of the civilised world: or, to put it differently, a Darwinist.[6] For ideological reasons – Darwin's theory was of particular interest to the creator of the theory of historical and dialectical materialism – Lupan's Darwinism was exaggerated in the movie adaptation of the novel: at the end of the series, on returning to Romania (the novel ends before the return), Lupan has a meeting with the famous Romanian naturalist Grigore Antipa, [7] donating dozens of rare specimens for the collection of the Museum of Natural History.

The novel came out in 1954, but it was re-printed several times afterwards. As Romilă notes, it was "one of the best-liked books of teenagers during the whole socialist period" and "its market success" was confirmed, in 1976, by Mircea Mureșan's filmic adaptation of the book in 12 episodes. The main reason for its success with both the young and the adult public, Romilă argues, was the "escapist thrill of the sea voyage, on an old ship, at the time of an extreme ideological closure", which served both as an outlet for the author's imagination and as a vehicle for the imaginations of thousands of readers who "were not otherwise able to leave the country" (2015: 117). He also notes that for Tudoran writing the novel served as compensation for the impossibility of completing his dream of sailing around the world: his modest ship, whose building was begun on a naval shipyard on the Danube, could not be finished and launched, on account of the political change brought about by the Communist take-over.

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[6] Tudoran also translated Darwin's book about his journey on board of the Beagle.

[7] Antipa had been Ernst Haeckel's student in Jena, and as his mentor had been very active in popularising Darwin in Germany, he was a strong supporter of Darwinism as well. Antipa was also the first to study the fauna of the Danube Delta and the Black Sea in great detail, founding the Bio-Oceanographic Institute in Constanța in 1932, with two reservations and research stations: one in Agigea (present day Romania) and the other at cape Caliacra (present day Bulgaria).

The same dissident story of the book is told by many critics. Yet one question remains: how could a dissident novel obtain the censorship's permission to be adapted for television? The adaptation was produced in the high era of Ceaușescu's nationalist policy, after the July Theses,[8] so my contention is that, apart from the obvious dissidence of an author who dared to imagine a journey towards the West when everybody was looking obstinately for the road towards the East, there are some elements of nationalism in the novel, artfully speculated and emphasised in the TV series, which had a certain appeal to the Communist authorities.

Starting with the main character's biography: Anton Lupan is raised by his father, a self-taught historian, secretly writing a history of the Romanian lands. Like any self-respecting Romanian nationalist, he puts money aside to send his only child to study abroad – abroad meaning the West, namely France. In Paris Lupan befriends Pierre Vaillant, the Frenchman who later turns into a ghost and the guiding spirit for his sea journey. He spends his holidays in Saint-Malo, with Pierre's grandfather, Père Leon, where he learns almost everything about boats and sailing. Rummaging among Père Leon's papers, they discover a letter – from none other than Charles Darwin himself! - in which Darwin urges Père Leon not to give up hope for his son, Arnold, Pierre's father, who had been lost at sea during his crossing of the Atlantic. The two friends then decide to purchase a ship and follow in Arnold Vaillant's footsteps. They work hard to be able to fulfil their dream, and in the end they manage to buy an old, but very good schooner in Istanbul. To raise money for the long journey ahead, they plan to use it commercially for the transport of goods: olives, rice and olive oil. Pierre Vaillant leaves Istanbul for Romania on board of *L'Esperance*, never to be seen again. On the way to Galați harbour, both the ship and its crew disappear, and Lupan tries in vain to find out what had happened to them.

Years later he discovers the wreck of the schooner buried in the sand near the old lighthouse in Sulina. From the guardian of the lighthouse he finds out that the ship had been wrecked by a famous

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[8] Although during the 60s, Communist Romania's cultural policy had been more permissive, leading to a less repressive, more liberal cultural policy, starting with July 1971, there was a gradual ousting of what Nicolae Ceaușescu felt were outside "bourgeois" corrupting influences, coupled with the effort, on the part of the Communist regime, to increase the political education of the population, and especially to improve the ideological education of the youth (Stanciu 2013: 1072).

Levantine pirate, Spânu, and all the members of the crew had been killed. Though deeply affected by the news of his friend's death, Lupan decides to restore the ship and follow his and Pierre's dream, as a token of their undying friendship.

He changes the ship's name from *L'Esperance* to *Speranța* and gathers what appears to be a motley crew. In fact, Lupan turns into a Romanian Noah who gathers the neigbouring Balkan nations on his ship. It is an updated version of the Romanian dream, as envisaged by Alecsandri's Ovid: the follower of Rome leading the 'backward' nations of the Balkans towards the West (in Lupan's case, the Atlantic and Tierra del Fuego) and civilisation.[9] He proves to be a great master: only once, towards the end of the journey, does his crew show a tinge of revolt; otherwise they blindly follow him, for better or for worse. Lupan is sketched along the lines of the great civilising heroes, a modern day Moses leading the Balkan nations out of their slavery to blind necessity, teaching them the value of sacrifice for a worthy ideal. Even the choice of a schooner for the ship that will carry the Orient into the civilised world may be deliberate: the first Romanian national ship, built and launched in 1834, was a schooner called Marița[10] (Romilă 2015: 113).

Lupan's ideal is twofold: the dream of adventure (which turns out to be a dream of knowledge) and that of undying loyalty to Pierre (which reflects Romania's Francophilia, based on the idea of a shared Latinity). By chasing Pierre's ghost from port to port, often changing the course and destination of the schooner - and with them the fate of the crew - Lupan's journey turns into a metaphor for the fate of the nation and its multiple ethnicities. It is no accident that the small crew includes such a diversity of people: the helmsman, Gherasim, is half-Greek, half-Romanian, Ieremia and his womanising cousin Haralamb are both from Dobrudja,[11] of uncertain origins (possibly multi-ethnic), Ismail, the cook and helmsman's aide is Turkish, whereas Mihu, the

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[9] In his last play, *Ovidiu*, Alecsandri has the Roman poet Ovid, exiled in Tomis, articulate a vision of a people born in the East who will carry on the sacred name of Rome (1920: 139).

[10] Marița is a diminutive form of Maria (Mary) – the patron saint of the Romanian marine, whose day is celebrated on the 15th of August, the Dormition of the Mother of God.

[11] At the time of Lupan's voyage, Dobrudja had been recently added to Romania, after the War of Independence (1877) and it was still under the supervision of The European Commission of the Danube, whose imposing headquarters was in Sulina, the town where both Ieremia and Haralamb worked.

youngest, is a shepherd from a poor mountain village - an embodiment of mioritic Romanianness. Lupan himself, as the captain and master of them all, is from the capital, from Bucharest. The Communist authorities must have loved the fact that it was a Romanian who ordered the Greek and the Turk: during the early period of nation-building the Phanariot Greeks and the Ottomans had been perceived, especially by Romanian progressive nationalists, as the main culprits for their country's poverty and subaltern status.

The small schooner succeeds in crossing the Atlantic and entering Magellan's strait not only on account of the professionalism of the crew, but also due to the captain's great managerial spirit: Lupan is a versatile character, a born diplomat, a fearless leader, a good strategist and a man of unblemished morality. His only weakness – a weakness that also highlights his idealism - is an inability to negotiate deals, and here Gherasim, with his Greek financial savvy, often comes to his rescue. Lupan's figure is quite unique in nautical literature: like Ahab, driven to obsession by his wish to find Pierre, he nevertheless manages to inspire respect and convince the crew to follow him unreservedly; unlike other captains, he is never cruel or greedy, always allocating resources honestly and generously. When he asks Ieremia to join the crew, Lupan offers him money for new clothes; Ieremia refuses, saying that he can get a whole new outfit in exchange for a bottle of rachia from one of the sailors on the Austrian ship. When the captain replies that this custom is not honest, Gherasim breaks in, noting that, nonetheless, it is an old sailors' custom. To Ismail, who happens to have four wives in Istanbul, Lupan gives a larger sum of money, in order to cover equal expenses for each of his wives; and when after a storm they are left without fresh water in the middle of the ocean, he divides the water equally among all members, including Mihu's dog, Negrilă, who gets the same human share of water.

Faithful to his civilising mission, Lupan turns Tierra del Fuego into a Romanian colony. As his journey to Magellan's Strait had been paid by Martin Stricland, a Canadian adventurer in search of gold, he has to deliver the passenger at Punta Arenas, and on the Chilean shores he and the other members of the crew meet the native tribes: the Alacaloufs and Ona. Having read Darwin's account of the verbal ability of the tribes to repeat words from any language, Tudoran has the Alacaloufs repeat Lupan's words of warning to Ismail: "Ismaile, nu te băga!" [Ismail, stay away!] - in one of the funniest and best-loved passages from the book. For hundreds and thousands of Romanian readers, the chapter about the Alacaloufs has been one in which feelings of national pride were mixed with a sense of the extremely humorous.

After the realisation that they will have to spend the winter in Tierra del Fuego, Lupan sets camp on the other side of the river on whose banks Martin Stricland had brought the indigenous tribes to help him look for gold. Funnily enough, Lupan nostalgically calls the river Oltişor (the small Olt), after the main river which crosses Wallachia. Then they baptise the friendly Alacaloufs with Romanian names and use Moş Andrei, an older native, as a translator.

The Romanian colonisation of the natives bears the imprint of the national imagination: as a predominantly rural country, all the natives are baptised with peasant names "Marin, Vasile, Pavel, Pătru, Costache, Tudor […] Maria, Safta, Catrina" (1973: 322). Also, in contradistinction with the violent Western colonisation, whose representative is Stricland, Lupan's enterprise lacks the element of oppression: the coloniser is, after all, a kind of colonised himself, even if it is just a case of 'self-colonization'. This new imaginary type of colonisation, of the oppressed tribes by a formerly oppressed nation (Romania had just obtained its independence in 1877) may spring from a compensatory impulse: Lupan's humane treatment of the natives may be Tudoran's way of imagining a different history of Tierra del Fuego, in which Romanians played a positive part. The author must have been familiar with the name of Julius Popper, the Romanian-born Argentinian who, at about the same time Lupan was 'colonising' the natives of Tierra del Fuego in the novel (1886-1890), was active in South America, colonizing the Ona tribes and charting a large part of their territory. The geography of Tierra del Fuego includes many Romanian names given by Popper: the Sinaia summit, the Carmen Sylva mountain, or the rivers Ureche and Rosetti.

On a symbolic level, this imaginary 'domestication' of the natives may also function as compensation for what Alexander Kiossev has identified as the wound, the gap at the core of the self-identity of peripheral nations like Romania and other Balkan countries. [12] As their identity is willingly modelled according to

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[12] In "Notes on Self-Colonizing Cultures" Alexander Kiossev describes self-colonization the process whereby certain (national) cultures become conscious of a lack at the core of their identity and thus "import alien values and civilizational models by themselves" and "lovingly colonise their own authenticity through these foreign models" (1998: 138). Further Kiossev argues that these cultures are usually located at the periphery of Civilization: neither central enough, nor too backward, their uncertain status generates a certain anxiety which prompts them to adopt the values of what they regard as a 'superior' culture. Romania can undoubtedly be considered among such

Western values, meant to cover a structural 'lack', a cognitive 'absence' of symbolic infrastructure, Lupan's taking possession of another space (the colonising gesture) makes up for the perceived absence at the core of self-identity. By this gesture he puts the Romanians in place of the 'absent God', who, Kiossev argues, lies at the heart of "self-colonizing" cultures – instead of French, German, British, or other Western nations which had served as civilisational models. This was totally in tune with the nationalist 're-imagining' of the Romanian distant and recent past, which was the main historiographic project for Ceaușescu and his host of subserviant historians.

It may seem far-fetched to bring this as an argument in support of the perceived 'nationalism' of Tudoran's novel, yet for the Communist authorities, familiar with Geo Bogza's reportage pieces - some of which were also included in school textbooks - the fact that Lupan's destination was Tierra del Fuego may have brought to mind Bogza's "Dobrogea! Dobrogea!"[Dobrudja! Dobrujda!], where he endearingly calls the territory between the Danube and the Black Sea, "Țara de foc" (the land of fire) on account of its specific climate (1979: 166). Thus the imaginary journey towards the West and freedom turns from an outward into an inward journey: from Tudoran's old Dobrudja to his avant-garde brother's "Țara de foc".

4. Conclusion

Radu Tudoran's nautical novels play an important part in establishing a Romanian cultural geography of the Black Sea. Like Panait Istrati, he is familiar with the sea and seafaring, but, unlike him, his focus, both before and during Communist rule is on how Romanians relate to the Black Sea and seafaring. His novels explore both philophical questions about the meaning of life and concentrate with precision on national topics, setting Romanian identity in a larger, Balkan, European or global context.

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countries – because of its peculiar geographical location, "at the Gates of the Orient", a border country, neither here not there. This location prevents Romanians from being able to identify completely with the Oriental or the Balkan element, while at the same time implies being perceived by Western Europeans as a kind of Orientalised Europeans.

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Communication challenges and conflict resolution factors in the context of the multi-cultural classroom

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Abstract

This paper, presented in May 2022, focuses on specific aspects of communication challenges and different factors contributing to conflict resolution across different cultures. The methodology combines personal reflection on direct teaching experience with literature review of the most recent work in inter-cultural communication, using aspects of Milton Bennett's Developmental Model of Intercultural Sensitivity (2010) and research regarding inner-group similarity, concern for minimizing imposition, transformative negotiation, length of group interaction, generation and profession. The teacher's positive role in facilitating and encouraging and positive environment, through the use of feedback, visualizing metaphors and terminology, will also be explored.

Keywords

Interculturalism, micro-level interactions, visualizing metaphors, DMIS framework, inner-group similarity; concern for minimizing imposition, transformative negotiation

1. Introduction

This paper attempts to analyse several aspects of communication constraints and conflict resolution styles across various cultures, in the academic practice of the multi-cultural classroom. As the space of the paper does not allow an ample discussion of all challenges and cultural resolution styles [1] it is important to mention, from the beginning, that the present paper focuses on the communication component.

Furthermore, the article reviews and engages with some of the most recent work in the domain of intercultural communication

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[1] For this purpose, see, for instance: Rahim (1983); Ting-Toomey (1994); Hammer, M. R. (2005) or the Thomas Kilmann conflict mode instrument.

(R'boul, 2021; Williams, 2019; Graff & Clark, 2019; Brinkmann, 2014; Killick, 2015; Carroll, 2015) while also mentioning previous research (Bennett, 2010; Hammer, M. R, 2005; Miyahara et al. 1998; Ting-Toomey, 2007,).

As a point of beginning for the present discussion, let us consider H. R'boul's article of 2021, which includes the following statement:

> "In discourses of intercultural communication education, the significance of interculturalism relates not only to the recognition of the normative hegemony of powerful western cultures but also to intercultural dialogue and anti-essentialist approaches. Regarding the pedagogic applicability of interculturalism in ICE, a contribution can be offered in terms of focusing on interpersonal and micro-level interactions. Instead of solidifying sociopolitical hierarchies by presenting intercultural communication as a matter of developing features of dominant cultures, there is a possibility of exerting a mutual influence, but it is yet to be defined whether it is equally powerful by both individuals due to unidirectional impact of western civilizations." (R'boul, 2021)

The key words my own reflection and discussion starts from, also including the personal observations drawn in class, are "interpersonal and micro-level interactions" and engages with the largely discussed theory of the "unidirectional impact of western civilizations" (R'boul, 2021). Are students, therefore, uniquely and inescapably subjected to a western unidirectional cultural impact? Or could other elements play a role? What part do communication challenges play in the overall success of a multi-cultural classroom experience?

The entire reflection is a plea for non-generalization of such concepts as low/high context, direct/indirect, collective/individualistic cultures and an invitation to also consider the role of different discursive elements and how they are re-constructed and decoded inside a multi-cultural group.

2. "Collectivist Asian cultures" and the impact of Confucianism on communication goals – the Korean and Japanese case study

In his article from 2005, M. R. Hammer reminds us that conflict style is "culturally contexted", thus, "learned during an individual's primary socialization in a culture/ethnic group" (quoting Ting-Toomey et al., 2000). The author indicates that while "knowledge structures, behaviors and strategies for defining and responding to

conflict situations" are learnt within cultural communities, he agrees to the idea that "conceptualizations of conflict style previously discussed have been developed largely within western-based, individualistic cultural contexts" (quoting the same source).

The author's main observation is that "these taxonomies have not specifically been developed to assess or compare Intercultural Conflict Styles (ICSs), as the underlying conceptual frameworks are not grounded in culturally based patterns of differences." (Hammer: 2005) The models he refers to, include "the model and ROCI-II measure developed by Rahim (1983) of dominating, obliging, avoiding, integrating and compromising styles" which Hammer believes "are suspect in their generalizability to more collectivist, Asian culture systems"[2].

At this point, it is significant to refer to the study by Miyahara et al., from 1998 which renders the differences among two "collectivist", Asian cultures, more specific by contrasting conversational constraints in relation to the cultural orientations of Japanese and Korean undergraduate students. The researchers have studied ratings to three different conflict situations, on a sample of 534 students, out of whom 235 Japanese and 299 Korean undergraduates.

This article's merit is the precision of describing four very distinct conversational constraints: *(1) concern for clarity; (2) concern for minimizing imposition; (3) concern for avoiding hurting the hearers feelings*; and (4) *concern for avoiding negative evaluation by the hearer (Miyahara et al., 1998)*. The conclusion of this study is detailed and very specific, rendering very subtle, yet clear differences:

> The main findings of this study point to a picture that Koreans are more collectivistic in conflict communication styles than Japanese. Specifically, the results of this study seem to suggest different processes of conflict management in the two cultures: Japanese as focusing on clarity constraint (conveying the message clearly and

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[2] The other research Hammer refers to, is worth quoting at length:

"Ting-Toomey (1994) posits that an avoiding strategy, viewed in western terms as a strategy that reflects low concern for self-interests and low concern for other interests, is employed in collectivist cultures to maintain relational harmony culturally reflects a high concern for self and other interests. Finally, research undertaken by Matsumoto (1989) conducted on emotional expression in fifteen cultures, found that individuals from both high-power distance (i.e., social hierarchy defines relationships) and collectivist cultures engage in more emotional restraint in social interaction compared to individuals from low power distance and individualistic cultures who are more emotionally expressive". (Hammer, 2005)

efficiently) more than Koreans, and Koreans focusing on social-relation constraints (avoiding imposition to the hearer or loss of face by the hearer) more than Japanese. (Miyahara et al., 1998)

Thus, two collectivist, high power distance cultures came out as focusing on very different aspects in terms of various conversational principles, used as variables in this study. While both cultures avoid at all costs, direct confrontation and display respect for hierarchy and aim at reaching consensus, it is, implicitly, a very different approach if one favors clarity or avoiding imposition, in a conflict resolution situation.

In personal class observation, I can confirm the need for clarity, as well as that of hierarchy, of Japanese students. Two years ago, with my previous employer in the Netherlands, I noticed teaching staff were very impressed with how the two Japanese visiting students were extremely polite to each other, one giving the other (only a year older) the courtesy pronoun. Although between the two students there was only 1 year of age and study difference, the younger one was referring to the slightly older student as "my senior". Moving the experience to the international context provided by my present university employer, I have noted that indeed, Japanese students tend to ask additional questions, for further clarity in all aspects of communication, not only as conflict resolution strategy, but in fact, on all aspects of teamwork, including weekly assignments. On the contrary, Korean students are a lot less direct, emphasize gratitude and are more focused on face-saving for themselves and for the team. Even if they find it hard to do an assignment, they tend to confirm that everything is clear, and rarely formulate clarification question, even when explicitly invited.

The explanation of this subtle difference, according to Miyahara et al. (1998) goes a lot deeper than mere collectivism, and is deeply rooted in the perception of interaction goals, which in their turn, are influenced by Confucian principles, which in their research, goes a lot more in-depth in Korea than in Japan, being at the root of fine societal mechanisms.

Yum, 1988 argues that the Confucian principles are manifested through patterns of communication that people employ in their daily interactions: process-oriented communication, differentiated linguistic codes, indirect communication emphasis, and receiver centered communication. As Confucianism stressed its primary value on the maintenance of human relationship, communication is perceived to be a process of infinite interpretations, rather than the transference of message. Thus, communicating with others is not a

means, but an end in itself. Given such principles, the use of indirect speech to save both ones' and the others face is an important characteristic of communication. (Miyahara et al., 1998)

If indeed, communication is the end in itself, this imposes a completely different process that when it is just conductive to a direct or indirect goal. This phenomenon is, however, not only restricted to the Korean culture, but it can be found in most collectivist, high-context cultures, for instance, in the majority of countries in Latin America and Europe.

Many times in my class (including in a recent example in a Master's programme), I have noticed that most students from relationship-focused cultures (in Gesteland's terminology) spend a lot of time making conversation, before starting a task, from simple small talk to general introductions on a topic that is already known to the participants. In their cultural perception and practice, they are taking this approach because they want to establish an atmosphere of trust, by creating a relaxed, encouraging context, where everyone is acknowledged, information is shared and participants are on the same page. At times, this causes the annoyance of their colleagues, from more deal-focused cultures, who are drawing attention that this process is not "efficient." To their astonishment, the more relationship-oriented team members reply that "efficiency" is not the most important thing in the respective negotiation or case study. At times, this might lead to cultural shock, or even conflict, with one of the deal-focused participants outwardly accusing the others of lack of respect for *his/her* or *their* time.

Returning to the research by Miyahara et al., we can deduce that "saving face", a phenomenon easily associated to Asian cultures at a very general, almost stereotypical level, is actually very nuanced and differentiated in content, intensity and degree. From the respective study, Koreans appear to be more inclined towards applying this conflict resolution strategy than the Japanese, and are a lot more consensus than goal-oriented.

3. Cultural awareness - Self-evaluation on the DMIS framework

Another important aspect when analyzing the communication strategies used in different processes goes beyond ethnicity and is more related to the different stages a person goes through (cyclically at times) when relocating to a new culture.

Using Milton Bennett's (2010) *Developmental Model of Intercultural Sensitivity (DMIS)*, in a recent study of 2019,

H. Williams has conducted an extensive analysis in the context of higher education in Canada, on seven hundred ninety-nine respondents. Out of these, 84% of students "self-identified as being in between the stages of minimization and acceptance" [3] (Williams: 2019).

From personal observation, I conclude that the stage and level of cultural awareness of self and other at times comes higher than ethical background, for instance. Whether it may be a defense or adaptation mechanism, in the minimization stage conflicts tend to be ignored, because the focus is on trying to find similarities, in an overall constructive attitude.

4. Other significant shaping factors: *inner-group similarity, length of group interaction, generation and profession*

Besides DMIS, other studies have highlighted further aspects. Although their research does not take into account possible social relationships between the simulated group members, in their study from 2019, Nguyen et al. analysed 4 important group factors: *conflict resolution style, inner-group similarity, length of group interaction and group size*.

Their conclusions point out to the importance of utility across the competing and collaborating style and remain surprising:

> Based on the simulation results, we can state that, when group members have similar tastes, no matter what the conflict resolution styles, there is no difference in their utility for the group choice. However, groups whose members have *competing* or *avoiding* conflict resolution style get a lower utility compared to those who adopt *accommodating* and *collaborating* styles. (Nguyen et al., 2019)

At this point, it would be important to remember Brinkmann's and Weerdenburg's publication, *Intercultural readiness: four competences for working across cultures*, where the researchers argue that "if all team members are interculturally competent, they can prevent their team from falling into subgroups." (Brinkmann & Weerdenburg, 2014)

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[3] *According to Bennett (2010), minimization is a stage of intercultural development where individuals are likely to ignore cultural differences and focus on similarities. At this stage, individuals are likely to make statements such as "everyone is the same, they are just like me." By contrast, acceptance is a stage where individuals recognize cultural differences in values and beliefs, are likely to focus on the complexity of cultures and may seek to learn more about and from differences.* (Bennett 2010 quoted in Williams: 2019)

On the other hand, despite the increased difficulties of working in a multi-cultural team, Brinkmann and Weerdenburg insist that there are important "proven benefits of cultural differences":

> Members of culturally mixed teams do feel less close and less attracted to one another – but they are also more satisfied with their cooperation if they succeed. And while they do experience more conflicts, culturally diverse teams also generate more creative ideas and develop more unexpected and innovative solutions than teams whose members all come from the same culture. (Brinkmann & Weerdenburg, 2014)

Additionally, Khumar et al. (2016) reminds us of the role of generation [4] and personality [5], in their analysis of a non-Western context, concluding that:

> generations X and Y moderated the relationship between compromising conflict style and conscientiousness. Conversely,

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[4] The following two paragraphs are quoted integrally:

Born between the years 1965-1980, ranging in age from 35 to 50, Generation X, otherwise known as the Baby Busters, was the first generation to really have to deal with the dramatic shift in workplace paradigms brought about by the technological revolution. They were the first to own personal computers, and the first to modernize. They are seen as generally driven by the mantra "work to live" (Fraone et al., 2008) This generation has witnessed many crises in its time. They are "accustomed to recurring economic recessions," and familiar with "oil shortages, terrorist attacks, and soaring inflation." According to Saleh (2008), generation X developed skepticism and independence, which helped them succeed in an entrepreneurial setting. They are considered to have a great work ethic and unflinching loyalty when it comes to their workplace.

Also known as Millennials, generation Y ranges in age from 15 to 34, born between 1981 and 2000. Unlike their Baby Busters counterparts, the Millennials were born into an already hi-tech environment. Their time experienced its fair share of violence, particularly with regards to terrorist attacks (Mukundan et al., 2013). Respectively, their mantra, "work my way," can be seen as resulting from a career-driven personality that characterizes the generation. Millennials are considered "special, sheltered, confident, team oriented, conventional, pressured, and achieving" (Howe and Strauss, 2000) who in addition to being "high maintenance and high risk" can also be "high output" (Fraone et al., 2008). They are highly networked and are in constant search of instant gratification. Khumar et al (2016)

[5] For a detailed discussion of the connection between conflict resolution style and personality, see: Canaan Messarra, L., Karkoulian, S., & El-Kassar, A.-N. (2016). Conflict resolution styles and personality. International Journal of Productivity and Performance Management, 65(6), 792–810.

X had a larger moderating effect than Y. This stems from the independent and reliable character of generation X, who are more devoted and responsible, two of the characteristics of the compromising handling style (Borges *et al.*, 2010; Saleh, 2008). Individuals of generation X are more willing to give up something in exchange for something else, unlike individuals of generation Y, who are regarded as more selfish and sheltered (Howe and Strauss, 2000). Contrasting to generation Y, individuals who belong to generation X seem to be more willing to compromise as they show self-control and behave dutifully, known features of being conscientious. (Khumar et al. 2016)

Thus, according to the extensive literature review by Khumar et al., a generation's communication style, the ability to compromise and adjust or quite the opposite, to demand, can also be justified, sociologically, in connection to the sum of opportunities or constraints different generations had to face or had the privilege to profit from. All these factors shape the strategy and the outcome of communication (with the ability to compromise being of paramount importance), as explained in the quotation reproduced above.

Although the present paper does not have the space to go into details over this topic, professions are an important variable, as different domains of activity work differently with communication patterns, styles and some professions are more inclined to reaching consensus, counselling ot different types of negotiation, such as the helping professions. Thus, in Barsky's book of 2014: *Conflict resolution for the helping professions* the author identifies 4 main approaches to negotiation: *power-based, rights-based, interest based* (focused more on considering alternatives and obtaining commitments) and *transformative negotiation*, more oriented towards empowerment and recognition. A practical example given by the authors, drawing on Bush and Folger (2005) is the case of a social worker, who needs to negotiate with the client between what job can be offered, based on her skills and vocational test results and the higher (and somehow unrealistic) aspirations of the latter. In order to persuade the assisted client, the social worker needs to master and apply a wide range of negotiation and persuasion strategies.

5. Applicability to higher education context: metaphors, feedback and explicitness - supportive of cohesion creation

A useful aspect regarding the way students can be helped regards what D. Graff and M. A. Clark have analysed under the category of communication modes in collaboration and it includes

metaphors, visualization, and narratives in their study on multidisciplinary design student teams.

> Various research has shown that metaphors improve communication in a wide variety of settings (Pollack 2014). At the same time, the findings might be transferable to teachers and teaching in the classroom. Textbooks already use metaphors to improve students' understanding (Klenk and Forbus 2009). In these diverse environments, it might be helpful if teachers were more explicit in their teaching. One way to improve our communication could also be the use of metaphors in the classroom (c.f. Wormeli, 2009 quoted in Graff & Clark 2019).

From personal observation, in class, it becomes clear that high-context cultures work better with figurative, indirect language. If we go back to the first example, of the study regarding Korea and Japan and the observation that communication is an end in itself, we can also remark that in other collectivist cultures this can have a positive impact, as it can help establish rapport, early on.

With Latin cultures (most of Latin America and Europe), it always works in creating team cohesion if students are referred to not only as a "team" and a "group" members, but also a "family", while layers of culture can be described as a "tree" or an "iceberg." Visualizing metaphors are helpful in the teaching process, when they are accompanied by appropriate examples.

What seems to have a positive effect time and time again, across different cultures is a combination of visualizing metaphors, but also explicitness, as the quotation above indicates. Thus, explaining the new group "rules" has a positive impact, and it contributes to all students in class having a feeling of belonging to something new, that is being created in a participatory way, in which everyone starts from the same point, without previous cultural associations from their home culture.

Setting clear rules, but also giving the students a certain level of flexibility and the possibility to self organise has the role of preventing conflicts in the future, or ensuring stability, when they appear. Thus, as students are explained from the beginning, the role of the teacher (as supervisor, assessor and/or co-ordinator), it is always beneficial if they have the possibility to choose the role of each person in the team, from the team leader, to for instance, the HR or Financial Manager or the Marketing representative in the respective project or case study. Thus, there is room for negotiation of tasks and the manner in which to tackle certain deadlines and the procedure followed by the team. In this case, the groups of students always exercise key

communication functions that decrease, early on, the possibility of conflict during the team, than if the tasks are imposed by the teacher. If indeed, discussions appear, later on in the project, they tend to be more about the speed or degree of execution of the task.

6. The role of indirect feedback and terminology in the multi-cultural student group

Another aspect groups might be confronted with is feedback, and the manner it is given. Thus, while Dutch students tend to appreciate direct feedback from peers (such as: "*I cannot use this introduction, it is not relevant for our case study*"), in the Anglo-Saxon, Asian or Latin educational tradition, understatement and indirectness are a lot more appreciated (e.g: "*Maybe we can look over the introduction again. Some parts are good, but we might want to re-phrase some sentences, for increased clarity*".) Since the feedback in the second example is offered in an indirect, hedging register, the students used to a more direct style, might actually not understand that the respective introduction is actually insufficient. In some circumstances, the student(s) may not change it, as, to them, it has not been sufficiently clear that the respective work was below par. Politeness, in this case, might not be helpful in team dynamics, quite the opposite. The students from an indirect cultural context might, in their turn feel frustrated, as they feel that in their own indirect, understated, polite way they have communicated clearly enough that the work needed serious improvement.

In such a context, it is worth reminding the students about the initial rules they have agreed upon, in order to prevent conflict from extending and escalating. It is also useful that the teacher explains that different cultures have different ways of giving feedback.

The last aspect the present paper is going to elaborate upon, is mentioned by J. Caroll in *Tools for teaching in an educationally mobile world* (2015). The author draws attention that almost no student starts higher education with the full range of language skills, including necessary vocabulary.

> Newcomers need to master a range of discourse types, improve their reading acuity and so on, and most will need to achieve this new learning during their studies. However, for some, the requirements are particularly challenging and, in some cases, they can be shocking.(Carroll, 2014)

Thus, teachers and instructors need to be aware of two, equally important aspects: on the one hand, to make sure students are introduced and become conversational with the appropriate

terminology for the subject, on the other hand to find the best manner and moment to explain it, so that students would not shut themselves out to it, as to simple "jargon."

> As an aside, the issue of how and when to use metaphors and jargon is worth reflecting on with colleagues. Students need to learn 'jargon' as it is often not jargon at all, but rather it is the discourse of the discipline. Teachers' use of such terminology is therefore useful, but using it without explanation is not. At the same time, teachers need to feel able to use language freely and to share ideas and thoughts in complex ways, but they may decide to hold back from doing so in the early days of students' study. They might decide to become more self-aware about terminology, for example. Any outcome from discussion about jargon, complexity and about using an analogy/metaphor will be context- specific and personal. (Carroll, 2014)

Lack of understanding of the correct terminology would therefore, make the process and understanding of group work, even more complicated in a multi-cultural, usually non-native speakers' group.

Last but not least, another important aspect debated in the literature, over the last decade is the effect of consumerism on students. David Killick's work of 2014
Developing the Global Student : Higher Education in an Era of Globalization is very relevant for this discussion.

> Whether by design or accident, consumerism locks us into a vicious spiral of avarice for the new; a desire for desire which cannot be sated since each new acquisition, once owned, is instantly eclipsed by a new object of desire. I argue that this poses a significant threat to a student's capability to formulate an individual sense of self-in-the-world, and an impediment, therefore, to the related capability to engage with the perspectives of others. (Killick, 2014)

Thus, a matter of negotiation with the "other" becomes, under the pressures of consumerism, a delicate quest for identity, challenging the "capability to engage".

7. Conclusions and final thoughts
The present article has investigated different aspects constituting challenges or facilitating factors in multi-cultural classes, starting from the communication component and what it means, as a goal and intention by quoting the research about the Korean and Japanese students in the work of Miyahara et al. (1998).

The article has compared personal experience to studies inspired by Milton Bennett's (2010) *Developmental Model of Intercultural Sensitivity (DMIS)* and research regarding inner-group similarity, length of group interaction, generation and profession, each of these elements constituting possible challenges, but also leaving room for significant opportunities in multi-cultural groups. Studies regrading communication constraints such as *concern for minimizing imposition* and transformative negotiation have also been considered.

In shaping opportunities in the multi-cultural classroom, the teacher has a key role in managing elements such as feedback, visualizing metaphors and terminology. In the absence of the grand narratives of the past, in the consumerism-influenced present it is important, as David Killick phrased it, to investigate a perspective of for the global student *"which fully recognizes that others are necessary to the constructions of the narratives of myself, and so it is a project which then also asks, among these current and future turbulences, 'how shall we find the common shared meanings that connect us to others?"* (Killick, 2014)

It would be important, for future reflections and research to further elaborate upon the ways in which we, as educators, "shape the spaces and experiences of university life to enable encounters across cultural boundaries" thus facilitating students "to explore shared meanings, and so grow their own identities and locate their selves-in-the-world". (Killick, 2014)

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Masculinity (Re-)Formulation and Nation (Re-)Branding: Takarazuka Revue's Cooperation with Dove Attia

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Abstract

This paper focuses on the five performances resulted from the cooperation between the French-Tunisian composer and producer Dove Attia and the Japanese all-female popular musical theater company Takarazuka Revue. Based on in-depth ethnographic research and extensive literature review, the phenomenological interpretation aims at highlighting the intricate relationship between the construction of masculinity by means of on-stage representation and off-stage advertising and a progressive sense of national identity in tune with late-modern global tendencies.

Keywords

Intercultural flows, Japan, cultural consumption, popular musical theater, masculinity

1. Introduction: reconfiguring cultural imports

Dove Attia (born in 1957) is one of the most preeminent names in contemporaneous French entertainment industry. Of French-Tunisian origins, his professional trajectory has proven throughout the decades that long-range vision and flexibility can deliver spectacular results: most of the performances – musical plays – he has produced, composed, script-written, etc., stem from famous stories, but are enriched in Attia's version with details which make them emotionally engaging and mentally rewarding for late-modern exigent audiences. Rather than being original complicated narrative lines or pretentious repetitions, Attia's re-stagings imagine anew the characters and enhance them with unexpected depths while embedding them in compelling plots which extract their vitality from direct interaction with the real life. In doing so, Attia manages to reinforce the need for human cooperation and warmth by means of recycling masterpieces of world-literature.

From among Dove Attia's numerous musical plays, Takarazuka Revue Company has imported, translated into Japanese

and adapted to its own aesthetic-ideological structures four performances, which are critically observed in this paper: *The Sun King: Le Roi-Soleil* (『太陽王：ル・ロワ・ソレイユ』 *Taiyô-Ô: Ru Rowa soreiyu*, star troupe 星組 *hoshi-gumi*, 2014, based on *Le Roi Soleil*, 2005-2007), *1789: The Lovers of Bastille* (『1789：バスティーユの恋人達』 *1789: Basutîyu no koibitotachi*, moon-troupe 月組 *tsuki-gumi*, 2015, based on *1789 – Les Amants de la Bastille*, 2012-2014), *The Legend of King Arthur* (『アーサー王伝説』 *Âsâ-ô densetsu*, moon-troupe 月組 *tsuki-gumi*, 2015, based on *La Légende du Roi Arthur*, 2015) and *Mozart the Rock Opera* (『ロックオペラ：モーツァルト』 *Rokku Opera: Môtsaruto*, star troupe 星組 *hoshi-gumi*, 2019, based on *Mozart, l'opéra-rock*, 2009-2011). A fifth performance, *Casanova* (『カサノヴァ』 *Kasanova*, flower troupe 花組 *hana-gumi*, 2019), based on the life of the famous 18th-century intellectual and womanizer Giaccomo Casanova, was commissioned by Takarazuka Revue Company to Dove Attia: it ended up being one of Takarazuka Revue's most impactful performances in recent years. Like Louis XIV, King Arthur, Mozart, Casanova recalls in audiences' memories tales of those who have come to be regarded as "great men of history" and bring them closer to our days, turn them into relatable humans with fears, insecurities, dreams, pains and feelings of sadness, isolation and loneliness. The message is that unless greatness is counterbalanced by kindness and compassion, it brings about the failure of the individual, regardless of historical achievements. Conversely, regular citizens like Ronan Mazurier (the male lead-character in *1789: The Lovers of Bastille*) receive the chance to become symbols of the human race in its quest for a sustainable lifestyle with more love and mutual acceptance and less competition and hatred.

To this outcome, I proceed in three steps: firstly, I analyze three performances staged at smaller theaters than the larger-than-life Takarazuka Grand Theater and Tokyo Takarazuka Theater, which served as pilot-projects in Takarazuka Revue Company's attempts at forging for new pathways of aligning the *otokoyaku* – its archetypal female impersonator of male roles – to shifting historical circumstances. Secondly, I elaborate on the complex, though subtle, changes occurring between the French and the Japanese versions *of 1789: The Lovers of Bastille* while reflecting on Takarazuka Revue's efforts to circumscribe Enlightenment and the French Revolution – the ideological foundation of (Western and not only) modernity according to Japanese criteria. Thirdly, I delve into the depths of *Casanova* from various perspectives in order to highlight the dynamic progression of

the so-called "golden combination" – the topstar couple *otokoyaku-musumeyaku* (female impersonator of female roles in Takarazuka Revue) – with the purpose of delineating fresh approaches to gender roles by means of empowering female characters. In the *Conclusion* I wrap up Takarazuka Revue's strategies to showcase the strategies for late-modern individuals in the Japanese society to attain self-reliance and healthy maturity as well as its role in representing, proactively propagating and eventually leading to their implementation on a real-life scale (see Powell 2002, Uchino 2002). Takarazuka Revue's project of a "vulnerable masculinity" centering around the disappearance of the samurai as model and ideal and its gradual replacement with an "enlightened masculinity" challenges prevalent ideas of unconditional obedience, limitless loyalty and universal referentiality while planting the seeds of a "vulnerable humanity": this, in turn, becomes the foundation of historical supremacy and national sovereignty within the wide spectrum of individual choices and personal actualization in accordance with the exigencies, urgencies and potential of an inexorably globalized world.

Methodologically, I draw on 20 years of empiric-phenomenological fieldwork on Takarazuka Revue as well as in the slippery domain of Japanese mass-media. I observe the multiple layers of the Takarazuka Revue's administration and self-orchestration such as performance politics, the economic supervision of brand-related consumption, the socio-cultural management of actresses and fandom (fans and fan communities) as well as the performances themselves and their meta-narrative vibrations. The sources consist of extensive performance attendance, archive research of Japanese documents and interviews with Japanese producers – Takarazuka Revue actresses, staff (directors, composers, assistants, teachers, etc.) – as well as with Japanese and Western fans and other consumers of products of popular culture, domestic and international (see Hendry 2008, Robertson 1998). This allowed me unexpected insights into the mechanisms of production, consumption, perception and processing of media phenomena in Japan. Taking into account the fact that the Japanese media industry is extremely vivacious and almost painful in its superficiality with a calculated momentary impact on audiences, Takarazuka Revue's longevity with more than 100 years of uninterrupted activity is a powerful reminder that determination, hard-work and persistence are worthy assets in the hierarchy of human values – although not always forthrightly advertised as such.

Within Japan's highly corporative and unpredictably volatile entertainment industry, Takarazuka Revue has established itself

throughout the decades as an important reference system, with equally stable ideological and aesthetical standards and serving, simultaneously, as a dynamic example of the power of hard-work, insight and perseverance – compounded by kindness and a sense of responsibility hardly ever taken into account when it comes to cultural products as a means to implement and transmit a specific set of values across generations (Ueda 1976, Hashimoto 1999). Founded in 1912 by Kobayashi Ichizô 小林一三[1], one of the most prominent entrepreneurs and businessmen in prewar Japan, Takarazuka Revue had started as a small theatrical arrangement set-up to attract more customers in the relatively isolated city of Takarazuka with its hot-springs (*onsen* 温泉) and its fresh air, provided by the surrounding forests on the majestic mountains. Within few years, *Takarazuka Shôkatai* (宝塚唱歌隊 Takarazuka Choir) turned into *Takarazuka Shôjo Kageki Yôseikai* (宝塚少女歌劇養成会 Takarazuka Company for the Training of Girl's Revue) and became increasingly popular, so that even an own 2-year training institution – Takarazuka Music School 宝塚音楽学校 *Takarazuka Ongaku Gakkô* – was founded in 1919; in 1940, it changed its denomination into the current Takarazuka Revue [Company] (宝塚歌劇[団] *Takarazuka Kageki[dan]*; Kawasaki 1999, Stickland 2008). With two massive theaters with over 3.000 seats in the major metropolitan areas of Eastern and Western Japan – Takarazuka/Ôsaka respectively Tokyo – built in 1924 and 1934 and five ensembles spanning ten performances weekly during the whole year encompassing a huge variety of topics and manners of tackling those topics, Takarazuka Revue Company has come to be recognized both as a mirror of Japan's tumultuous 20th century and an important source of inspiration, as it reputedly facilitates – or essentially mediates – the import of non-Japanese, mostly Western, cultural assets to Japan and to its Japanese audiences. The unusually strong dialectics of the relationship between Takarazuka Revue

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[1] Kobayashi Ichizô (1873-1957), Japanese industrialist and politician, was one of the most influential and progressive entrepreneurs in prewar Japan. He is best known as the founder of the Hankyû Railways Company in 1907 with its main terminal at Umeda station in Osaka and for his successful development of the railway infrastructure in an adverse region in the northern part of Kansai (Western Japan) through the implementation of residential areas along the railway line, an amusement park, a department store at the railway terminal as well as, in time, the main attraction: the Takarazuka Grand Theater in Takarazuka (Iwahori 1972: 47; Watanabe 1999: 39).

administrators and its mostly fan-based audiences has led, in recent times, to more profound analytical approaches of a business-model relying on "deep-fandom" (Jenkins 1992: 36; see Eisenstadt 1996, Etô & al. 2007) – that is, those faithful fans who support a specific phenomenon throughout the years, instead of dissipating their money, time and emotions on a variety of entertainment tools, which might be labeled as "surface-fandom": there are, of course, clear disadvantages to this business orientation, but its most obvious advantage is the profile clarity of the cultural institution behind "deep-fandom" which emerges as a strong identification model and existential paradigm – while challenging prevalent standards of "fan-service" in Japan.

At the center of the sociocultural phenomenon embodied by Takarazuka Revue stays *otokoyaku* (男役 aka "female impersonator of male roles"), a highly ambivalent construction combining Western physical allures with Japanese inner qualities and exemplifying once again the powerfully (in)famous hybrid identity painstakingly epitomized in the slogan *wakon yôsai* – the basis and crux of Japanese modernity (initiated in 1868 with the so-called Meiji Restoration; Gluck 1985, Jansen 2000, Mason 1979, McClain 2002). In tandem with *otokoyaku*'s representation of masculinity on Takarazuka Revue's stage and public advertisement, *musumeyaku* 娘役 (literally: "daughter-role" with the subliminal image of "maiden") refers to female impersonators of female roles in Takarazuka Revue (Etô & al. 2007: 32; Ueda 1976: 34-42). Both *otokoyaku* and *musumeyaku* are subsumed to the category of "actress", while their denomination within the Takarazuka Revue Company and its related contexts is *seito* (生徒 pupil) or *takarasienne* (タカラジェンヌ), introduced by the director Shirai Tetsuzô (白井鐵造, 1900-1983), who compared the cute Takarazuka Revue actresses with the beautiful Parisiennes at Moulin Rouge; Robertson 1998: 104, Stickland 2008: 57). Within the extremely strict hierarchy of Takarazuka Revue's educational and performance system, the concept "golden combination" refers to the *otokoyaku-musumeyaku* pair (in Takarazuka Revue jargon: "topstar[s]") at the top of every of the five actively performing ensembles. It is important to mention that, while the acting staff is exclusively female, the administrative staff is to a great extent male, and was exclusively male from Takarazuka Revue's inception until 1999 (Kawasaki 2005, Watanabe 2002, Yamanashi 2012). This clear-cut separation of functions has been playing a fundamental role in Takarazuka Revue's evolution and its preoccupation with staging evolving patterns of sociocultural delineation and belonging as well as

its dialectically pragmatic adaptation to the expectations of audiences while subtly influencing their tastes, preferences, life choices.

As to be shown further below, in experimenting with various paradigms of masculinity by means of imported/translated/adapted or foreign-commissioned performances, Takarazuka Revue Company explores *otokoyaku*'s ideologic versatility as compassionate performativity while simultaneously inviting audiences to playfully envision fresh approaches to life, love and identity.

2. Cultural experiments

In importing these three powerful historical figures from Europe – Louis XIV, the Sun King, King Arthur and Wolfgang Amadeus Mozart – and adapting them to the realities of Japan's 2010s, there were three major challenges to be taken into account by Takarazuka Revue's administrators – and magnificently solved.

Firstly, what might be labelled the "greater-than-universal-history" statesman: *The Sun King: Le Roi Soleil* (『太陽王：ル・ロワ・ソレイユ』 *Taiyô-Ô: Ru Rowa Soreiyu*, star troupe 星組 *hoshi-gumi*, 2014), with Yuzuki Reon 柚希 礼音 as Louis XIV, King of France, in the lead-role, staged in Tokyo at Tokyu Theater Orb from 17. May 2014 until 2. June 2014, was Takarazuka Revue's version of the musical comedy with music composed by Dove Attia (who also served as its producer, together with Albert Cohen) with lyrics by Lionel Florence and Patrice Guirao, world-premiered on 22. September 2005 at Palais des Sports in Paris and continuously staged at various locations in France and Europe until 8. July 2007. The desire to situate oneself as a vulnerable, merciful self within globally dynamic communities of self-aware citizens transpires from deep within the lead-*otokoyaku*'s orchestration of the French absolutist monarch's masculinity and inoculates itself into the audiences' subconscious. Beneath this stylistic cacophony, ideological inconsistency and aesthetic contradictions, Takarazuka Revue's new model of a vulnerable, merciful masculinity emerges in the midst of its romantic worlds via the highly idealized French model, reinforcing the *takarasienne* as a *Lichtgestalt*, an athletic, slender "angel of light" *à la japonaise* profiled on the background of a rigorous, disciplined lifestyle as the pathway to individual fulfillment, excellence and supremacy (see Anderson 1988, Aoki 1988). Takarazuka Revue's increasing promotion of a "masculinity of vulnerability and moderation" with compassion, emotional strength and cognitive flexibility at its very core proactively displays a peaceful, cooperative approach towards oneself and others in the charismatic highly stylized

figure of the *otokoyaku* and her impersonation of male characters. Takarazuka Revue's positive orientation towards a "masculinity of mercy and enlightenment" transcends the previously prevalent "masculinity of self-sufficiency" as staged in its performances on warfare, death and suffering until mid-2010s, targeted at its (predominantly) female (predominantly) Japanese audiences since mid-1970s (see Bauman 2000, Iwabuchi 2015: 425). Eventually, Takarazuka Revue's *mise-en-scène* of Dove Attia's *The Sun King* performatively elucidates the mechanisms of instrumentalizing violence, aggression and pain as well as their ideological synonymity with (Japanese) men and the all-too-powerful (Japanese) ideal of toxic masculinity as a means to sensitize (Japanese female) audiences towards the evils of emotional-mental numbness and disconnection on the backdrop of consumerist complacency and existential indifference so commonplace in affluent, post-industrialized, service-based nations (Fuller/Goffey 2012, Hidaka 2010). Moreover, while it obscures some of Louis XIV's most notables successes such as his favoring of the arts and sciences, major projects, modernization of the country, and failures such as the ruin of the country by the war campaigns of the king, the revocation of the Edict of Nantes in October 1685 which made Protestantism illegal and had very damaging results for France, the institutionalization of slavery, thus effectively turning his reign as an fleeting episode in history instead of the crucial period of time it truly was, accompanied by the weakening of the nobility, the centralization of France and the absolutism promoted by Louis XIV, which are the major facts of the reign of Louis XIV, the performance highlights the humanity of the characters within the musical entertainment show, leaving aside the pedagogical dimension.

Secondly, what might be described as the "older-than-historical-times" legendary warrior: *The Legend of King Arthur* (『アーサー王伝説』 *Âsâ-ô densetsu*, moon-troupe 月組 *tsuki-gumi*, 2015) starring Tamaki Ryô 珠城 りょう as Arthur, King of Camelot, and Manaki Reika 愛希 れいか as Guinevere, Arthur's wife, the Queen from late 2016 (at Bunkyo Civic Hall in Tokyo from 14. October 2016 until 19. October 2016 and at Umeda Arts Theater Dramacity in Ôsaka from 28. October 2016 until 9. November 2016) was the Japanese-language translation of Dove Attia's and François Chouquet's French-language musical comedy *La Légende du roi Arthur*, world-premiered on 17. September 2015 at Palais des Congrès de Paris in France's capital, with Florent Mothe as King Arthur, Camille Lou as Guinevere, Charlie Boisseau as Lancelot du Lac, David Alexis as Merlin, Zoho as Morgan le Fay and Fabien Incardona

as Maleagant. By placing the domineering stardom embodied by the lead-*otokoyaku* in the position of the master-turned-disciple who learns valuable life skills and eventually finds in the very act of treason a fresh life purpose, Takarazuka Revue's version of *The Legend of King Arthur* turns the scenic act into a huge parable on humility and respect (see Hobsbawm 2003: 11, Hooks 2004). The mesmerizing, breath-taking dance and fight scenes provided by the members of the moon troupe, since its inception in 1921 traditionally associated with high-quality group performances highlighting the entire company's focus on collective excellence emerging from individual excellence, are the result of long hours of focused training, hard-work and perseverance, often culminating in touching, soft, inconspicuous confirmation of intense work ethics and professional discipline. The song 「アーサー王讃歌」 (*Âsâ-ô sanka*, literally "The Hymn of King Arthur") which is composed by Dove Attia only for the Japanese version of the musical play, speaks of leadership as a compositum of kindness, sense of responsibility, moderate vision of/for the future, so that the subjects love the leader and follow him out of trust and awe, and not out of fear and lack of alternatives (see Miegel 2007, Sinek 2014). In this reading of the Arthurian legend, a leader seeks the love, appreciation, respect of those who entrust him with that function – and he has to earn it again and again. Highly idealist, it is a clear return to the *vir modestus* – "the moderate man" or "the humble man" – described by Gildas the Wise by mid-6th century in what is regarded nowadays as the prehistory of the Arthurian legend: a high-caliber man so stable in his masculinity that he can afford to be gentle and forgiving, in his aspiration for peace and harmony in his kingdom and in the world despite historical challenges (Weber 2004, Wheeler 1992: 4-12). In Takarazuka Revue's version of *The Legend of King Arthur*, the character of Arthur encompasses a newly discovered curiosity for life in its magnanimous plurality – enhanced by the lead-*otokoyaku*'s humbling enactment – which recognizes the necessity of the disintegration of the "old world" as a condition for the emergence of the "new world", so that, therefore, both are organically integrated in the flux of history (see Sakai 2022, Valaskivi 2013: 498).

Thirdly, what might come across as the "more-whimsical-than-life-itself" composer: *Mozart the Rock Opera* (『ロックオペラ：モーツァルト』 *Rokku Opera: Môtsaruto*, star troupe 星組 *hoshi-gumi*, 2019), with Rei Makoto 礼 真琴 as Wolfgang Amadeus Mozart and Maisora Hiromi 舞空 瞳 as Constanze, Mozart's wife, from late

2019 (staged in Osaka at Umeda Arts Theater from 20. November 2019 until 27. November 2019 and in Toshima at Toshima Arts & Culture Theater from 3. December 2019 until 15. December 2019), was Takarazuka Revue's version of *Mozart, l'opéra-rock*, the French musical with music by Dove Attia, Jean-Pierre Pilot, Olivier Schultheis, William Rousseau, Nicolas Luciani, Rodrigue Janois and François Castello, lyrics by Vincent Baguian and Patrice Guirao, produced by Attia himself and Albert Cohen, which world-premiered on 22. September 2009 at the Palais des Sports in Paris and had its final show on 10. July 2011 after having toured several locations in France, Belgium and Switzerland. It details Mozart's life since his 17th year until his prematurely death at the age of 35. Mozart's eccentric behaviour and his erratic genius move into the foreground of the plot in parallel with his devotion towards his mother, his complex interaction with his father and his complicated relationship with Constanze. In the French version, though, the competition with Salieri is strongly highlighted, perhaps due to the charismatic performer and singer Florent Mothe (who would become the iconic King Arthur) who imbues Salieri's character with warmth and unexpected nuances of humanism, thus softening the toxicity of his envy, malevolence, rage against Mozart. In the Japanese version, this essential relationship in Mozart's life is obliterated by his personal endeavours: consequently, Mozart's character builds around his individuality as a citizen, son, father rather than the revolutionary creator he had been registered by history. This is an unusual development in Takarazuka Revue's display of masculinity centered upon external factors in constructing its male characters, who are commonly driven by high ideals on the detriment of their personal lives (Hori 2018, Greene 2018, Tsuganesawa 1991, Turnbull 2004). Nevertheless, Mozart's short life-span and his failure in being a good husband, father while doing his best to be a good son – and failing spectacularly – are drawn back to his obsession with his art. Moreover, the only positive relationship in his life presented in the French original – the one with his elder sister nicknamed Nannerl (Maria Anna Walburga Ignatia Mozart, 1751-1829) – disappears from the Japanese version, leaving Mozart's character devoid of the affectionate humanism history has been embracing him with, thus presenting him as a shallow "enfant terrible" unable to fulfill his function within the family mores and society requirements of the time. Again, it is a moralizing judgement in Takarazuka Revue's version of Mozart's life and legacy, with a strong emphasis on his private life and an intentional obscuring of his professional contribution to world's cultural heritage. Unlike other

characters who are displayed in the manifold multiplicity of their personalities, Wolfgang Amadeus Mozart is reduced to his occasional temperamental outbursts and non-committal attitudes, historically attested or not, and loses in the process the strength of his impact.

In contrast to these experiments, the two performances which turned into blockbusters signed by Dove Attia distance themselves from experimental approaches and rely on two of the proved strategies to deliver instant success with longstanding significance: consistent, credible narrative lines and relatable characters who undergo credible journeys of initiation towards their best selves.

3. *1789: The Lovers of Bastille* and the shifting dynamics of history

Takarazuka Revue's strategies to align itself to the broader trajectory of the Japanese intellectual activism and to re-invent the concept of "justice", specifically in the context of the French Revolution of 1789 by means of re-contextualizing history, happens most clearly in the performance *1789: The Lovers of Bastille*. Originally a French rock-opera, *1789: Les Amants de la Bastille*, premiered on 10. October 2012 at Palais des Congrès in Paris, with music composed by Rod Janois, Jean-Pierre Pilot, Olivier Schulteis, William Rousseau, Dove Attia, Albert Cohen, and with lyrics by Dove Attia and François Chouquet – was transformed into a Japanese version, staged at Takarazuka Grand Theatre in Takarazuka from 24. April 2015 until 1. June 2015, and at Tokyo Takarazuka Theatre in Tokyo from 19. June 2015 until 26. July 2015, by moon roupe, with Ryû Masaki 龍 真咲 and Manaki Reika 愛希 れいか in the leading roles, as Ronan Mazurier respectively as Marie Antoinette.

Widely regarded as the ideological beginning of the Western modernity, the French Revolution with its statement "liberty, equality, brotherhood" defining the human being both as an individual and embedded within its environment, has been employed in recent decades (roughly since late 1970s, with the rise of the so-called *Nihonjinron* movement, translated as "theories on Japanese [people] and Japaneseness", see Yoshino 1992:37) by Japanese intellectuals to actively establish Japan's position in late modernity. The economic recession inside the country since the early 1990s, on the one hand, and the fact that Japan's direct relations to the world community have been increasingly impacted by globalization, especially in its economic dimension, since early 2000s, on the other hand, forced its leading political elite to acknowledge the necessity to align to international changing standards of cultural "nation branding" –

or "re-branding", as in case of those nations such as France, Great Britain, the Netherlands, which had a past of imperialist endeavours –, so that Japan would gain a central seat at the global table of nations. Framed as the cultural version of classical imperialism (which was mainly focused on trade and its economic immediate benefits) and pursued by means of artistic products of the entertainment industry (hence its interchangeable denomination as "Soft Power", in opposition with the "Hard Power" of military systems)[2], this more often than not intellectual development called "cultural imperialism" aimed, originally, at re-defining Japan's position from an importer of cultural elements into an exporter – and thus, into a trend-setter, internationally recognized. Since early 2010s, the Japanese project of cultural imperialism has gradually evolved and has been distancing itself from the US-American counterpart by its distinct affiliation to political interests, whereas in case of non-Japanese cultural imperialism, economic pressures and opportunities tend to dominate. In this politically charged context, Takarazuka Revue's *1789: The Lovers of Bastille* displays in its transformation from the French rock-opera original specific features such as the ethnocentric re-evaluation of cultural assets and the creative re-writing of the world history which show a keen interest in re-interpreting historical facts in the light of alternative points of view – and wrapped-up as artistic entertainment. Similar characteristics are visible in Ghibli Studio's latest animation works (*The Wind Rises* 『風立ちぬ』 *Kaze tachinu*, *The Tale of Princess Kaguya* 『かぐや姫の物語』 *Kaguya-hime no monogatari*, both released in 2013) or some of Murakami Haruki's more recent novels (the monumental *1Q84* from 2009-2010 or *Colorless Tsukuru Tazaki and His Years of Pilgrimage*『色彩を持たない多崎つくると、彼の巡礼の年』 *Shikisai o motanai Tazaki Tsukuru to, kare no junrei no toshi* from 2013), which have made significant efforts to contextualize the Japanese version of late-modern cultural imperialism as a dynamic continuation of the Meiji period (1868-1912) slogan *wakon yôsai* (和魂洋才 "Japanese roots/spirituality, Western knowledge/technology"; Samuels 1996, Sansom 1931, McGray 2002: 48) and to integrate the preoccupation for cultural liberalism and

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[2] There is, though, a series of subtle differences between Soft Power and cultural imperialism, the most important among them being if it happens with a clear target at a specific nation or area (Soft Power) or if it is diffused globally, without a direct regional goal (cultural imperialism; see Iwabuchi 2015: 425, Rothkopf 1997: 35; Nye 2004).

social cohesion as fundamental premises of political stability and economic prosperity.

1789: The Lovers of Bastille is essentially a love story between star-crossed lovers: Olympe, an aristocrate, and Ronan, a farmer. The plot is quite linear, as in most musical plays. In the spring of 1789, France is devastated by famine. The French people begin to rise in unrest against the ruling French king, Louis XVI. Ronan, a young peasant, leads a revolt marching to Paris, where he encounters Olympe, an assistant governess of the children of Marie Antoinette of Austria. The two fall in love during the tumultuous stirrings of the French Revolution, their romance playing out amid entanglements with other major revolutionary figures such as Georges Jacques Danton, Maximilien de Robespierre and Camille Desmoulins. After they are separated, Ronan and Olympe find each other again on 14. July 1789, during the assault on the Bastille prison - an encounter which seals their destiny even as a new era begins.

There are several fundamental differences between the original French performance, *1789: Les Amants de la Bastille,* and its Japanese Takarazuka Revue version, *1789: The Lovers of Bastille*. On the most superficial level, in the French version the human dimension of the characters overshadows the historical events, while in the Japanese performance the historical events are in the foreground, with the love story itself serving as an additional element to highlight the discrepancies between the old and the new historical periods circumscribing the French Revolution. In order to analyse and comprehend the function of these differences, it is important to take into account the fact that while the French Revolution marked the ideological beginning of modernity with its declaration of human rights stating the position and definition of the human being both as an individual and as an entity belonging to an immediate community, Takarazuka Revue displays on stage the role of the history and of the community as prevailing over individual destinies, and in doing so, actively re-constructs the human being as an "enlightened" existence from the point of view of the Japanese standards and classical views. The sociocultural, economic and political background of this performance re-negotiates the parameters which defined the European modernity, and consequently, the Western modernity, at its very roots.

The most impactful way to create this change of perspective is by adapting the contents of the two main songs. In the Japanese version, "Les mots qu'on ne dit pas" became *"Voiceless words"* (「声なき言葉」 *Koe-naki kotoba*), the last song at the end of the first act, and "Pour la peine", "The retribution for sadness" (「悲しみ

の報い」 *Kanashimi no mukui*), the last song of the second act and of the entire performance[3]. A detailed comparison of these songs reveals deep shifts both at the semantic and at the ideological level. In the French version, "Les mots qu'on ne dit pas" is a love song, in which Olympe expresses her difficulty in coping with the newly found emotions for Ronan. She talks about her romantic yearning and her conflicting loyalties because she feels strongly attracted to someone below her status, but is also aware of her professional obligations towards her employers and her social environment. In the Japanese version, it becomes a song calling the masses to rise and gather in order to fight injustice and oppression, which are a result of personal choices culminating in revolt, which, in turn, leads to a better life for the individual.

In the French original, "Les mots qu'on ne dit pas" is a defensive song, focusing on the inability of the individual to face challenges and change or, at least, to accept that endings can bring out new beginnings and chances for a better future. This pessimistic message generated by defeat and fear rejects change and draws attention to an individual stuck in a past already surpassed by the waves of history. Struggling to move on towards a life of change-oriented choices, Olympe is painfully, inevitably trapped between the glimpse of the future, envisioned by Ronan and his comrades, and the delusional stability offered by the privileges of her class. On the other hand, the Japanese version of the song, "Voiceless words", carries an optimistic message grounded on a future world built by the accumulated forces and the sacrifices of countless citizens who could not bear injustice and oppression anymore. It is a song calling the masses to rise and fight for their own benefit and for the future, so that the next generations can love and live and be happy. Unlike the French original, "Voiceless words" calls for active participation, which turns dreams, seemingly impossible only a few years ago, into visible goals, but it also includes references to the fear of losing one's own life and the lives of those dear to us. The French version made clear that the French Revolution occurred in a moment of crisis, as Marie Antoinette publicly displayed her own personal dissatisfaction with the life at court, and the profound lack of personal fulfilment,

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[3] Unlike the French original, in the Japanese version, an additional "show-part" is added at the end of the theatrical performance, including exclusively dancing and singing numbers, in accordance with the traditional structure of the Takarazuka Revue performances.

amplified by official obligations and emotional yearnings. Stepping farther from the French original, the Takarazuka Revue's performance addresses change at all levels and expresses the necessity of historical awareness as an on-going process, beneath personal control, but deeply impacting those involved in times of upheaval and turmoil.

As it is obvious from the lyrics of the two versions, this series of subtle transformations lead, eventually, to a fundamental transfer of significance: while the French version, "Les mots qu'on ne dit pas", is a love song full of self-doubt and yearning, passively expressing romantic expectations, the Japanese version "Voiceless words" becomes the song of revolution, building self-awareness and confidence in the population participating in the uprising and emphasizing the historical impact of individual involvement.

A similar process is experienced in the last song of the second act, "Pour la peine", which turns into "The retribution for sadness". The French original tune is a song of despair, bringing into focus the value of historical progress in terms of its toll on human lives, alluding the fact that individual healing is somehow separated from the collective sense of progress. It is a pessimistic song, expressing the painful awareness that historical change lies in the hands of those individuals who learnt to cope with loss and anger, as they are responsible for their own healing and for overcoming their past. Conversely, in the Japanese version, it becomes a song of hope, joyfully underlining the value of forgiveness, and praising collective happiness regarded as the result of individual fulfilment and commitment.

As in the case with the first song, "Pour la peine" is a defensive statement which portrays the human being as helpless and overwhelmed by historical events. The sad overtones magnify the isolation of the individual amidst the masses deprived of emotion and empathy. A profound lack of hope as well as deep loneliness appear as hindrances in overcoming one's own fears and moving towards the radical "otherness". On the other hand, the Japanese version, "The retribution for sadness", brings togetherness and unconditional belonging as the ultimate tools in discovering one's full potential and in tapping into one's unknown strengths, so that the impetus for change and self-improvement may come from within – as part of a greater and fundamentally more diverse whole. In striking opposition with the original "Pour la peine", "The retribution for sadness" transcends despair and sadness and turns into a powerfully optimistic song of hope, which highlights the value of forgiveness and of overcoming the difficulties as part of unstoppable life-cycle, in brutal

contrast to the value of historical progress and its toll on human lives, as promoted by the French authors. Furthermore, collective happiness results in individual fulfilment and commitment, which surpasses temporal and spatial constraints, and, eventually, creates the cosmic awareness that human beings belong to a bigger whole, unlike the original French, with its painfully accurate display of an individual alienated from the universal whole and longing to be part of the collective awareness. Within this process of emotional channelling of historical messages, the Takarazuka Revue carefully constructs a world of soft, colourful dreams within the grasp of social actors, and encourages the faith in change, as a voluntary act of raising the awareness of the audiences. Besides being the popular messenger of change, Takarazuka Revue and its actresses have become the very symbol of change: In a audacious move, the function and significance of the French Revolution as the foundation of Western modernity is extracted from an original French rock-opera and transformed into a Japanese modernity project – an unexpected gesture to design national progress and individual self-actualization.

Thus, in the fragile, slender stature of the *takarasiennes*, one can discover a dynamic alternative to the late-modern Japanese everyday life, infused with Western influences, dominated by consumerism, suffocated by excess and surplus (see Anderson 2006). Beyond its stylistic contradictions, ideological dissonances and aesthetic inconsistencies, Takarazuka Revue blossoms out incessantly as a romantic world focused on progress and change, self-improvement and the urge to overcome one's own limitations. In taking over French ideals and role-models as well as the very cultural paradigms and projects in the shape of live performances and key-songs embedded in performances, Takarazuka Revue metamorphoses through its actresses into a model of change, enlightenment and progress, while simultaneously keeping its own central position within the landscape of Japanese mass-media and entertainment industry as an agent of tradition and stability.

4. *Casanova* and the quest for a fresh paradigm of masculinity

The performance *Casanova* 『カサノヴァ』 *Kasanova* was staged by flower troupe 花組 in 2019 at Takarazuka Grand Theater in Takarazuka from 8. February 2019 until 11. March 2019 and at Tokyo Takarazuka Theater in Tokyo from 29. March 2019 until 28. April 2019. Giacomo Casanova, "a matchless playboy", was played by Asumi Rio 明日海 りお and Beatrice, Foscarini's daughter and heir, was enacted

by Senna Ayase 仙名 彩世. The performance is based on the life of Giacomo Casanova. The author/director was Ikuta Hirokazu 生田 大和, and the composer was Dove Attia (French composer of Tunisian origins). The musical direction and arrangements were provided by Ôta Takeshi 太田 健 and Aoki Tomoko 青木 朝子, and the choreography by Miori Yumino 御織 ゆみ乃, Sakuragi Ryôsuke 桜木 涼介, AYAKO and Hasegawa Tatsuya 長谷川 達也. The conductor was Ôta Takeshi 太田 健 (in Takarazuka) and Sashida Shûko 指田 珠子 (in Tokyo).

The plot is set in the 18th century, the garish rococo Europe, with the story centering around Giacomo Casanova, "the world's greatest lover". The historical figure of Giacomo [Girolamo] Casanova (1725-1798) was also known as Count of Farussi (the name of his mother), Jacques Casanova de Seingalt or plainly Chevalier de Seingalt. He was a renowned Italian adventurer, seducer and author; his autobiography *Histoire de ma vie* (*History of My Life*) or *Mémoires de J. Casanova de Seingal écrits par lui-même*, is regarded as one of the most authentic sources of the customs and norms of European social life during the 18th century. He associated with European royalty, popes, and cardinals, along with luminaries such as Voltaire, Goethe and Mozart. He spent his last years in Bohemia as a librarian in Count Waldstein's (famous for having supported Ludwig van Beethoven in his early career) household, where he also wrote his autobiography. He has become so famous for his often complicated and elaborate affairs with women that his name is now synonymous with "womanizer" (Greene 1998, 2001). In Takarazuka Revue's version, having had unbridled affairs with countless women, Casanova is arrested by the Venetian Inquisition, which accuses him of deceiving people with magic and seducing dozens of women, but Casanova is unwilling to surrender his pursuit of love and adventure, so that one night, with a carefully laid plan, Casanova successfully escapes from the prison in the midst of the Venetian Carnival; subsequently, while attempting to blend in with the crowds at the festival to escape Venice, he accidentally encounters Beatrice, the niece of the Doge of Venice, a convent-educated, a bookworm, and a progressive thinker who is disinclined to go through her given life as a noblewoman; she deeply despises Casanova who plays with women's feelings. On their accidental encounter, however, she does not know that the man in front of her is the notorious womanizer and Beatrice becomes increasingly attracted to the freedom-loving young man. Meanwhile, Inquisitor Condulmer of the Venetian Inquisition is

searching for the whereabouts of the escapee, Casanova, determined to catch him at any cost.

On this narrative premise, in Casanova's lighthearted promiscuity and his subsequent metamorphosis into a mature member of the society, as displayed in the performance, the Takarazuka Revue administrators sought to instill a sense of realism into how late-modern men function within the highly intricate social mechanisms of post-industrialized, service-based societies. The societal butterfly of the 18th century turns into a symbol for male journey of initiation with inevitable rites of passage in discovering their own true longings and intentions. It is, for sure, a highly idealized version of the social realities of the European 18th century, particularly of the Italian city of Venice with its polarized social structures and strata and its impenetrable distribution of wealth and power (see Bourdieu 1998). Simultaneously, it offers crude insights, despite the censorship, into the mechanisms of individual and collective decision-making, while highlighting the troublesome relations of dominance and submission (see Eagleton 2003, Foucault 1969). Casanova, both as a historical figure and as a character, is a trespasser among conventions and regulations; his restlessness is both a symptom of a society suffocated by its own stagnation and a syndrome for the historical upheaval brewing in the depths of human discontents.

Flower troupe (*hana-gumi*) was set-up in 1921, simultaneously with moon troupe (*tsuki-gumi*), and is largely perceived as the most treasured of the five ensembles, with larger budgets and more lavish stage and costume designs as well as more powerful and impactful performances – of which *Casanova*, with its opera-like outfits and strong message of freedom and individual responsibility as the foundation for social stability, prosperity and cohesion is a typical example. Moreover, the overwhelming impressiveness of the performance create the mental-emotional space for audiences to immerse into the parallel reality of live productions, and in doing so to lose track of the genuine reality outside of the theatrical representation (see Drucker 1981: 13, Kobayashi 1955). In itself, it is a tricky endeavour, which both challenges the boundaries between imagined reality and represented reality, and reinforces those very boundaries by means of limited availability (temporal and spatial). In Casanova's half-mythical figure, the Takarazuka Revue administrators have built paradoxical features of non-conformism, lack of responsibility and the fascination of non-belonging, which, for whatever it takes, are the same characteristics which seem to plague late-modern times with their volatility of human interactions and futility of any lasting

commitment. Simultaneously, it is clearly shown that beyond several layers of superficiality and nonsensical "live-in-the-moment" ideology, there is a deeply seated longing for stability and that "one true love" to which any man wants to commit in all eternity.

One of the most iconic topstar-*otokoyaku*s of the last decade, Asumi Rio has been proving throughout her evolution, both on-stage and as a fan-service-based construction, a pervasive sense of "girlishness" in her *otokoyaku* approach, which made her stand out among other topstars, in historical as well as in contemporary comparison, who were more prone to intrinsically identify with their *otokoyaku* persona as a masculine entity. Accordingly, her Casanova is more androgynous than comparable *otokoyaku* characters – which might or might not have been the intention of the Takarazuka Revue administrators – and more relatable for those audiences (a minority among Takarazuka Revue viewers, to be sure) who are, in fact, looking for answers and solutions in artistic productions. Casanova's exuberant sexuality and blatant promiscuity mirrors the hypocrisy towards sexuality in *all* known societies which claim that unlimited restraint and infinite rationalization of emotions are the solution to end evil and pain on Earth (see Fromm 1956, Kristeva 1974). On the one hand, it is indeed a non-productive sexuality, which promises without delivering: Casanova loves love for the sake of it, and drags into his "love-game" an entire sociocultural structure built on false information and fake beliefs. On the other hand, the existential exuberance of his endeavors call for creative reconsiderations of life both as a "gift from above" (as constructed and traditionally transmitted in Christian doctrine) and as an individual "adventure" (as perpetuated by the representatives of the Enlightenment with their anti-clerical stance). In this train of thoughts, "sexuality" is less of a promiscuous activity involving intercourse and more of an enlightening action during which the human being discovers his/her unlimited potential – and develops strategies to reach out to that potential, to expand one's own existence, and to move beyond the physical limitations of the immediate biology. Hence, sexuality turns into an exploration instrument, foremost of oneself.

Related to the previous point, the youthful playfulness openly displayed by Casanova's character is a sincere invitation to delve into one's own forgotten or repressed dreams and wishes. Unlike Napoleon, Casanova's slightly surreal character invites to dream and move towards the fulfillment of those dreams. More than being the clear outline of a potential "progressive, enlightened masculinity", Casanova as an on-stage character is an invitation to glimpse in the

world beyond the looking glass, and to dare to move into that direction, transcending the here and now of the mundane everyday life (see Fukasawa 2009, Kimmel 2012). Moreover, it is an invitation to honor the "child-within", to discover and nurture it, despite the advancing age and the accumulating cynicism. Associated with curiosity, playfulness is fundamental in keeping an open mind, while developing a healthy sense of self.

Beneath this complex construction of an early modern personality, there is the pervasive quest for displaying – unobtrusively, inconspicuously, discreetly – the direct, indelible relationship between individual responsibility and individual freedom. Only by assuming radical responsibility for one's own existence, it is possible to attain infinite individual freedom, to develop excellence as a *raison d'être* and to expand one's potential beyond any imaginable frontiers. Takarazuka Revue's Casanova is, from this perspective, the vision of the "new man", unrestricted in his abilities and dreams who can, at the same time, live a life of warmth and abundance among his fellow humans. Eventually, it is in his interaction with Beatrice that Casanova discovers – and develops – his own sense of masculinity. Her unrestrained femininity challenges his complicated masculinity (see Connell 2005, Howes 2017). Again, a highly idealized approach compared to historical sources, Takarazuka Revue's *Casanova* of AD 2019 is by no means a reconstruction of the 18th-century character, but a hopeful projection of "progressive, enlightened masculinity" which both contributes to the world he lives in and outlines trajectories for the future, while taking the past as a system of reference. This vision of masculinity overcomes the *bushidô* stereotype with stagnating models of loyalty and obedience, and acknowledges the necessity of a model of vibrant masculinity, with hard-work, persistence and humility, on the one hand, and emotional warmth and mental flexibility, on the other hand, as core attributes.

5. Conclusion: towards an "enlightened masculinity"

Throughout Japan's tumultuous 20th century and more particularly in early 21st century, Takarazuka Revue's *otokoyaku* as an existential paradigm has been playing a crucial role within modern dynamics of mass-media-conveyed messages of masculinity, power and national identity: a credible counter-image to all current relativizing social and gender roles, positions as well as sexualities and identities. In blatant antagonism to the image of the *otaku* and "herbivore men", which is by now omnipresent in Japan and from Japan spreading worldwide in an unstoppable wave of cultural

dissemination and appropriation (Fukasawa 2009, Morikawa 2003), the *otokoyaku* version of masculine essence appears as a charismatic individual capable of abnegation and sacrifice – something the (predominantly) Japanese, (predominantly) female audiences both yearn for and cherish.

In this light, the transition from ethics to aesthetics and from imagination to ideology in the Takarazuka Revue's staging of the world and of its historical figures reflects its metamorphosis from an insignificant socio-cultural medium to a powerful political and economic message in post-war Japan, continuing its previous efforts of cultural assimilation and national re-branding. Louis XIV turns from the absolutist monarch into a ruler of mercy, plagued by inner conflicts; King Arthur returns to his initial formulation of a *vir modestus*, a man of moderation and compassion; Wolfgang Amadeus Mozart metamorphoses from the brilliant composer, as history remembers him, into a chaotic personality unable to function within the social requirements of his time; in contrast, Ronan Mazurier overcomes his position as an uneducated farmer and opens the gates for future generations towards a life in freedom and self-determination; ultimately, Casanova evolves from the (in)famous womanizer seducing and abandoning women for his own selfish pleasure into a man of enlightened goals while learning to pursue a life under the sign of virtuous reference to those around him – women included. Furthermore, all five performances with their powerfully reverberating statements of hope and liberation reveal this double-edged function of Japanese cultural products released by the entertainment industry and targeted at mass audiences: national reframing with authoritative international impact (see Žižek 1998). The role of the individual is encompassed in the national project of self-actualization, so that the import of cultural assets and their Japanisation follows the logic of transforming foreign influences and structures into an innate sense of expansion, orchestrated by unexpected insights and revelations. "The global revolution" incorporates the external inputs within the national system, and then transforms those elements into outputs for change and progress, propagated and implemented worldwide.

To a certain extent, Takarazuka Revue is a historical and emotional barometer of the Japanese society, sensibly expressing doubts, in times of exuberance, and hope, in times of confusion. Takarazuka Revue's public staging of love, freedom, justice, progress and innocence in late-modern Japan transcends the dramatic transition of works of arts from creative, introspective means of expression

belonging to early modernity into intellectual tools of self-awareness and social awakening in present times, establishing a fresh, powerful identity paradigm, in which compassion, kindness and self-confidence are essential.

In cognitive consonance with Manuel Castells' (1997) ontological vision of individual identity as encapsulating generosity and spiritual enlightenment, the axiological ideal promoted by Takarazuka Revue underscores the re-evaluation of humanity from a competitive undertaking towards a merciful togetherness: values replace rules, so that when in doubt, life is to be chosen over justice or retaliation. From Louis XIV through King Arthur until Casanova with the significant interjections of Mozart and Ronan Mazurier, the gesture of compassion and forgiveness brings peace and absolution: the "universal hegemonic masculinity" of strict rules bows in respect to the masculinity ideal embodied by the merciful man of the beginning of history – a profound, strong ideal buried in the shadow of its historical dissolution, to be sure, but nevertheless a valid emotional structure to be remembered and acknowledged as such.

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Canadian Graphic Novels for Reluctant Readers

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Abstract

Canadian authors, illustrators and publishers have entered wholeheartedly into the field of the graphic novel, and the enthusiasm certainly extends to the consumers of this genre. Given the quality and variety of recent graphic novels, the genre deserves serious critical attention. This paper will present an overview of newly-available graphic products from Canada and consider their potential as a means to reach resistant readers—and, at more advanced levels, those resistant to interpretive critique. Using contemporary theory of visual rhetoric, the paper will offer critical approaches that could bring those readers closer to both the text and the critical concepts. Texts will include Atwood & Nault's The Handmaid's Tale (2019), Tamaki & Tamaki's This One Summer (2014), Goto & Xu's Shadow Life (2021), Pauls' Dakwäkãda Warriors (2019), This Place: 150 Years Retold by Akiwenzie-Damm et al. (2019), and Milne & Compton's The Blue Road: A Fable of Migration (2019).

Keywords

Graphic novel, resistant readers, Canadian Literature

1. Introduction

Graphic novels constitute a relatively new genre, one whose youth needs constant acknowledgement by the scholars daring to address it in the 21ˢᵗ century (Dallacqua 2012: 365). Art Spiegelman's *Maus* was revolutionary in 1991 (Weiner 35), but in the second decade of the new millennium, each year alone brings several graphic works of similar serious artistic merit. Special issues of journals have been devoted to the genre: *Modern Fiction Studies* in 2006, *Critical Engagements: A Journal of Criticism and Theory* in 2009, *SubStance* in 2011, *Critical Inquiry* in 2014, and the *European Journal of American Studies* in 2015. Currently, *MAI: An Intersectional Journal* is preparing a special issue for later in 2022. Additionally, there are now whole journals devoted to critical study of the new genre: an early entry was *The Comics Journal* in 1976 (see Weiner 2003, 25); more recently there is Taylor & Francis's Journal *of Graphic Novels and Comics*, which began publication in 2010. The terminology

around graphic novels wavered for a few years, with some championing "graphic narrative" (Chute and DeKoven 2006, 767) and Weiner defining the genre as "a cartoon literary art form" (Weiner 2003, 58). One thing is clear, nevertheless: more and more standard novels are acquiring graphic versions, and hybrid texts are emerging - the not-quite-graphic novel (e.g., Kiran Millwood Hargrave's *Julia and The Shark*, 2021).

The article has two main sections, the first dealing with books suitable for middle or high school English language learners, and the second focusing on BA-level students for whom English is their second language. I have chosen to highlight three graphic works at each level, with an eye to the suitability of content and the appeal to the resistant reader/interpreter.

2. Reluctant Readers in Middle and Secondary School

Let us begin from the informed assumption that students in middle school need reading material other than what is inside their English textbooks. The brief texts inside coursebooks serve their didactic purpose but are generally perceived by pupils as dry and uninteresting for the most part. Where language textbooks try to be relevant, to get closer to the world of the learners, they face another hazard: The rapid obsolescence of cultural references. Popular culture discards trends as fast as it creates them. What might have seemed an up-to-date musical reference for 2017, will seem to teenagers in 2022 like ancient history. This can create a lack of interest in textbook reading material that could seriously demotivate language learners (Lenters 2006, 137). Teenage readers and language learners want to see themselves reflected in their reading texts and to find some room for agency (Lenters 2006, 138). Teen readers also appreciate being offered a role in choosing their texts (Bintz 1993, 612). These needs can only be met by the provision of texts other than the textbook, along with the opportunity to select these and encouragement to do so. A classroom library is one solution, easily available, with little effort and no stigma attached to its access. Such a library should ideally be stocked with the kind of reading material that bridges the students' own out-of-school literacy practices and the literacy goals of the teacher/curriculum. One scholar used a survey to gather evidence of what students were reading outside of school, and the list is sobering: bills, mail and flyers, subtitles on films and TV; song lyrics, text messages and text on social media sites (Chun 2009, 150). Since this survey was conducted in 2009, one can surmise that a current survey would skew more heavily towards social media as the main source of student's language exposure.

For the most resistant of teenage readers, possibly male and around 15 or 16 years of age, I recommend the first Canadian selection, Dakwäkãda Warriors, which belongs roughly to the category of "indigenous futurism" ("The Hunger for BIPOC Speculative Fiction in Canada" 2022). The graphic text of Warriors has a complex production story, since it originated in Canada from a program to teach first nations languages to young people in remote communities, in this case the Yukon Native Language centre (Pauls 2019, 117). Its production notes provide insight into the plurality of dialects, often spoken by mere dozens of people or only older people, and the urgent need to initiate the young into these vanishing dialects (117). Dakwäkãda Warriors combines the plot outline of a Marvel superhero story with syncretic graphics, blending cartoon semiotics with first-nations aesthetics. In its illustrations, the totem pole meets sci-fi, and the results are dynamic, explosive panels in red, black and white. The verbal text is minimal and involves code-switching - between English and Aishihik. There's an accessible glossary at the bottom of each page and a cumulative word list at the back (Pauls 2019, 117-121). The reader quickly learns the Aishihik for *boom* (*dàddhù*), but other words, as well (*people = dän*; *earth = nän*). This yields memorable speech bubbles such as this one: "WE WILL USE THE SHA TO THAW THE KUNLIN TÄN ON ONE OF JUPITER'S ÄZIZHA" (Pauls 2019, 4). Additionally, Pauls offers insight into how the graphic panels are conceived and drawn, in a section called "Sketches" (113-116). I theorized that this approach might appeal to a certain type of resistant reader and EFL student because its interactivity resembles the kind of at-home reading or gaming such a pupil might pursue and would in fact validate the pupil's choices. Scholars tell us that this is the way forward with resistant readers - to "respect their out-of-school literacies" (Lenters 2006, 136).

Not wanting to take the theory on its merit, I conducted a tiny case study. I arranged for *Dakwäkãda Warriors* to be tested on a classic resisting reader: a male teenager, just turned 15, good English, inclined to be lazy, a declared non-reader who hates all books. Presented with the volume, he initially was wary: "We're not reading a book, are we?" With the book closer and the pages being flipped to show the unique illustrations, he warmed up: "This is sort of cool." Asked afterwards if he would read *Dakwäkãda Warriors* on his own, his reply was an unequivocal "Yes", and when asked why, he said "Because it looks like a comic." This minor and certainly unrepresentative pilot test nevertheless confirms what other researchers have found - that middle-school students often prefer

graphic novels to other forms of reading (Moeller 2016, 715). This is the pro-graphic novel argument in a nutshell at the simplest level. As Bintz says, the teacher needs to select reading for its capacity to "[l]egitimate what students are currently reading out of school" (Bintz 1993, 614). Nevertheless, some studies indicate that there is still teacher reluctance to incorporate this new genre into class lessons (Moeller 2016, 709).

For a more nuanced look at the functionality of graphic novels at this level, we engage with the theory that resistant readers will be less intimidated by the visual text, will find that the synergy between verbal and visual drives interest (Murphy 2009, 20-21), since graphic novels offer a multiplicity of paths to meaning-making (Moeller 2016, 710) and can better accommodate diverse learners. *Dakwäkãda Warriors*, with its stress on the *process* of graphic production (Pauls 2019, 113-116), might forge an additional connection with some students who process information visually. These features could help readers make connections to their own life experiences (Murphy 2009, 22). Even if such reluctant readers need to be urged to "notice the craft" (Murphy 2009, 22), there's still the opportunity for teaching simple forms of the standard literary elements in a more accessible form, one that acknowledges that generation's need for distinct, hitherto non-canonical, delivery mediums (Moeller 2016, 710).

At this level, I recommend two further graphic novels: *The Blue Road: a Fable of Migration* and *This One Summer*. As its subtitle suggests, *The Blue Road* is fabular, allegorical and non-realistic. The process of migration is told in a stylized, symbolic way, with the invitation to interpret. Students will be energized to ask and answer several questions: What is the road? Why is it blue? The standard vocabulary of refugee narrative is absent, as are the names of states, nations, ethnic communities or refugee organizations. The desired destination is called merely the "Northern Kingdom". This graphic novel thus offers a way to raise social issues while avoiding the stigma that can accompany the identification of specific marginalized groups. Along the road, the migrant Lacuna, a charmingly depicted female child, encounters several allegorical situations, including a classic initiation task of outwitting the gatekeeper, who declares, "That's the border. You can't just up and cross the border like that" (Milne 2019, 42). When clever Lacuna succeeds in crossing the Rainbow Bridge, it's a victory for gender equality, but her quest is far from over - this is not a simplistic fairy tale. Jobs must be found and rent paid in a place whose population is divided into Mirror People and Mirrorless People (Milne 2019, 79) and later into Faceless People and the People with

Faces (Milne 2019, 108), as Lacuna encounters social and economic discrimination. *The Blue Road* is beautifully illustrated in a muted palette and provides many opportunities for eliciting personal emotions, which are the beginnings of thought and analysis.

At the far end of the graphic and narrative spectrum from *Blue Road* is the very realistic *This One Summer*, which is set in a completely recognizable Ontario cottage country, with lakeside cottages, canoes, and summer holiday makers. It centres on a realistic pair of girls, Rose and Windy, with common issues of friendship, burgeoning interest in the other sex, and parental problems. Through the story of one summer, the novel tackles depression, pregnancy loss, teenage romance and alienation. All of this sounds overly serious, but the illustrations take the edge off the gravity of the issues. They are reminiscent of 1950s cartoons like Nancy and Sluggo, Archie and Veronica. However, the illustrations leave room for feeling and allow the reader who chooses to do so to linger over and sink into a page that hints at things below the surface -quite literally, when drowning enters the holiday picture. The illustrator is particularly adept at capturing teenage mood, as well as the joy of motion in panels featuring swimming, dancing, bike-riding and swinging from a tree. The two girls in the story have a small age difference, enough to bring one of them closer to adult problems and the other closer to childhood pastimes. This gap allows the book's double perspective -at once sandcastle innocent and puberty aware. Since graphic novels have long since "found their way into classrooms" (Weiner 2003, 61), Tamaki & Tamaki's *This One Summer*, if kept in a classroom library, would find many readers and could be especially recommended for resistant female readers, who at this age are seeking in books a reflection of their social milieu, along with "personal identity construction" (Lenters 2006, 138).

These three graphic novels, then, would address the common mismatch between adolescent social needs and EFL proficiency (Lenters 2006, 13), give students access to personally meaningful material and embrace rather than ignore the multiliteracies (Lenters 2006, 14) that contemporary teens gain from their media engagement. These functionalities ensure that graphic novels are far from simplistic "conduit material" (Dallacqua 2012, 367) to transition non-readers into readers but can be taught for their "intricately layered narrative language" (Chute and DeKoven 2006, 767). Moreover, this particular Canadian selection would also contribute to the celebration of diversity, an aim for which graphic novels are eminently suited (Schwarz 2006, 62). With graphic novels like these available to the

EFL class, the teacher could further harness students' natural social networking skills to get them talking together about the books they read, perhaps even responding—in pictures or words in the mode of fan fiction (Merga 2015, 1-2). Dallacqua offers a useful summary of the beneficial functions of graphic novels in the classroom: reading motivation; foregrounding of literary devices; promotion of critical literacy, and support for struggling readers or language learners (Dallacqua 2012, 366). All three of these Canadian graphic novels have similar multi-functionalities.

3. Reluctant Interpreters at the College/University Level

In this section of the article, I turn to a different challenge -that of the resistant interpreter at the university or college level, one encountered in classes at the BA level (the European first cycle). Some students prefer to read on the surface and never to interpret, analyse or ponder the whys and wherefores of a text. Such readers are content with their assumptions about reality, mimesis and common-sense construction of meaning. They might not be averse to all reading, but still resistant to critical or interpretive strategies. This phenomenon has been widely recognized and has resulted in textbooks aimed at college-level classes with interpretation as their focus: *Practicing Theory in Introductory College Literature Courses*, James M. Cahalan and David B. Downing (1991), *Contexts for Criticism*, edited by Donald Keesey (1987), *Texts and Contexts: Writing about Literature with Critical Theory* edited by Steven J. Lynn (1994), Jeremy Hawthorn's *Studying the Novel* (1985), *Falling into Theory: Conflicting Views on Reading Literature,* by David H. Richter (1994), and several publishers' critical series whose individual volumes centre on one work, such as the excellent Norton Critical editions and Broadview Editions. As Alexandra Kingston-Reese, asserts, there are "plenty of readers resistant to the interpretive habits of professional readers" (2021, 428), and this is predictable because college readers are not professional readers and cannot be expected to perform as such.

Scholars have found graphic novels to be useful at the college level, too (Schwarz 2006, 59; Chun 2009, 146; Onič 2014, 179-195). Although a professor committed to a canon and a reading list cannot change the syllabus completely to accommodate resistant readers, a course could usefully include one or two graphic novels to tempt such readers into greater engagement with literary terminology and theory. I used, for instance the graphic version of the classic American short story "The Lottery" in my third-year course on modern literature. This monograph was produced by Shirley Jackson's grandson

Miles Hyman, and was a perfect match for the story's dark ambiguities. Hyman's brooding townscapes permit explanation of concepts such as juxtaposition, foregrounding, parallelism and symbolism. Predictably, some students respond better to graphics than to visuals, and in this case, the whole class benefited from the capacity of high-quality graphics to extend the narrative in new dimensions.

Besides *The Lottery*, my colleagues and I have successfully taught *Maus* (see Onič 2014, 187-194), *Persepolis* (Marjane Satrapi, 2000), and Nault's graphic version of *The Handmaid's Tale*[1]. In class, we first provide instruction in decoding visual rhetoric, practice in interpreting political and satirical cartoons and other relevant approaches. The three graphic classics listed above all have outstanding content -they focus on a politicized trauma that becomes personal, and in each case, the graphics both highlight the trauma and soften its impact to keep the reader engaged with the text and turning the pages. Moreover, the graphics offer new conduits for meaning and a chance to develop latent visual literacy skills. When the graphic version of *The Handmaid's Tale* was first introduced to the class, one highly-intelligent exchange student from a different culture approached me in perplexity: "How can we study this?" he asked. "It's just a comic." This particular student was fascinated by Shakespeare and Marlowe, Whitman and Dickinson, but he had not yet learned that the tools of practical criticism, reader response and deconstruction could just as easily be applied to a graphic text. He had no conceptual vocabulary for reading, *really reading* a "comic." In teaching these works, I begin from the recognized concept that the graphic narrative is founded on the representation of time as "space on the page" (Chute and DeKoven 2006, 769) and highlight the concepts best clarified by the graphic medium.

The Handmaid's Tale, with graphics by the talented Renée Nault, can stand on its own, without reference to Margaret Atwood's original novel or to the HULU television series. Nault came to this illustration job from a background in anime, and this shows in the figural aspect of the graphics. This is the first feature that might tempt students inside the book - it looks like the Japanese cartoons to which they have been exposed. However, the artistry is supremely responsive to the dark ambiguities of Atwood's novel. Within these pages, the resisting student can be introduced to narrative techniques

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[1] In "Beyond Funny" I presented the classroom deployment of a range of graphic novels, but the selection has broadened since 2013 (Gadpaille 2013).

such as flashback, foreshadowing, foregrounding, juxtaposition, visual metaphor (see Onič 2014, 186), symbol, *mise en abyme* and point of view. Nault's illustrations utilize the red triangles of the Handmaids' garments to create visual effects of parallelism that concretize the dehumanization and objectification to which women are subjected in Gilead. The familiar comic book panels as deployed by Nault are not uniform in size or shape. She uses shifts in shape and orientation to change mood, to signal transgression, and to warn of danger. Sometimes graphic items within a panel jut out beyond the frame - often to create irony (See Onič 2014, 191), to signal power, or sometimes just to create narrative continuity. Concepts of framing can readily be examined using this text, alongside point of view. The perspective or gaze changes from panel to panel, often on the same spread, from a bird's eye perspective to a ground level perspective. In a work of speculative fiction dominated by political, social and gender issues, these shifts allow the reader to more readily grasp the difference between Who acts? Who sees? and Who speaks?

A second Canadian graphic novel that would work well at the college level is Hiromi Goto's recent *Shadow Life*. Goto addresses the issue of the aging society and the discomforting reality of mental and physical precarity at the end of life. *Shadow Life* tells the story of Kumiko, the feisty senior who escapes a care home to make her own life in the world but who "somewhere along the way starts to see death's shadow" (Daffern n.d.) "Nobody wants to be told how to live," thinks Kumiko rebelliously (Goto and Xu 2021, 45) in a moment of resistance that might resonate with the young adult reader. The cover blurb captures the dark comedy of the subject matter: "WHEN DEATH COMES TOO SOON, FIGHT DIRTY". As the blurb suggests, there is real humour in this text, although much of it is wry; when Kumiko exchanges email with her daughter, she ends "Don't write to me in all caps again or I'm cutting you out of my will" 2021, (44). Unlike *Handmaid's Tale*, this work is predominantly in black and white with grey tones. The illustrator, Ann Xu, makes extensive use of the white space on the page, along with expressionist motifs, deftly suggesting the confusion, alienation, and anomie that can affect people in older life stages. The haunting of Kumiko by the changing figure of death (an almost comical black blob sometimes resembling an animal) is a visual metaphor that will be accessible for interpretation even by resistant readers. These illustrations prompt discussion of simple features such as simile, metaphor, symbolism and hyperbole, but also of more complex concepts such as foreshadowing, dissonance, heteroglossia, and stream of consciousness. The depiction

of Kumiko's near-death experience expresses the dislocation of a nightmarish out-of-body experience (Goto and Xu 2021, 304-317; 324-333). These expressionist panels constitute a graphic tour-de-force. One advantage of using this work would be the topic; dementia and elder care have gained new prominence in our social awareness and deserve to be better represented in the literature offered to our student readers. Through the eloquent line drawings by Xu, Goto's Kumiko becomes everybody's cherished but crusty parent or grandparent, the very sparseness of the lines allowing the reader to co-create a familiar memory. "There will be time for stories later" says the nurse at Kumiko's bedside (Goto and Xu 2021, 344), in an everyday line that yet takes on metafictional resonance in this context. Like *The Blue Road*, *Shadow Life* allows for reader response, engagement, and identification, while encouraging empathy with an unexpected figure.

From single author-illustrator texts, I turn now to a collection of graphic texts for my third selection. *This Place: 150 Years Retold* has spawned a podcast on Canada's CBC, which is hosted by Rosanna Deerchild (https://www.cbc.ca/books/thisplace/this-place-podcast) and is thus particularly suitable for study by the digital generation. This collection of ten graphic narratives checks the diversity box with its offering of Canadian indigenous narratives that are historical, contemporary, metafictional and speculative. Within these pages there will be the opportunity to interrogate storyworlds and engage with the challenges of post classical narratology (Gardner and Herman 2011, 5). The college reader will also encounter topic areas that might have been previously unknown, such as Métis culture ("Annie of Red River", 2019, 3-26) or the history of indigenous participation in the military ("Peggy" 2019, 83-108). Some historical narratives unfold through conventional comic panels, with condensed sequential moments framed in each rectangular panel, "boxes of time", according to Chute and DeKoven (2006, 769). In contrast, some of these indigenous stories involve magic realism, surrealism, metafiction and the indigenous futurism that we first encountered with reference to *Dakwäkãda Warriors*: for example, "Kitaskînaw 2350" 2019, 247-276). The University of Winnipeg hosts a page showing how an MA seminar class interacted with individual stories from this collection (One Book UWinnipeg). It is encouraging to see how these students linked graphic representation to issues of colonialism, decolonization, racism, language preservation, and indigenous resilience. In a BA literature class, a teacher need not lecture on every story in the collection, but could address one intensively in the lecture and assign

students to research another of their choice. Even at the college level, the agency of choice helps create and maintain interest among readers. Moreover, the intrinsic interest of the subject matter should help to wean reluctant readers from the "shortcut strategies" (Bintz 1993, 613) they sometimes employ to avoid reading.

4. **Conclusion: Go Graphic**

From this brief survey, it should have become apparent that the limiting judgement of "just a comic" has little relevance to this newly sophisticated genre. Graphic novels, graphic adaptations of novels and graphic hybrid novels can all be harnessed in the language classroom to address any mismatch between adolescent or young adult reading needs and preferences and the reading practices of the institution (Lenters 2006, 139). As Patricia Murphy points out, "Today it is a challenge for teachers to convince resistant readers that literature holds secrets, adventures and revelations worthy of their time and attention" (Murphy 2009, 20). To this end, the suggestive multimodality of the graphic novel should help to galvanize students in a generation accustomed to networking and digital multi-tasking (Dallacqua 2012, 365). Contemporary texts such as these six Canadian graphic novels will offer what Schwarz calls an "innovative, appealing way for students to analyse literary conventions" (Schwarz 2006, 58). Whether designated as resistant, alliterate, alienated, reluctant or marginalized (Lenters 2006, 137), this challenging cadre of students deserves to have their reading preferences recognized, along with their undoubted generational expertise, as digital natives, in alternative media. Teachers and student readers should find common meeting ground in high-quality graphic products such as these six Canadian graphic narratives.

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♦ FLT ♦

Dezvoltarea competenței de comunicare în predarea limbii române ca limbă străină

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Rezumat

Cercetarea de față va prezenta mai întâi o analiză a literaturii de specialitate, care oferă definiții ale comunicării interculturale și importanța studierii acesteia în predarea limbilor străine, competența de comunicare și competența de comunicare interculturală. Acesta va arăta apoi modul în care studenții străini își pot îmbunătăți competențele interculturale prin învățarea celor patru competențe de bază. Competența interculturală, recunoscută ca fiind componenta cheie a studiilor de limbi străine, sporește necesitatea de a adapta metodele și materialele de predare pentru a crește gradul de conștientizare interculturală a cursanților.

Cuvinte cheie

Competență de comunicare, competența interculturală, metode de predare, motivație

1. Introducere

Învățarea unei limbi străine tinde să fie dificilă atunci când ești adult. Dar de ce ar vrea un adult să învețe o limbă străină? Există mai multe răspunsuri posibile: cursantul de limbi străine pentru adulți va dori să învețe o nouă limbă din diferite motive care îi fac pe deplin motivați, mai ales dacă au un obiectiv pe termen lung, cum ar fi dorința de a obține un loc de muncă mai bun la un moment dat în viitor sau dorința de a putea pentru a comunica cu membrii comunității lingvistice țintă. Atunci când alegeți să învățați o limbă străină în scop educațional, cum ar fi învățarea limbii străine pentru a studia pentru licență, masterat sau doctorat în această limbă este chiar mai dificilă. Absolvenții Anului pregătitor de limba română obțin o diplomă certificată și participarea lor la cursuri este pe deplin recunoscută la nivel academic.

Conținutul educației moderne în școli, în instituțiile de învățământ superior este determinat de obiective comunicative în toate etapele de formare, unde formarea este orientată spre dezvoltarea

culturii comunicative și a educației socio-culturale, permițându-le să fie parteneri egali în comunicarea interculturală într-o limbă străină în contexte cotidiene, culturale, educaționale și profesionale.

Limba străină, astfel, ca instrument de învățare în ceea ce privește predarea orientată spre comunicare este, de asemenea, un mijloc de educație socială și culturală. Predarea orientată spre comunicare a limbilor străine, în cazul nostru româna, înseamnă formarea competenței comunicative a studenților asupra limbii, colocvial, practic, lingvistic și de gândire socială, atunci când studentul este gata să utilizeze o limbă străină ca instrument de activitate intelectuală.

2. Metode de predare

Învățarea unei noi limbi poate fi uneori o provocare, dar există mai multe tehnici de predare care îi pot ajuta pe studenți în procesul de învățare. Explorați diferite metode care îi pot ajuta pe cursanți să învețe o nouă limbă, inclusiv metoda directă, metoda audiolingvă, modul silențios și metoda de imersiune totală.

Metoda gramaticală-traducere

Această metodă dezvoltă gândirea logică și capacitatea de a citi și traduce texte. Principala atenție a fost acordată studiului regulilor gramaticale ca instrument necesar în stăpânirea unei limbi străine și, în special, a lecturii. La predarea prin metoda directă, scopul principal a fost dezvoltarea abilităților practice de a folosi o limbă străină: să o înțeleagă, să o vorbească, precum și să citească și să scrie. Metoda cuvântului denotă o cale – un sistem de învățare într-o direcție. Metoda cuvântului indică modul de activitate interconectată ordonată a profesorului și a elevilor în cadrul oricărui sistem, la o operațiune tehnologică care asigură interacțiunea părților de predare și învățare și este inclusă ca o componentă în tehnologia de predare direct legată de problema modului de predare, pe baza faptului că are loc organizarea și implementarea procesului pedagogic: prin metode de predare, implementate în tehnici metodologice; utilizarea unei varietăți de instrumente de învățare; atunci când se utilizează diferite forme organizatorice de lucru ale studenților; luând în considerare vârsta studenților, nivelul de formare a acestora într-o limbă străină și dezvoltarea generală, gradul de formare, materialul educațional și timpul alocat pentru studiu.

„Sunt, ești, este, suntem, sunteți, sunt" guvernează clasa. „Excelent! Și din nou", răspunde instructorul. Vă par familiare? Acesta este modul în care se predă limba, zeci de studenți repetând conjugări, verificând dicționare, făcând traduceri și plictisindu-se

incredibil în acest proces. Nu numai că această metodă a fost plictisitoare, a fost teribil de ineficientă. Astăzi există numeroase moduri în care limba poate fi predată și fiecare abordare are propriile merite. Acest exemplu este o ilustrare perfectă a metodei de traducere gramaticală a învățării limbilor străine. Se bazează pe traducerea și memorarea prin repetiție. Gramatica este de cea mai mare importanță, iar traducerea textului ajută la înțelegerea gramaticală. Deși această metodă nu face prea multe pentru a îmbunătăți capacitatea elevilor de a vorbi în noua lor limbă (sau țintă), ei dobândesc adesea o mare înțelegere a regulilor sale de gramatică și ortografie.

Metoda directă

Metoda directă este aproape exact opusul metodei gramaticale-traducere. În metoda directă, studenții și profesorii vorbesc numai în limba țintă. Orice referire la cuvintele din prima limbă a cursanților sau la vorbirea în limba primară este foarte descurajată. În schimb, stydenții învață cuvinte noi prin explicații în limba lor țintă. În timp ce învățarea gramaticii este importantă în metoda directă, aceasta nu este subliniată sau corectată în mijlocul conversației. Deoarece accentul se pune pe vorbire, cursantul se simte confortabil vorbind limba. Pronunția corectă pentru a fi înțeleasă atunci când vorbim este de mare importanță în această abordare.

Metoda audiolingvă

Metoda audiolingvă îi învață pe cursanți o limbă prin ascultarea și înțelegerea diferitelor conversații purtate în limba țintă. Studenții ascultă mai întâi un dialog înregistrat și apoi disecă conversația pentru a înțelege exact ce s-a spus și regulile gramaticale care au fost folosite în timpul conversației. Instruirea în această metodă se face adesea în ambele limbi, deși profesorul folosește de obicei limba primară pentru a corecta orice erori făcute de cursanți. Accentul „audio-lingual" pe formarea obișnuinței, mimica, memorarea și repetiția pot oferi un sentiment mai clar al obiectivelor, proceselor și realizărilor pentru unii studenți. De asemenea, accentul pus pe gramatică și traducere, ghidat în prima limbă, poate construi abilități esențiale pe care unii cursanți adulți ar putea fi dornici să le dobândească.

Modul silențios

Modul silențios a fost dezvoltat pentru prima dată de dr. Caleb Gattegno și este conceput astfel încât cursanții să învețe elementele de bază ale unei limbi și să facă asocieri bazate exclusiv pe limba lor țintă. Metoda își primește numele prin acțiunile profesorului.

Profesorul rămâne complet tăcut, în timp ce cursanții strigă moțiunile sau acțiunile pe care le efectuează profesorul, toate în limba lor țintă.

Iată câteva strategii și metode de predare care au stimulat motivația și atitudinile față de limbile străine.

Abordarea naturală

Nu este una dintre metodele pe deplin sprijinite, dar această teorie se bazează pe maximizarea utilizării limbajului țintă în clasă, reducând accentul pe gramatică. Cursantului i se acordă mai multă responsabilitate pentru a încerca să elaboreze structuri gramaticale și vocabular pentru ei înșiși. Studenții sunt încurajați să vorbească în limba țintă în orice moment pentru a deveni pe deplin emergenți în procesul de învățare. Activitățile în acest sens pot include pur și simplu interogatoriul profesor-student, citirea cu voce tare a pasajelor în limba țintă sau jocuri de rol. Jocurile de rol sunt întotdeauna distractive, deoarece încurajează cursanții să gândească în afara cutiei și să-și folosească imaginația pentru a produce un dialog interesant care încorporează o bogăție de gramatică și vocabular.

Generarea concurenței

O abordare ușor neconvențională, dar având în vedere cât de dificil poate fi implicarea studenților în limbi străine, generarea unui sentiment de concurență și scop în predare pare să fie cu adevărat pe placul cursanților. Prin urmare, orice activitate care are un element de competiție pare să motiveze studenții fără ca aceștia să-și dea seama. Înainte de a ști, ei vorbesc și se angajează în limba țintă!

3. Competența de comunicare și competența de comunicare interculturală

„Comunicarea interculturală investighează acele elemente ale culturii care influențează în cea mai mare măsură interacțiunea între membrii a două sau mai multe culturi, atunci când indivizii se află în situații de comunicare interpersonală." (Samovar, Porter, 2003).

Competențele interculturale sunt cunoștințele despre anumite culturi, precum și modul în care interacționează membrii diferitelor culturi, cu atitudini și abilități diferite, în diverse contexte, având perspective diferite despre lume, identitate de sine și relații interumane.

Competența de comunicare se referă la capacitatea de a înțelege, produce și interpreta diferitele evenimente comunicative, luând în considerare nu numai simțul lor explicit (ceea ce pare a fi mai imediat pentru noi), ci și implicațiile sale; adică, ce vrea să spună vorbitorul, ce vrea să înțeleagă ascultătorul, relația lor, contextul

social etc. Prin urmare, competența de comunicare are legătură cu normele sociale, culturale și psihologice care determină utilizarea unei anumite limbi într-o anumită situație.

Acest termen a fost introdus de Hymes în predarea limbilor străine în 1972, pentru a completa termenul de competență lingvistică al lui Chomsky, care nu a putut explica toți factorii care sunt importanți pentru un scop comunicativ sau într-o situație de comunicare. Potrivit acestuia, competența lingvistică se ocupă doar de cunoașterea regulilor și formelor lingvistice, iar competența de comunicare include, de asemenea, cunoștințele care permit cuiva să comunice corect și adecvat. Prin urmare, competența de comunicare este singurul mijloc pe care îl folosim pentru a transforma limbajul în comunicare în loc de competență lingvistică.

Profesorii ar trebui să dezvolte în studenți abilități și strategii de comunicare pentru a ajunge la un nivel B1 în competența de comunicare. Această competență ar trebui să fie dobândită în toate domeniile: vorbire, citire, ascultare și scriere. Prin urmare, acesta trebuie să fie obiectivul principal în sala de clasă. Predarea limbilor străine bazată pe sarcini este o metodă de predare bazată pe sarcini al căror scop principal este de a-i determina pe cursanți să folosească limba străină. Sarcinile se bazează pe evenimente autentice în care se folosește un limbaj autentic: vizitarea unui medic, cumpărături, apelarea room service-ului pentru mâncare etc. Evaluarea erorilor nu este considerată la fel de importantă ca în alte abordări, deoarece acuratețea va fi obținută în timp ce se practică limba în diverse contexte.

Predarea limbilor străine a avut ca obiectiv principal competența lingvistică înainte de apariția abordării de predare a limbilor comunicative. Metode precum metoda audio-linguală s-au concentrat pe competența lingvistică a cursanților. Bennett & Allen (2003:244) afirmă că studenții de limbi străine au nevoie de „capacitatea de a relaționa în mod corespunzător și eficient într-o varietate de contexte culturale". Astfel, scopul predării limbilor străine nu este doar de a ajuta studenții să dobândească competențe lingvistice, precum și competențe de comunicare; ar trebui să promoveze competențele interculturale înainte de limbă și comunicare, care ar putea fi considerate elemente mai puțin importante ale unei culturi. William (2003:132) definește comunicarea interculturală ca fiind „schimbul de informații culturale între două grupuri de oameni cu culturi semnificativ diferite". Jandt (1998: 36) definește, de asemenea, comunicarea interculturală ca fiind „interacțiuni față în față între indivizi de culturi diferite".

Dezvoltarea competențelor de comunicare interculturală se realizează prin cele patru competențe lingvistice de bază. Cursanții

care învață limba română se angajează de obicei cu o serie de activități care încurajează utilizarea celor patru abilități lingvistice principale: vorbirea, ascultarea, scrierea și citirea. Aceste abilități au scopul de a le dezvolta competența de comunicare, dar pot încuraja, de asemenea, conștientizarea și înțelegerea lor interculturală.

Dezvoltarea comunicării interculturale în predarea limbilor străine înseamnă identificarea următoarelor obiective: în primul rând, de a oferi studenților competență interculturală și competență lingvistică; în al doilea rând, să-i pregătească pentru interacțiunea cu vorbitorii altor culturi; în al treilea rând, să le permită să accepte și să înțeleagă indivizi din alte societăți ca indivizi cu alte valori, comportamente și perspective distincte; și, în cele din urmă, pentru a-i ajuta să vadă o astfel de interacțiune într-o lumină pozitivă.

3. Concluzii

Comunicarea interculturală este comunicarea în toate formele sale între indivizi sau grupuri din culturi diferite. Până în prezent, predarea limbilor străine a căutat să dezvolte competențe lingvistice, în timp ce acum, obiectivul major al predării limbilor străine este de a dezvolta competența de comunicare interculturală a studenților. Predarea celor patru competențe lingvistice de bază cu competențe de comunicare interculturală ca obiectiv principal asigură faptul că studenții sunt învățați să comunice în mod corespunzător și fluent în limba și cultura țintă. De asemenea, se asigură că aceștia pot interacționa în mod corespunzător cu persoane din alte țări în viața reală. Activitățile de predare descrise mai sus încurajează comunicarea interculturală, asigură faptul că elevii sunt dotați nu numai cu informații utile de fond, ci și cu competențele necesare pentru comunicarea interculturală, astfel încât să poată folosi limba țintă într-un mod corespunzător diverselor situații de comunicare.

Motivația este dorința de a atinge un obiectiv, combinată cu energia de a lucra în direcția acestui obiectiv. Cuvantul motivatie ne face sa ne gandim la un scop, efort, dorinta, energie, implicare activa, perseverenta. Un profesor trebuie să cunoască sursele motivației pentru a putea susține dorința de succes a elevului. Motivația este un lucru care poate crește determinarea și interesul studenților pentru învățarea limbilor străine. Lucrând în mediu non-nativ, dar ținând cont de faptul că sarcina profesorilor este să predea o limbă străină, putem enumera câteva obiective importante de motivație:
- îndeplinirea cerințelor universitare
- îmbunătățirea educației
- îmbunătățirea abilităților de gândire critică și creativă

• creșterea oportunităților de angajare și a potențialului salarial
• creșterea înțelegerii globale

Așadar, un profesor ar trebui să pună un accent puternic pe motivele studentului de a învăța o limbă străină pentru a-l putea ajuta în acest proces.

Fie că se învață o a doua limbă prin exerciții, cartonașe și repetiții, fie vizitând o țară străină pentru o vară, există probabil o teorie lingvistică care se potrivește cu metoda fiecărui profesor. Familiarizarea cu diverse abordări ajută la dezvoltarea celei mai bune strategii de predare pentru adulți. Este clar că există o listă foarte lungă de beneficii pentru cursanții care învață o limbă străină, dar cum încurajează profesorii entuziasmul de a studia limbi străine în primul rând? Sala de clasă de limbi străine trebuie să fie un loc distractiv și interesant, iar abordarea învățării ar trebui să fie interactivă și variată.

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Du CECR au texte littéraire à travers le manuel de FLE

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Resumé

Après sa parution, le Cadre Européen Commun de Référence pour les langues redéfinit le statut du texte littéraire et propose de nouvelles approches des documents sous formes de tâches à résoudre pendant les classes. Avant d'analyser la place de la littérature dans un corpus de manuels de lycée on précise que le texte littéraire a toujours assigné un rôle dans l'enseignement de FLE. Vu ce contexte, chaque unité comprend plusieurs parties dont un texte de départ avec des exercices de compréhension écrite, des sections destinées à l'étude du lexique et de la grammaire, accompagnées parfois des actes de paroles (au cas où ils ne sont pas le sujet d'une section particulière), un volet traitant des questions de (inter)culture et civilisation et même une rubrique d'évaluation. Faisant partie intégrante de l'enseignement du FLE, la littérature se trouve en face d'un choix préférentiel étant donné la tendance de stimuler la lecture à tout niveau, d'autant plus au lycée.

Mots-clés

Littérature, communication, texte, manuel, langue

1. Introduction

Après 1989, au statut obligatoire, l'étude des langues étrangères allait s'inscrire dans le domaine curriculaire *Langue et communication* et proposera une approche communicative de la didactique qui assure, de ce fait, le développement des compétences linguistiques, sociolinguistiques, pragmatiques multiculturelles et interculturelles, en contribuant à la formation des apprenants pour le développement personnel tout au long de la vie.

La présente recherche ponctuelle expose, dans un premier volet, une réflexion sur le cadre législatif dans la didactique des langues après la Révolution de 1989 jusqu'à présent

Le deuxième volet de cette recherche propose d'analyser un corpus de manuels de lycée afin de voir dans quelle mesure les nouvelles méthodologies ont déterminé des changements dans les démarches proposées par les auteurs des manuels pour utiliser le texte littéraire.

2. Cadre législatif dans la didactique des langues après la Révolution de 1989 jusqu'à présent

Dans tous les systèmes éducatifs, le curriculum passe par un processus de mise à jour ou de réforme, selon la nature et l'ampleur des changements poursuivis. C'est ainsi qu'on parle d'une permanence des réformes, dans la rapidité des évolutions sociales, économiques et surtout technologiques. À travers le temps, les stratégies pour le développement de l'éducation fournissent un cadre conceptuel et procédural qui rend les changements curriculaires bien fondés, pertinents et de valeur constructive.

Les curricula proposés interagissent et évoluent simultanément avec d'autres composantes du système éducatif, telles que la formation des enseignants, l'évaluation des résultats des apprenants, la gestion de l'école, le financement, l'élaboration de manuels et d'autres ressources d'apprentissage. En ce sens, en Roumanie, avec une périodicité relative, en quelques décennies d'après la Révolution de 1989, l'enseignement a traversé plusieurs étapes, son but se trouvant fortement modifié parce qu'il connaît aussi les exigences d'une transformation essentielle. De ce fait, les préoccupations liées à la définition d'un cadre conceptuel pour guider la réforme curriculaire visent la conception des programmes nationaux soutenus par des études et recherches dans le domaine de l'éducation.

Le spectre éducatif des années 1990 est dynamique et les mesures prises sont plutôt réactives au système qui a fonctionné jusqu'à ce moment selon un cadre législatif de 1978, l'éducation post-révolutionnaire étant remodelée autour d'une perspective uniforme qui a émergé en 1995. Ayant reçu un soutien financier, mais aussi bénéficiant de l'expertise de divers acteurs internationaux, les discussions sur le changement de l'éducation sont multiples, allant de l'autonomie de l'école et de la décentralisation du système jusqu'à l'introduction des manuels scolaires alternatifs. La nouvelle manière de gérer l'éducation réunit les domaines d'un programme moins rigide pour générer des approches multidisciplinaires et encourager la formation des enseignants pour qu'ils se familiarisent progressivement avec la liberté de décision offerte. Structurelles plutôt que systémiques, les mesures introduites n'agissent pas dans une perspective globale.

Entre 1990 et 1991, l'intégration d'un nouveau système amène à la réduction de l'enseignement obligatoire de dix à huit ans, à la suppression des examens d'étape, à l'introduction d'un accès garanti à la langue, à l'éducation à la maternité des minorités (prévue par la Constitution de 1991), à la réintroduction des langues étrangères comme le français, l'anglais, l'allemand, etc., au retour des sciences

humanistes (sociologie, psychologie, philosophie et éducation civique) et à la réapparition de l'enseignement privé, écoles à enseignement alternatif. Parallèlement à l'Arrêt no. 521/199 du ministère de l'Éducation Nationale, qui comprenait tous ces changements, il y a un débat public sur l'évolution de l'éducation et plusieurs amendements ont été déposés par des enseignants, des parents des élèves et des Organisations Non-Gouvernementales (les ONG).

En 1995, des experts externes de diverses institutions internationales, telles que la Banque mondiale, l'Union Européenne, l'UNICEF, fournissent une assistance et un soutien financier substantiel pour la réforme de l'éducation devenue une priorité nationale. Après 1997, l'accès gratuit à l'éducation pour tous, quel que soit le groupe social et la mise en place des formations pour les élèves ayant des besoins particuliers sont les buts d'un projet pour accroître la corrélation entre l'éducation des jeunes et les normes de l'Union Européenne en matière d'enseignement professionnel.

La période 2001-2009 propose, au lieu des objectifs éducatifs, des compétences, qui visent la capacité d'un élève de faire le tri, combiner et utiliser des connaissances, des valeurs et des attitudes pour l'efficacité de l'apprentissage. Les compétences ont émergé après que le traité de Lisbonne ait fait de l'éducation une priorité pour transformer l'Europe en une économie dynamique. En 2006, l'Union Européenne a exhorté les gouvernements à se concentrer sur le développement des huit compétences clés pour l'apprentissage mené tout au long de la vie :

- être capable de communiquer dans sa langue maternelle : comprendre, interpréter et exprimer des sentiments, faits, concepts et opinions à la fois oralement et par écrit ;
- être capable de communiquer et décoder des significations en langues étrangères ;
- développer une compétence mathématique ainsi qu'une compétence basique en science et technologie ;
- être capable d'utiliser les technologies numériques et comprendre les principes éthiques et légaux liés à leur utilisation ;
- montrer de la motivation à assimiler des nouvelles connaissances, et accroitre les compétences à un niveau professionnel ;
- développer des compétences sociales et civiques : interagir avec différentes personnes, s'adapter aux situations, travailler sous pression et au sein d'une équipe ;

- être sensible à la diversité culturelle et de l'héritage culturel de l'humanité ;
- développer un esprit d'initiative et d'entreprise.

Un rapport sur l'analyse du système éducatif de la commission présidentielle met en évidence qu'il est inefficace et que sa qualité doit être améliorée. En réponse, un engagement collectif, sans implications législatives, apparaît sous la forme du Pacte pour l'éducation, signé par les partis de l'époque, avec 22 associations, dans lequel on s'accorde sur huit objectifs essentiels pour la modernisation de l'éducation.

À partir de 2005, de diverses stratégies européennes ont parmi leurs objectifs l'apprentissage tout au long de la vie, la formation professionnelle, la modernisation des infrastructures éducatives et la déségrégation scolaire (pour des raisons ethniques, raisons éducatives particulières, niveau socio-économique, etc.) dans les unités d'enseignement pré-universitaire.

Un peu plus tard, ayant comme but de former l'infrastructure mentale de la société roumaine, la Loi sur l'éducation nationale de 2011 présente une vision alignée aux objectifs internationaux qui s'appuie sur les connaissances, les compétences, les attitudes et les valeurs.

Ensuite, en 2018, la Stratégie nationale de développement durable propose au long d'une dizaine d'années le déroulement d'un programme basé sur la réduction du décrochage scolaire, l'implémentation d'un enseignement centré sur les compétences et besoins de l'étudiant tout en mettant l'accent sur l'éducation civique, les principes et les notions d'une société durable, inclusive, dans laquelle nous apprenons les valeurs de la démocratie et du pluralisme.

3. Les manuels de FLE après la Révolution de 1989

Un regard sur les manuels pendant une longue période de temps (1965-2018) nous permet d'observer qu'ils ont évolué en fonction des besoins des apprenants. Elaborés selon les méthodes traditionnelles, avant 1989, les manuels roumains de FLE contenaient beaucoup de textes littéraires.

Leur structure se présentait sous une forme simple, contenant plus ou moins images, l'accent étant mis sur la présence des textes (littéraires ou non littéraires) suivis par des listes de mots à apprendre et des activités qui visent la compréhension du texte, mais aussi l'identification des principes de base illustrés d'une manière implicite dans les textes choisis. Ainsi, chaque morceau de texte (littéraire ou non littéraire) était soigneusement choisi en fonction des principes et

des valeurs promus par le pouvoir politique de chaque période historique en question. Très riches du point de vue de la présence des textes littéraires, les thèmes choisis étaient plutôt liés aux aspects historiques et aux principes considérés comme importants dans la société d'une telle époque et qui devaient contribuer à la formation des jeunes citoyens.

Après 1989, les programmes scolaires passent par un processus complexe d'élaboration et de révision de la perspective curriculaire, ce qui suppose une renaissance dans leur interaction des objectifs, des contenus, des activités d'apprentissage et des principes et méthodes d'évaluation.

Étant un processus pas facile et assez chronophage qui nécessite l'utilisation de nombreuses ressources matérielles et humaines à la fois, en 1993 a été prise la décision d'approuver les programmes pour la période de transition. Dans ce nouveau contexte conçu par *Le programme de langue française pour les lycées* (valide pendant la période de transition), approuvé par le Ministère de l'Éducation avec no. 32665/1993, les objectifs de l'enseignement-apprentissage de la langue française s'articuleront autour des trois directions : « la pratique rationnelle de la langue ; l'enrichissement des représentations culturelles ; le renforcement des méthodes et techniques du travail intellectuel ».

Sur le plan de la pratique rationnelle des langues, selon le même document officiel ci-dessus nommé, l'enseigné doit être capable de « décoder et de produire des messages, de réaliser ses intentions de communication dans diverses situations en perfectionnant à la fois les compétences de compréhension/expression orale et de compréhension / expression écrite ». Les contenus d'apprentissage sont orientés de manière à ce qu'à la fin du lycée, l'enseigné comprenne comment la langue fonctionne en tant que système avec des règles et des normes. Par la suite, conformément au programme de langue française, il doit:
- reconnaître les registres des langues et les principaux types de discours spécialisés;
- organiser leurs connaissances lexico-grammaticales dans une perspective fonctionnelle, en les mobilisant dans diverses interactions communicatives ;
- améliorer leurs compétences en lecture de textes littéraires et non littéraires, comprendre la structure et la signification de divers types de messages écrits.

C'est pourquoi afin de mettre l'accent sur le développement des compétences en communication orale et écrite, mais aussi pour

corréler les acquis de la culture et de la civilisation, la démarche didactique inclut la pratique des actes de langage autour des textes littéraires ou non littéraires. Cet aspect se trouve ainsi au croisement de nombreux enjeux qu'ils soient examinés plus précisément faisant appel au corpus formé des manuels de français de la période de transition.

Les cinq manuels utilisés pendant cette période pour les classes de lycée sont :

- Nasta, Dan Ion. (1990). *Langue française - manuel pour la IXème*. Bucarest : Édition Didactique et Pédagogique ;
- Botez, Aurora, Ciurel, Malvina et Mihai, Felicia. (1992). *Langue française - manuel pour la IXème*. Bucarest : Édition Didactique et Pédagogique;
- Botez, Aurora et Perisanu, Mariana. (1990). *Langue française - manuel pour la Xème*. Buxarest : Édition Didactique et Pédagogique ;
- Saras, Marcel. (1992) *Langue française - manuel pour la Xlème*. Bucarest : Édition Didactique et Pédagogique ;
- Saras, Marcel. (1992). *Langue française - manuel pour la XIIème*. Bucarest : Édition Didactique et Pédagogique.

Les quatre derniers manuels sont utilisés dans l'enseignement du français L1 pour les années V, VI, VII, VIII d'étude, tandis que les premiers quatre servent comme support pour l'enseignement du français L2 pour les années IV, V, VI, VII d'étude. Selon le programme en vigueur en 1993, les thèmes autour desquels l'enseignant peut construire des situations d'apprentissage concrètes et qui se trouve au centre des manuels de transition sont :

- *la jeunesse* (imaginer, rêver, raconter);
- *les drames du monde* (approche de l'écrit littéraire) ;
- *à la recherche d'un nouvel art de vivre* (vouloir, agir, comprendre ; étudier, chercher, découvrir ; les hommes et leurs machines ; les hommes et leurs métiers) ; se déplacer (l'invitation au voyage ; regards sur la ville) ; vaincre le temps (approche de l'écrit littéraire) ;
- *problèmes de notre temps* (le dialogue des civilisations ; parfum et prestige du passé) ;
- *regards sur les arts* (carrefours artistiques ; l'univers des poètes – approche de l'écrit littéraire ; l'invitation au théâtre) ;
- *bilan.*

L'analyse des manuels choisis au regard de l'utilisation du texte littéraire demande la nécessité de préciser que pour être efficace, son utilisation doit être faite à partir du moment où l'enseigné possède déjà un certain niveau de langue. Quant à la littérature française, pour l'approche de l'écrit littéraire on trouve des activités seulement dans les manuels de la onzième et la douzième. Une autre règle admise est celle que l'étude du texte se fait en passant par les exercices et les activités autour de lui. Le tableau suivant présente quelques exemples de consignes extraites des manuels faisant partie du corpus choisi :

Manuel	Texte littéraire proposé	Consignes des exercices/ des activités
Saras, Marcel. (1992) *Langue française - manuel pour la Xième*. Bucarest : Édition Didactique et Pédagogique	*Eugénie Grandet* d'après Honoré de Balzac (extrait) (pages 18-19/ manuel)	- Trouvez dans le texte les synonymes des mots en italique. - Indiquez les différents sens des mots en italique. - Exprimez les contraires des mots suivants. - Mettez en français. (extrait en roumain du roman balzacien). - Répondez aux questions suivantes. (12 questions autour du texte). - Trouvez dans le texte les phrases qui révèlent les traits suivants du caractère de Grandet : l'hypocrisie, la cupidité, l'avarice, la malhonnêteté, le cynisme.
	Balzac, ce titan ... d'après André Billy (lecture) (extrait) (pages 24-25/ manuel)	- Questionnaire (12 questions autour du texte). - Sujet de rédaction.
	L'attaque du moulin d'après Émile Zola (extrait) (pages 42-43/ manuel)	- Trouvez dans le texte les synonymes des mots en italique. - Faites des phrases avec les différents sens des mots. - Indiquez les différents sens des expressions en italique. - Répondez aux questions suivantes. (10 questions autour du texte)
	Une vieille servante d'après Gustave Flaubert (extrait) (pages 49-50/ manuel)	- Indiquez les différents sens des expressions en italique. - Faites des phrases avec des expressions suivantes. - À la place des mots en italique mettez des synonymes. - Faites des phrases avec les

Manuel	Texte littéraire proposé	Consignes des exercices/ des activités
		différents sens des verbes. - Mettez en français. (extrait en roumain du roman de Flaubert). - Répondez aux questions suivantes. (10 questions autour du texte). - Sujet de rédaction.
	Le Rouge et le Noir d'après Stendhal (extrait) (pages 64-66/ manuel) d'après Stendhal (pages 66-67/ manuel)	- Questionnaire (11 questions autour du texte).
	Terre des Hommes d'après Antoine de Saint-Exupéry (extrait) (pages 78-80/ manuel)	- Indiquez les différents sens des expressions en italique. - Indiquez les différents sens des mots en italique. - Complétez chaque phrase par une des expressions indiquées à droite. - Faites des phrases avec les locutions verbales suivantes. - Quels sont les noms d'arbres et arbrisseaux qui dérivent de… - Mettez en français. (extrait en roumain du roman de l'auteur). - Répondez aux questions suivantes. (10 questions autour du texte). - Sujet de rédaction.
Saras, Marcel. (1992). *Langue française - manuel pour la XIIème*. Bucarest : Édition Didactique et Pédagogique	*Les Thibault* d'après Roger Martin du Gard (extrait) (pages 15-16/ manuel)	- Indiquez les différents sens des mots en italique. - Complétez chaque phrase par une des expressions indiquées à gauche. - Mettez en français. (extrait en roumain du roman de l'auteur). - Répondez aux questions suivantes. (10 questions autour du texte). - Sujet de rédaction.
	Les Caves du Vatican d'après André Gide (extrait) (pages 67-68/ manuel)	- Remplacez les points par les verbes indiqués à gauche. - Indiquez les différents sens des mots en italique. - Faites des phrases avec les locutions verbales suivantes. - Répondez aux questions suivantes. (10 questions autour du texte).

Nous observons que les types de consignes / activités ne changent pas beaucoup d'un manuel à l'autre, la plupart d'exercices faisant appel aux notions de lexique. Toutefois, il faut mettre en exergue la présence des questionnaires (10 ou 12 questions) sur les textes littéraires et leurs thèmes en pleine concordance avec le programme d'enseignement. L'analyse a mis en évidence quelques aspects caractéristiques pour les manuels roumains de FLE. Ainsi les sections destinées au travail de la compétences lexicales occupent une place privilégiée par rapport au travail des autres compétences (par exemple la compétence de la compréhension de l'orale qui manque).

Espace propice d'observation et de réflexion, l'enseignant se trouve en face d'une véritable provocation car il peut rencontrer des difficultés lors de l'exploitation du texte littéraire. Pour résoudre ce problème l'enseignant devrait faire acquérir la compétence littéraire, ce qui donne aux apprenants le pouvoir de comprendre le monde et d'y se retrouver. Ainsi, l'utilisation du texte littéraire peut aider à développer différentes catégories de savoirs linguistiques, sociales, historiques, culturels, discursifs dans le contexte où il permet de développer les compétences de lecture et même d'écriture.

Le texte littéraire est considéré comme difficile d'accès et trop éloigné d'une pratique de la langue et de ce fait, dans la démarche de l'exploitation du texte littéraire en classe de FLE, beaucoup d'enseignants et d'enseignés aperçoivent la possibilité d'améliorer le vocabulaire et de renforcer les connaissances. Quant à son exploitation, le texte littéraire est regardé comme un fournisseur de mots pour étudier le lexique, un support pour le transfert du culturel et de l'interculturel, mais aussi comme un point de départ pour des sujets de rédaction.

Dans ce contexte, l'apprentissage du FLE par le biais des manuels roumains peut être fait à partir des documents authentiques que nous pouvons classifier en :
- documents qui renvoient au quotidien (plans, articles, cartes, billets, calendriers, etc.) ;
- textes littéraires.

Concernant la première catégorie, les manuels roumains de FLE en abondent, les images et les activités autour d'eux favorisant un plus de motivation des enseignés dans leur prise de contact avec ce type de documents.

La deuxième catégorie, les textes littéraires constituent une catégorie à part qui présente plusieurs points de vue sur les mêmes situations sans avoir la prétention d'enseigner la littérature. Mais, en même temps, « aider les étudiants à lire la littérature plus efficacement

c'est les aider à développer comme individus et c'est développer leurs relations avec les gens et les institutions qui les entourent » (Carter et Long 1991: 3). Pourtant il ne faut pas perdre de vue que l'enseignement du FLE vise à rendre autonome l'apprenant afin qu'il puisse accéder directement à l'ensemble des ressources.

Si à présent il y a de nombreux écrits sur l'exploitation du texte littéraire en classe de FLE et sur sa pédagogie, les enseignants trouvent parfois difficile de s'y rapporter par manque de temps ou d'expérience. C'est pour cela que ce qui suit se propose de présenter les possibilités que nous avons pour utiliser le texte littéraire authentique sans négliger les buts et les intérêts des apprenants. Les auteurs de manuels roumains de FLE nous proposent, par exemple, des activités telles :

- raconter autrement à partir de la connexion établie avec l'expérience personnelle et des autres extraits de textes connus ;
- travailler autour des extraits ou des récits courts d'autobiographie, d'articles, etc. ;
- rédiger des récits à partir de ce que les enseignés ont lu ainsi que leurs expériences ;
- prendre des interviews ou faire des enquêtes parmi ceux qui sont auprès d'eux ;
- indiquer des différents sens des expressions trouvées dans le texte ;
- travailler autour du lexique, champs, lexical, famille de mots, etc. ;
- faire la traduction ;
- répondre aux questions autour du texte ;
- rédiger un texte sur le thème identifié dans le texte support.

Le texte littéraire authentique ayant une diversité de registres, de styles et de textes-types de difficulté variée, fournit aux apprenants des savoirs qui peuvent les aider à l'acquisition du vocabulaire, à l'automatisation des structures morphosyntaxiques, au développement du sens de la cohésion et de la cohérence textuelles et, par conséquent, à l'appropriation linguistique.

L'enseignement du FLE par le texte littéraire vise des objectifs spécifiques qui ne sont pas ceux de la formation littéraire en langue maternelle. Les enseignants sont de l'avis selon lequel le texte littéraire authentique jouit d'une importance qui vient surtout de sa dimension socio- culturelle et esthétique qui le distingue d'autres

textes sans valeur esthétique. En effet, les innombrables possibilités d'exploitation des textes littéraires nous permettent de développer et de cultiver la sensibilité esthétique et langagière de l'apprenant qui accepte la lecture. Un texte littéraire en tant que texte authentique influence la personnalité de l'apprenant au niveau cognitif, affectif et esthétique. Avec toute leur diversité, il peut devenir un instrument important d'acquisition et de perfectionnement de la langue ce qui implique de donner aux textes littéraires une place assez importante dans le processus d'apprentissage du FLE. Autrement dit, utiliser des textes littéraires en classe de FLE signifie qu'on les considère comme un outil et aussi comme un objet d'apprentissage.

4. Conclusions

La didactique du FLE en Roumanie d'après 1990 a connu des changements par l'adoption du CECR. Ces transformations ont produit le passage de la théorie et de l'étude, moins ou plus approfondie, d'un texte (littéraire ou non, authentique ou fabriqué) vers la communication. Il y a plusieurs facteurs qui ont contribué à cette démarche en ce qui concerne les pratiques de la classe utilisées pour l'enseignement du FLE parmi lesquels le manuel et ses mutations jouent un rôle décisif par son influence sur les pratiques pédagogiques en classe de FLE.

Support de travail en classe de FLE, le texte littéraire, avec toute sa diversité, peut devenir un instrument important d'acquisition et de perfectionnement de la langue. Cela implique d'assigner aux textes littéraires une place assez importante dans le processus d'apprentissage du FLE. Autrement dit, utiliser des textes littéraires en classe de FLE signifie qu'on les considère comme un outil et aussi comme un objet d'apprentissage. De ce fait, le texte littéraire en classe de FLE devient un véhicule pour étudier la grammaire, pour en écrire un résumé, pour travailler sur le lexique, pour partager une opinion à partir d'une citation.

Dans ce sens nous observons que les manuels choisis, même s'ils appartiennent à des périodes différentes, ont le rôle d'illustrer les représentations du texte littéraire.

C'est ainsi que nous remarquons que les manuels appartenant à la période de transition sont plus riches du point de vue de la présence des textes littéraires, alors que ceux parus vers 2006 partagent des textes pour la lecture et peu pour travailler autour du littéraire proprement dit.

L'importance des textes littéraires comme support didactique souligne la richesse sémantique, syntaxique, morphologique, culturelle

L'intégration de la littérature et l'exploitation didactique du texte littéraire comme support pédagogique dans la classe de langue constituent un sujet d'actualité en didactique du FLE. L'étude du texte littéraire, quelle que soit son appartenance, est nécessaire dans le processus d'enseignement-apprentissage du FLE d'où réside l'objectif de développer chez les apprenants des compétences linguistique, culturelle et interculturelle.

Pour les manuels de lycée, on peut affirmer qu'on a rencontré aussi une certaine diversité typologique des textes fabriqués, à tendance vers le texte non-littéraire, c'est-à-dire des « documents bruts ou sociaux non conçus à des fins pédagogiques mais à des fins de communication réelle » (Cuq 2003: 29). La distinction entre les typologies communicationnelles (polémique, didactique, prescriptif, etc.) qui renvoient à ce qu'on fait avec l'énonce et les typologies de situations de communication, donne au texte le statut de matériel pour l'enseignement de la langue. Très utile dans la classe de FLE, l'enseignant peut travailler avec :

- des textes à la manière des textes authentiques (par exemple, du matériel de compréhension orale enregistré par des acteurs ou même des apprenants) ;
- des textes élaborés afin d'apporter, en contexte, des exemples du contenu linguistique à enseigner (dans une unité d'enseignement).

Ce type de textes jouent des rôles bien spécifiques dans les manuels scolaires. Ils sont essentiellement utilisés comme support de l'apprentissage et sont parfois détournés de leur finalité première.

C'est ainsi que les textes conçus pour l'appropriation de savoirs aident :

- au montage grammatical – le dialogue écrit fabriqué, les phrases fabriqués ont pour fonction la fixation des acquis grammaticaux ;
- à l'introduction d'une nouvelle information – textes déclencheurs ;
- à la compréhension orale – les enregistrements audio-vidéos (dialogues, extraits d'un texte littéraire ;
- à l'acquisition de connaissances culturelles – les documents écrits ou vidéo pour travailler sur les aspects socioculturels.

Quant aux textes conçus pour l'acquisition de savoir-faire, ils aident :

- à l'expression écrite ou orale – les documents qui servent de support et de prétexte à la production de messages écrits ou oraux ;

- l'entraînement aux types de discours écrits – pour
  approprier un type de texte particulier (narration,
  argumentation, exposition, etc.) ;
- à l'analyse de faits de société ;
- à la constitution de repères culturels.

Qu'ils soient littéraires ou filmiques, techniques ou scientifiques, ces textes ont pour but de faciliter l'apprentissage et l'acquisition de compétences spécifiques aussi bien au niveau de la compréhension que de la production.

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Foundation Year of Romanian as a Foreign Language – from culture shock to cultural adaptation

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Abstract

In an extremely volatile society, experiencing extremely drastic situations, which involve not only medical situations that forced people to struggle with long periods of isolation and lack of communication, but also military conflicts, which sometimes are closer to our national borders than we would have expected. All these aspects sometimes force people to try to pursue a professional career in a different part of the world, as it happens with many people from the Middle Eastern countries, from the Palestinian territories, to Iran, Turkey or Ukraine.

In these conflicting situations, we could observe an increase in the number of international students applying for Romanian language studies, and a larger number of applicants for the Foundation year of Romanian as a foreign language. Yet, the challenge of coping with such a diverse community of students, that need a longer period of adaptation than in the past, becomes a real challenge for the language professors who are forced to become culture accommodators for the group of students.

In what way can we help them, what is the cultural training necessary, so that the immersion into the new language becomes faster and more efficient is the purpose of this present study.

Keywords

Melting pot, Romanian as a foreign language, culture shock, adaptation, immersion into the language

Introduction

As Geert Hofstede suggests, culture is an interesting element, which forces individuals to adapt, and look as if they are programmed to behave in a specific way, according to the context in which they are involved. Unfortunately, in some specific cases, this *collective programming* does not function efficiently, particularly when we talk about students belonging to very closed cultures, that have strong customs and traditions, who are extremely high context, where the role of women is perceived as different from that of men, and where their sense of authority influences behavior and communication.

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It is the result of the evident cultural differences that sometimes negatively impact the fast acquisition of a foreign language, and it is the role of the professor to mediate the process, smooth the culture shock stage and speed up the adaptation, so that the student is equipped with the emotional skills necessary for the acquisition of the new language.

Trompenaars suggests that "Every culture distinguishes itself from others by the specific solutions it chooses to certain problems which reveal themselves as dilemmas. It is convenient to look at these problems under three headings: those which arise from our relationships with other people; those which come from the passage of time; and those which relate to the environment." [1]

But depending on the problems that people have at a specific moment, Trompenaars suggests that we can talk about another seven dimensions, out of which five aspects are in direct connection to the relationships with other people. We will try to apply these five dimensions to the specific case of international students learning Romanian as a foreign language.

Trompenaars talks about the following distinction:

- Universalism vs. particularism
- Individualism vs. communitarianism
- Neutral vs. emotional
- Specific vs. diffuse
- Achievement vs. ascription

Cultural dimensions and foreign language teaching
1. Universalism versus Particularism
Universalists are seen as concentrating all efforts towards building relationships, thinking out of the box towards discovering a set of rules that can be mutually accepted, according to the general standards of behaviour. In a particularist society, the focus is mainly on a given power, sacrificing the relationships with others. If we consider that, in a group of international students, the vast majority of them are Muslim, coming from different countries, varying from Oman, Turkey, Iran, Irak, Palestine, or even a Muslim from Odesa in Ukraine, we can consider that the students' cultural values can put a print on the frame of actions and can influence the methodological approach of the group.

As specialists consider, modern Islamic world has been influenced by the two contradictory trends: on the one hand there is a

natural trend towards globalization and integration into the world values, which automatically favours the universalistic approach, and the traditional particularization of Islam, in national states.

In this sense, we can understand the group of Muslim students as resistant to change and female authority in class, although coming from a culture with an intermediate score on Hofetsede's Power Distance Index, in which people accept the hierarchical order imposed by the society, have full respect in professor's authority, but there is still a slight resilience in the initial stages of adaptation.

Yet, after the initial shock and difficulty of accommodating with the demands of a different system of education, different alphabet, difficulties posed by the Romanian language grammar and pronunciation, we can observe a slight change in the students' attitude, not only towards their female teachers, but also for the overall process of teaching and learning.

As Moshabbir Alam suggests in his study, the "trends toward the more universalistic expressions of Islam are also the product of an ever-growing tendency toward globalization in the world economy with its attendant systems of transport, communications and technology". [2]

This idea could be translated and applied to the present study as a longer resistance to change in the case of Muslim students, who little by little, understand and cope easier with European values, being able to get rid of the national identity pressure.

2. <u>Individualism versus communitarianism</u>

Although this theory mainly applies to the business environment and is extremely useful in understanding business relationships, we could extrapolate and talk about the importance of this aspect, when referring to international students that need to integrate in an international and very multicultural environment, when deciding to move abroad for studies.

If we ask the question related to the need of individuals to belong to a group, to a community or behave as individualistic human beings, international students continue to focus their energies for a longer period on their national group, continuing to stay together and use their mother tongue for a very long time, which tell us the fact that their main focus is on the community.

3. <u>Neutral versus emotional</u>

Romanian language belongs to the family of Latin languages, and Romanian culture is deeply rooted into the high context, extrovert

culture of the Mediterranean, which means that we express emotions freely and we are not always object oriented.

When students from other cultures interact with Romanian professors, they do not always understand our methods and approach, which is very emotional, but objective oriented at the same time. Teaching languages is for us a *human affair*, as Trompenaars calls it. It is only after the initial shock, followed by the adaptation stage, that international students understand the demands and requests related to the entire learning process.

4. Specific versus diffuse

Theoreticians affirm that in specific cultures private life and work/ learning environment are two separate elements, compared to the diffuse cultures, where there is no clear limit between the workspace and personal life. For most of the Muslim students, family is the centre of everything, friendship being just a peripheral element, although they will be courteous to all people around. Yet, compared to the western world where friendship is core element, for Muslim students it is the family that counts most, thus it is very difficult for them to open towards strangers, share with the group of professors or peers information about their personal life, etc, and they find it awkward, when the other open towards them.

5. Achievement versus ascription

"Achievement means that you are judged on what you have recently accomplished and on your record. Ascription means that status is attributed to you, by birth, kinship, gender or age, but also by your connections (who you know) and your educational record". [1]

This is another aspect that students take into consideration when applying for an international academic program, and particularly if we talk about students coming from African countries or even Middle Eastern countries, that have a history of collaboration at academic level since the communist times, there is an important sense of appreciation for the Romanian education system.

However, there is an important component of international programs that sometimes is completely overlooked: cultural training. In most of the cases international students do not have the minimum cultural training so that they can successfully cope with Romanian culture and civilization. As a result, they experience culture shock earlier that any other category of sojourners.

International students and interpersonal relations

When international students engage in studies abroad, there are a couple of possible explanations for choosing Romania, as a country for studies: on the one hand we have the historical background, of the communist times, when many African and Middle Eastern students used to come to Romania for studies. Now it is their children's generation that has reached the age of adulthood, and they are encouraged by families to choose Romania as a possibility in this sense. On the other hand Romania is the gateway to the West, and in many cases we observe students coming from countries that have a very delicate political situation and otherwise would not have many chances in Western countries of Europe. It is the case of Iranian students, of students from Bangladesh or Pakistan, etc.

When they come to Romania, all these international students follow a particular psychological function, being engaged in different rings of friendship, that allow them to integrate faster, or in some cases, impedes their immediate adaptation to the Romanian culture.

There is a first layer of friendship, that involves fellow compatriots, with whom they share the same values, common interests, religious orientation, etc. there is a second level, which involves interaction with the local culture. Here, the role of the professor is very important, because we can facilitate this communication by assigning study buddies, from the groups of Romanian students, who can help them not only with the language tasks but can also offer them a minimum cultural training. In this category, besides study buddies, we can also include ourselves, as facilitators, and we regularly perform cultural trainings, we engage students in multicultural activities, giving them a sense of importance in the academic community, but there are also the non-teaching staff members, from the International Affairs Department, who try to be as informal as possible.

The third layer of friendship involves students from other countries or cultures, with whom they share living space in the dorm buildings, or other international students, like short term Erasmus sojourners, with whom they share social support, based on their common feeling of foreignness. "Bochner's functional model of student friendships reflects a culture learning perspective on intercultural contact with its emphasis on the maintenance of original cultural behaviours and values, the acquisition of new culture-specific information to facilitate academic and professional success abroad, and the functions of social-recreational activities in a new cultural milieu". [3]

Furnham and Bochner, in their 1986 research into culture shock of international students observed that there are a couple of problems that these students encounter, while studying abroad:

- Linguistic problems and intercultural distress.
- Prejudice and discrimination from local colleagues and peers, but which in the particular case of Romanian students is not relevant, because we, as a society, are extremely warm and inclusive.
- Loneliness and homesickness.

Apart from these cultural aspects, international students are also faced with issues related to the challenges of a new academic system, of a new study environment and the stress associated with the transition from adolescence to adulthood. Thus, an awareness of the importance of language acquisition, as a vehicle for the successful adaptation to the new culture is key.

Conclusions

It is very important for us, as language trainers, to understand the importance of the cultural background of our international students enrolled in the Foundation Year of Romanian as a Foreign Language because, apart from the natural difficulties related to a change of culture, environment, customs and traditions, sometimes geographical aspects related to a total change of climate, students have to cope with the difficulties of a Romance language, with a particularly challenging grammatical structure. One other difficulty, particularly for Arabic speaking students, is that Romanian is a phonetic language, with words pronounced exactly as they are spelt, which can be difficulty in certain situations. It also produces confusions with its five special letters and the groups of sounds /ce/, /ci/, /ge/, /gi/, /che/, /chi/, /ghe/, /ghi/.

Nevertheless, it is the professional talent of the language trainers that can determine a faster shift from the support language, which in most cases is English or French and the immersion into the new language method, where all instructions are given in the Romanian language and students are forced to adapt quicker to the teaching-training environment.

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Provocările pandemiei
în sistemul universitar

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Abstract

Pandemia de COVID-19 din anul 2020 va rămâne în istoria omenirii ca un moment greu, cu consecințe grave asupra întregii umanități. Deși ideea digitalizării sistemelor educaționale exista și era oarecum cunoscută și dezbătută, pandemia a accelerat brusc implementarea ei, astfel încât, într-un timp relativ scurt, întreaga lume a fost nevoită să accepte schimbarea și să treacă în sistemul on-line pentru a-și proteja sănătatea și a reduce interacțiunea.

Există două mari probleme care au fost analizate permanent în scopul găsirii celor mai bune soluții atât pentru studenți, cât și pentru cadrele didactice. Pe de o parte, problematica legată de platformele on-line și, pe de altă parte, problematica evaluărilor. Nu în ultimul rând, putem vorbi și de impactul psihologic, de nevoia de consiliere pe care universitățile au sesizat-o și au oferit-o studenților sau cadrelor didactice.

Cuvinte cheie

Sistem de educație, pandemie, provocări, abandon, on line

1. Introducere

Anul 2020 va rămâne multă vreme în istoria omenirii ca un moment de cotitură, de schimbare, de prefaceri profunde atât la nivel individual, cât și global. La începutul lunii aprilie 2020, închiderea școlilor în peste 190 de țări a afectat mai mult de 1,6 miliarde de elevi la toate ciclurile de școlarizare: învățământ preșcolar, primar, gimnazial și liceal. Pentru mulți dintre ei, oprirea cursurilor a însemnat de fapt încheierea acelui an școlar.

Întreruperea tuturor activităților didactice și sportive a avut consecințe negative nu numai asupra educației copiilor, cât mai ales asupra sănătății emoționale și psihice a acestora.

Deși sistemul educațional preuniversitar de tip homeschooling nu este recunoscut în România, situația este diferită pentru învățământul universitar, deoarece există deja standarde pentru predarea on-line.

2. Provocări și soluții

Pandemia de COVID-19 din anul 2020 a generat astfel noi provocări în sistemul național și internațional, dar mai ales a amplificat inegalitățile care existau deja. Pierderi de învățare s-au înregistrat în toate țările, cu atât mai mult în țările sărace. De asemenea, a crescut și numărul celor care au abandonat studiile.

Deși ideea digitalizării sistemelor educaționale exista și era oarecum cunoscută și dezbătută, pandemia de COVID-19 a accelerat brusc implementarea ei, de la sistemul de învățământ preșcolar până la cel universitar. După șocul inițial, milioane de profesori și membri ai Departamentelor tehnice și administrative din întreaga lume s-au mobilizat rapid pentru a găsi soluții și au transferat întreaga activitate didactică pe diverse platforme: Zoom, Google classroom, Skype, Teams etc.

În sistemul universitar situația nu a fost la fel de gravă precum în ciclul primar sau în preuniversitar, deoarece studenții au un nivel ridicat de independență și de autoeducare. Universitatea noastră a fost, chiar de la început, printre organizațiile care au demarat acest proces de **transformare digitală** și a fost – și este în continuare - interesată să descopere noi **soluții adaptabile mediului educațional din România.**

Mobilitatea internațională a studenților a fost, de asemenea, grav afectată. Impactul s-a tradus printr-o mare nesiguranță, incertitudine, iar Universitățile au fost constrânse să limiteze mobilitatea și să găsească soluții. Rezultatele unui sondaj online de opinie[1] efectuat în rândul a 3,603 de studenți înmatriculați la universități din România indică faptul că doar o mică parte dintre aceștia au avut experiențe anterioare de participare la cursuri online (14%). Dar comunitatea academică a acționat rapid și unitar, a alocat resurse financiare și umane, și-a asumat obiective pe care a reușit să le ducă la bun sfârșit. Universitățile au ales să se adapteze rapid, să gândească în perspectivă, să ajusteze sistemul, transformând dificultățile în oportunități.

Ministerul Educației și Cercetării a avut mai multe discuții și întâlniri cu Consiliul Național al Rectorilor cu scopul de a oferi susținere studenților și cadrelor didactice pentru finalizarea anului universitar.

Totodată, Ministerul Educației și Cercetării a acordat universităților românești accesul la Sistemul Informatic Integrat al Învățământului din România (SIIIR) pentru a permite procesul de admitere în instituțiile de învățământ superior în sistem on-line. Concret, universitățile puteau verifica rezultatele obținute la Bacalaureat de absolvenții clasei a XII-a, evitând prezența fizică a acestora pentru înscrierea la admitere.

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[1] https://www.researchgate.net/publication/351285984_Invatamantul_ universitar _din_Romania_in_contextul_pandemiei_COVID-19_Experientele_studentilor

De asemenea, Ministerul Educației și Cercetării a acceptat existența învățământului on-line și a modificat Legea Educației printr-o ordonanță de urgență pentru a stabili că „unele activități din cadrul formei de învățământ cu frecvență se pot desfășura prin intermediul resurselor electronice, informatice și de comunicații specifice, prevăzute în standardele de calitate elaborate și aprobate de ARACIS". Astfel, ARACIS – Agenția Română de Asigurare a Calității în Învățământul Superior – a stabilit standardele de calitate pentru predarea online iar acestea vor putea intra în vigoare la începutul anului universitar 2022-2023. Standardele mai prevăd că "elaborarea cursurilor și susținerea prelegerilor trebuie să se realizeze în **format interactiv, conținuturile să fie prezentate într-o manieră logică și intuitivă,** organizate pe unități de studiu secvențiale, ușor gestionabile de către studenți, cu precizarea rezultatelor învățării vizate, incluzând instrucțiuni clare cu privire la ceea ce se așteaptă să fie finalizat, până când, cum și în ce ordine. Navigarea în conținutul materialelor de studiu trebuie să fie logică și intuitivă", a precizat ARACIS.

Migrarea activității în on-line ne-a determinat să schimbăm modul în care ne raportăm la școală și la ideea de învățare. Învățarea la distanță a generat brusc o serie de schimbări sau, mai bine zis, provocări în raport cu modalitatea clasică de învățare, cea față în față. A fost necesară o regândire rapidă, care să respecte principiile psiho-pedagogice și didactice de bază pentru predarea, învățarea și evaluarea studenților. Ce înseamnă predarea on-line? Este o paradigmă social-constructivistă bazată pe tehnologie și pe interacțiune, adică centrată pe elev/student/cursant. Aceștia au libertatea de a învăța în locul și în momentul ales, au posibilitatea de a stoca informațiile pentru a le putea relua ulterior. Există două tipuri în învățare cunoscute și folosite: învățarea sincronă (în care profesorul controlează lecțiile, îndrumă, monitorizează, orientează) și învățarea asincronă (adică studiul se realizează în ritm personal, individual).

Mediul online a eliminat creta și buretele, iar folosirea instrumentelor digitale le-a permis profesorilor să își prezinte informațiile într-un mod mai vizual, deci mai atractiv, mai captivant. Instrumentele digitale sunt foarte utile în procesul educațional, deoarece ele completează și suplimentează educația tradițională. Astfel, "învățarea încetează să mai fie considerată un proces mecanic de simplă acumulare a cunoștințelor... procesul de învățare trebuie să fie adaptativ și modificator."[2]

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[2] Mihaela Pricope, Cristina Mihaela Nistor, Mirela-Sanda Sălvan – *Aspecte interculturale în predarea și învățarea limbii române ca limbă străină*, Editura Universitară, București, 2021, pag. 83

Din punct de vedere funcțional, discursul didactic este un discurs de tip informativ, explicativ. Metoda este importantă, nu platforma, oricât de performantă ar putea fi aceasta. Obiectivul este interacțiunea studenților cu ceilalți și implicit cu conținutul. Predarea trebuie să fie dinamică, deschisă, nu un simplu act de livrare iar profesorul un mediator care generează continuu contexte de învățare, structurate pe teme de interes. Studentul trebuie să își exprime punctul de vedere, să interfereze cu ceilalți și nu doar să audieze un curs, fără implicare. De aceea, este necesar să urmărim și să perfecționăm permanent conținutul, interactivitatea și implicarea (atât a cadrelor didactice, cât și a studenților). Exemplificarea, jocurile de rol, analogia și repetiția sunt printre cele mai importante tehnici de predare folosite. Crearea de strategii, menținerea și perfecționarea lor, precum și construcția unei comunități de învățare, a unui climat educațional favorabil, menținerea motivației în procesul de învățare sunt alți factori care pot îmbunătăți predarea și învățarea on-line.

Soluțiile pentru reducerea decalajului educațional sunt multiple, ele putând fi organizate atât individual, cât și colectiv: activități remediale, de consiliere, activități extracurriculare, programe de vară, centre de învățare. Progresul studenților în activitatea de învățare depinde totuși de mai mulți factori: domeniul fundamental, ciclul educațional, disciplina predată, adică în funcție de specificul domeniului și al disciplinei și - nu în ultimul rând - de implicarea profesorului și a studentului.

Implicarea activă a studenților în procesul didactic este esențială și necesită un număr mare de ore de activitate individuală, deci mai multă responsabilitate, inițiativă și efort. Aceștia trebuie să desfășoare constant activități individuale care să le permită să interpreteze în manieră personală conținuturile. De aceea, un număr impresionant de studenți – aproximativ trei sferturi dintre respondenții la studiu[3] – au considerat că numărul de teme și sarcini de rezolvat pentru cursuri și seminarii a fost mai mare sau mult mai mare odată cu trecerea la învățământul online. Acest lucru este de asemenea menționat frecvent printre aspectele neplăcute ale cursurilor online, împreună cu volumul mai mare de materie parcursă.

Învățământul universitar, cu atât mai mult anul pregătitor de limba română, poate fi abordat cu succes în maniera hibridă, adică

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[3] https://www.researchgate.net/publication/351285984_Invatamantul_ universitar_din_Romania_in_contextul_pandemiei_COVID-19_Experientele_studentilor

cursuri față în față care pot alterna cu cele on-line. Cursurile față în față împreună cu învățarea la distanță duc la așa numita învățare combinată sau învațare mixtă (b-learning=blended learning or mixed teaching) și îmbină avantajele învățării on-line (e-learning) cu cele ale învățării la clasă, cele două procese desfășurându-se succesiv. Iar învățarea limbii romăne ca limbă străină poate avea rezultate – și chiar este recomandat să se realizeze - într-o manieră mixtă, hibridă: atât on-line (în perioada în care studenții nu au încă viză pentru a veni în țara noastră), cât și față în față, în sălile de curs sau de seminar. Instrumentele digitale (platforme on line, tutoriale, simulări, exerciții, jocuri educative, situri Web) pot completa și exemplifica chiar și în sălile de curs - atunci când studenții sunt prezenți fizic - educația tradițională, pentru a facilita învățarea și a spori randamentul.

Învățarea la distanță poate fi atât o soluție provizorie, cât și una permanentă pentru studenții care își propun să învețe limba română ca limbă străină. Tutoriale, simulări, exerciții, jocuri educative, situri Web sunt sursele de inspirație pe care profesorii și studenții le pot folosi constant. Platformele folosite în întreaga lume sunt Zoom, Google classroom, Skype, Teams etc.

Concret, studenții au acces rapid, autonom și nelimitat pe youtube la mai multe resurse pentru învățarea limbii romăne ca limbă străină. Putem folosi aplicații, platforme și diverse metode de lucru pentru educația la distanță: Learn romanian with Nico, Learn romanian in 3 hours (with Raluca), Romanian Words for Everyday Life (with Larisa), platforme de învățare precum: duolingo, kakoot, loecsen, lingohut, optilingo, mondly, italki, Cudoo, Qlango, Rolang School etc**.**

Metodele activ-participative și învățarea prin cooperare se pretează foarte bine pentru învățarea limbii romăne ca limbă străină. Între cadrul didactic și student se formează un parteneriat în care profesorul trebuie să identifice și să analizeze nevoile specifice de învățare ale fiecărui student. Cadrul didactic este un îndrumător care trebuie să țină seama permanent de valorile studentului, de interesele lui, de sensibilitățile lui și, nu în ultimul rând, de capacitatea acestuia de învățare în vreme ce studentul participă activ, acționează, explorează, ca să devină, încetul cu încetul, capabil să formuleze opinii într-o altă limbă, să argumenteze, să concluzioneze. Doar implicarea constantă și activă a studentului în procesul didactic poate duce la rezultate. De aceea, este foarte important să creăm un climat motivațional pozitiv, să valorizăm studentul, să îl determinăm să fie încrezător în forțele proprii, fără teamă că va greși și că ceilalți vor râde de el.

Cu toate acestea, învățarea limbii române ca limbă străină este un demers complicat, care implică și o perspectivă psihologică profundă din partea profesorilor deoarece studenții provin din culturi variate, au un sistem de valori diferit, sensibilități, sunt departe de mediul și de familia lor, într-o limbă necunoscută și o cultură complet nouă.

O a doua arie considerată problematică a fost crearea itemilor de evaluare. Aceștia au fost modificați substanțial deoarece predarea clasică era centrată pe transfer de cunoștințe, pe volum de cunoștințe și mai puțin pe transmiterea aptitudinilor sau pe măsurarea lor on line. Evaluarea reprezintă așadar componenta cea mai dificilă, de aceea se recomandă a fi făcută cu prezență fizică.

Toate aceste provocări au rolul de a contribui la crearea unui nou model de predare-învățare, de a oferi studenților oportunități de învățare de calitate și personalizate, încurajând colaborarea cadru didactic-student.

Cu siguranță va fi nevoie de mulți ani și multe studii de cercetare pentru a găsi și a ameliora consecințele pandemiei pe termen scurt, mediu și poate chiar lung dar acest context pandemic ne-a învățat că trebuie să identificăm limitele și mai ales, să încercăm să le depășim.

3. Concluzii
Sistemul de predare/învățare on-line este o activitate individuală, dinamică și flexibilă, cu avantaje, dar și dezavantaje. Este un sistem perfectibil, cu rezultate bune și foarte bune în maniera hibridă, mixtă (b-learning=blended learning or mixed teaching), adică combinând avantajele învățării on-line (e-learning) cu cele ale învățării la clasă. În sala de curs putem folosi instrumente digitale: platforme on line, tutoriale, simulări, exerciții, jocuri educative, situri Web, pentru o mai bună înțelegere a aspectelor teoretice dar și pentru a realiza o predare mai dinamică, care să favorizeze interacțiunea cadru didactic – student sau student-student. Scopul este de a încuraja prin întrebări, discuții, răspunsuri, jocuri de rol etc participarea activă a studenților.

Așadar, predarea va cuprinde obligatoriu participarea constantă și dinamică a studenților, iar aceștia vor fi încurajați să pună întrebări, să descopere, să aplice noțiunile teoretice dobândite. Este necesar să creăm strategii de învățare, să le perfecționăm, să construim comunități solide de învățare și să menținem motivația studenților.

Putem enumera astfel câteva dintre avantajele și dezavantajele sistemului on-line, îndeobște cunoscute:

Avantaje:
- economie de timp și costuri (la nivelul instituției, profesorului, studenților);
- mai multe opțiuni și o mai mare libertate în privința programării și locului desfășurării
- prezentarea concisă și selectivă a conținutului
- distribuirea rapidă a materialelor didactice
- posibilitatea înregistrării audio-vizuale a lecției, a evaluărilor
- utilizarea materialelor audio-video

Dezavantaje:
- absența unei comunități de învățare
- numărul mare de teme și activități individuale
- lipsa de socializare, de interacțiune care poate duce la demotivare sau chiar la abandon
- necesită o anumită experiență în domeniul utilizării calculatoarelor
- riscul crescut de fraudare a examenelor

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