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UNIVERSITY

CROSSING BOUNDARIES IN CULTURE AND COMMUNICATION

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Crossing Boundaries in Culture and Communication

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

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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 13th 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 Foreign Language Teaching and Teaching Methodologies, Literary and Cultural Studies, Linguistics and their related fields, providing opportunities for professional development and research.

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

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

The present issue includes three sections: cultural studies 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.

**◆ FOREIGN LANGUAGE TEACHING
AND TEACHING METHODOLOGY ◆**

Managing and Assessing Collaborative Group Work in a Multi-Cultural Class: A Pragmatic and Constructive Approach

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Abstract

This article undertakes a comprehensive literature review to explore the complexities of managing and assessing collaborative group work in multicultural classrooms in the post-pandemic educational landscape. Anchored in Milton Bennett's Developmental Model of Intercultural Sensitivity (DMIS) and Jude Carroll's insights on educational mobility, the review critically examines the theoretical underpinnings and practical challenges associated with diverse learning environments. Bennett's DMIS is employed as a framework to understand and navigate cultural differences within the classroom, while Carroll's research provides an in-depth look at the adaptation challenges of educationally mobile students. Through a synthesis of existing literature, this paper proposes practical strategies for educators, aiming to enhance group dynamics and improve assessment methods in a way that promotes inclusivity and fairness. The goal is to enrich the academic discourse by providing a nuanced analysis of multicultural group work management and assessment, drawing from a wide range of empirical studies and case analyses.

Keywords

Multicultural Education, Collaborative Group Work, Intercultural Sensitivity, Classroom Diversity, Group Dynamics Management, Cross-Cultural Teaching Strategies, Bennett's DMIS Framework.

1. Introduction

As the world gradually transitions from online to classroom teaching in a post-pandemic era, the complexities of managing and assessing collaborative group work in multicultural classes have intensified.

Educational institutions in the 21st century are more diverse and multicultural than ever before, mirroring the globalizing world. This diversity offers a unique opportunity to implement collaborative group work, which can enhance intercultural understanding and

promote inclusive learning. However, it also presents distinct challenges in the areas of group management and assessment. This paper explores effective strategies, informed by Bennett and Carroll's frameworks, to navigate the challenges and opportunities presented in this dynamic educational landscape.

2. Understanding Multiculturalism in Classrooms and Collaborative Group Work

Multi-cultural classrooms comprise students from different countries, ethnic backgrounds, and socio-cultural contexts, bringing in diverse viewpoints, knowledge, and experiences. This diversity can enhance learning experiences but also introduce disparities in language proficiency, cultural norms and learning styles. Therefore, understanding the dynamics of such classrooms is crucial for effective management and fair assessment of group work (Cushner & Karim, 2004).

Collaborative group work fosters active learning, encourages peer interaction, and develops critical soft skills like communication, problem-solving, and teamwork (Johnson & Johnson, 2009). In a multicultural context, it helps learners understand different perspectives, foster intercultural skills, and helps students adapt to global working environments (Zaccaro et al., 2018).

The following sections will look into challenges in managing and assessing group work in multicultural classes, but also possible solutions suggested by the literature.

3. Challenges in Managing and Assessing Group Work in Multicultural Classes

Challenges in managing multicultural group work range from communication barriers, unequal participation, and conflicts stemming from cultural misunderstandings (Strough et al., 2017). The assessment of group work presents a separate set of difficulties, such as addressing individual contributions, ensuring fairness, and dealing with culturally-rooted biases (Popov et al., 2012).

Effective management requires an approach that appreciates cultural diversity, fosters intercultural communication and maintains an inclusive environment.

Furthermore, with globalization transforming classrooms, there is a pressing need to integrate and understand the multitude of experiences students bring. This shift calls for pedagogical evolution rooted in modern cultural theories, like Bennett's DMIS and research on inner-group similarity.

4. Milton Bennett's Developmental Model of Intercultural Sensitivity in the Multicultural Classroom

Bennett's DMIS provides a framework for understanding how individuals experience cultural differences. The model delineates six stages:

1. Denial: The individual's inability to recognize cultural differences.
2. Defense: Recognizing some differences, but with a biased perspective.
3. Minimization: Subduing differences in favor of universal human qualities.
4. Acceptance: Appreciating and understanding the depth of cultural differences.
5. Adaptation: Capability to adapt behavior in alignment with different cultural contexts.
6. Integration: Internalizing cultural diversity into one's identity (Bennett, 2010).

For educators, understanding where students lie on this spectrum can inform teaching strategies. While Bennett's model is traditionally applied to individuals, applying its principles at a class level can be instrumental in framing inclusive pedagogical practices. However, this idea should be applied with a lot of caution, in order to avoid the level of generalization that usually leads to ethnocentric perspectives.

4.1. Inner-Group Similarity: A Crucial Determinant of Classroom Dynamics

Inner-group similarity research postulates that individuals within a particular group, despite having diverse backgrounds, might showcase similarity in behaviors, attitudes, or perspectives due to shared experiences or contexts (Fisher et al., 2017). In multicultural classrooms, while students may hail from varied backgrounds, shared experiences, like adjusting to a new educational system, can engender similarities.

Recognizing these similarities, while valuing the unique backgrounds, can help forge strong classroom communities. Shared experiences can be leveraged as points of mutual understanding, paving the way for cohesive learning. In my own teaching experience, this aspect has always yield positive results and has lead to an increased group cohesion.

4.2. Integrating Bennett's DMIS & Inner-group Similarity for a Holistic Pedagogical Approach

We can explore, at this point, how integrating DMIS and inner-group similarity, can guide educators in creating an inclusive environment.

Related to the previous paragraphs, problem-posing using the DMIS framework can be an efficient tool. Borrowing from Freire's model, educators can engage students in dialogues about their own experiences with cultural sensitivity, identifying where they stand on Bennett's spectrum (Freire, 2018).

As indicated before, harnessing shared experiences is yet another powerful tool which can enhance the learning process. In recent literature, acknowledging and leveraging shared experiences is seen as able to help bridge cultural divides, making discussions more inclusive and fostering a sense of community (Tajfel & Turner, 2019).

Thus, in the context of the multicultural classroom, strategies rooted in sound theories like Bennett's DMIS and research on inner-group similarity can be game-changers. By understanding students' stages of cultural sensitivity and recognizing shared experiences, educators can pave the path for a more inclusive and empathetic education paradigm.

Integrating insights from Bennett's DMIS and inner-group similarity research brings depth to the exploration of multicultural classrooms, providing actionable strategies for educators to foster inclusivity and mutual respect.

This framework, together with further empirical evidence in the literature can provide a more in-depth view of the current research surrounding the management and assessment of multicultural group work. In the following section, Carroll's theories and possible applications to the topic will be explored.

5. Managing and Assessing Collaborative Group Work in Multi-Cultural Classes: Carroll (2015)

Carroll (2015) emphasizes the need for educators to know the diverse educational approaches, behaviors, and expectations that students from around the world bring into the classroom. This awareness can be, for instance, crucial in the transition from online to physical teaching settings.

Implementing Carroll's approach involves using interactive teaching methods that encourage the sharing of cultural markers and artefacts. Educators can lead discussions that not only acknowledge but delve into the underlying rules and norms of different educational practices. This approach helps in moving beyond surface-level awareness to a deeper understanding of how to align teaching with the diverse needs of students. It involves creating a classroom environment where differences are not just noted but valued as opportunities for enriched learning.

5.1. The Importance of Collaborative Group Work

Incorporating Carroll's insights, collaborative group work becomes a tool for not only academic learning but also for cultural exchange and understanding. By engaging students in discussions about their educational backgrounds and experiences, group work can be a platform for students to explore and understand different learning approaches.

This, educators can facilitate group projects that require students to research and present on educational practices from different cultures. This not only enhances their understanding of global educational diversity, but also encourages them to reflect on their own learning experiences and biases.

However, I believe these assignments should not only be limited to the cultural awareness course, but incorporated into different tasks of other subject matters, so that students get to be exposed and constantly reflect on different cultural approaches.

5.2 Managing Group Work

Carroll notes that teachers need to be flexible and adaptable in their approach to managing and assessing group work. The challenge lies in aligning classroom practices with the diverse learning styles and expectations of students, while maintaining a fair and equitable assessment framework.

Educators can introduce peer-review sessions where students assess each other's contributions based on pre-established criteria that value diverse perspectives and approaches. This can help in fostering a deeper understanding among students of different educational norms and expectations.

5.3 Strategies for Managing Multicultural Group Work

Building on Carroll's framework, managing multicultural group work involves creating a classroom environment that respects and integrates diverse educational practices. This means facilitating discussions that not only highlight differences but also explore how these can be harmonized within the local educational context.

A practical suggestion derived from Carroll's work, could be, for instance, to conduct regular classroom sessions that focus on sharing and discussing educational experiences from different cultures. This could involve guest lectures, cultural exchange days, or collaborative research projects focusing on global educational practices.

5.4. Strategies for Assessing Multicultural Group Work

Carroll suggests that understanding the diverse educational backgrounds of students is key in developing an effective assessment strategy. Assessment should not only evaluate academic achievement but also consider how students navigate and integrate different educational norms and practices.

Inspired by Carroll's approach, assessors can develop assessment criteria that value the process of learning and adaptation as much as the end result. Reflective essays or oral defences can be included as part of the assessment, where students can articulate their experiences in adapting to and integrating different educational approaches.

5.5. Case Studies

In line with Carroll's observations, case studies could focus on how educators have adapted their teaching strategies to accommodate diverse educational backgrounds and how these adaptations have impacted student engagement and learning outcomes. This empirical evidence can provide valuable insights for educators looking to enhance their multicultural teaching practices.

This expanded review underscores the importance of Carroll's insights in managing and assessing collaborative group work in multicultural classrooms, emphasizing the need for educators to be aware, flexible, and respectful of the diverse educational experiences of their students.

6. Empirical Evidence

As we conclude our exploration of the challenges of managing and assessing collaborative group work in multicultural classrooms, it is important to examine empirical evidence from various research studies. These studies provide practical insights and validate the theoretical frameworks discussed earlier. In the following paragraphs, four distinct research studies, that contribute significantly to our understanding of this complex field, will be explored.

These studies collectively underscore the complexity of managing and assessing collaborative group work in diverse educational settings. They provide practical insights and underscore the importance of culturally responsive teaching practices, diverse assessment strategies, and support mechanisms for students navigating multicultural environments.

6.1 Study 1: Fostering Intercultural Learning through Multicultural Group Work (de Vita, 2005)

De Vita (2005) conducted a study to explore the impact of multicultural group work on international business students at a UK university. The study revealed that multicultural group work enhances intercultural competence, as reported by the students, and this outcome was highly dependent on effective group management. The lecturer's role as a facilitator was highlighted, especially in promoting equal participation and addressing conflicts.

6.2 Study 2: Multicultural Group Work in Australian Higher Education (Volet & Mansfield, 2006)

Volet and Mansfield conducted a study in an Australian university to explore how multicultural group work can enhance cross-cultural understanding and learning outcomes. Through structured reflections and feedback sessions, students reported increased awareness of cultural diversity and the ability to navigate cross-cultural misunderstandings. The study highlighted the importance of reflection in learning and assessment.

6.3 Study 3: Assessing Multicultural Group Work in a Dutch University (Popov et al., 2012)

Popov and his team researched multicultural student group work in a Dutch university, focusing on assessment challenges. The study stressed the importance of using multiple assessment methods (peer, self, and teacher assessment) for fairness and completeness. The study revealed that students felt that the peer assessment method was effective in accounting for individual contributions within the group.

6.4 Study 4: The Impact of Diversity on Group Work in a Singaporean Classroom (Ho et al., 2017)

In a Singaporean context, Ho and his team examined the influence of cultural diversity on the effectiveness of group work and the associated challenges in assessment. They found that while the diverse groups initially faced communication and coordination difficulties, they eventually outperformed more homogenous groups in complex tasks. The study also highlighted the potential for bias in peer assessments, suggesting the importance of training students to assess each other's work accurately.

These studies provide substantial empirical evidence supporting the various frameworks and strategies discussed earlier. They highlight the complexity of managing and assessing multicultural

group work and emphasize the need for a comprehensive and culturally-sensitive approach.

7. Conclusion

Understanding and adapting to the diverse educational backgrounds of students, as Carroll suggests, is essential in the current educational landscape. By adopting strategies that encourage the sharing and valuing of different educational practices, educators can create a more inclusive, engaging and effective learning environment.

Furthermore, this paper has also briefly delved into Bennett's Developmental Model of Intercultural Sensitivity (DMIS), offering a theoretical perspective on how individuals navigate cultural differences. Bennett's theory provides an essential framework for understanding the stages through which students progress as they become more culturally competent, a process that is crucial in managing and assessing multicultural group work effectively.

Effective management and fair assessment of multicultural group work is a complex task that requires a nuanced understanding of intercultural dynamics, pedagogical practices and innovative tools. Integrating Carroll's insights with Bennett's theoretical framework and the recent studies presented in section 6, creates a comprehensive approach that ensures all students are engaged, treated equitably, and assessed fairly. Such an approach leads to enriched learning outcomes and fosters global citizens for an increasingly interconnected world. Through this blend of theories and practical strategies, educators can better navigate the challenges of multicultural classrooms, ultimately contributing to a more inclusive and dynamic educational environment.

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The Enrichment of Culture by Teaching Foreign Languages

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Abstract

This paper focuses on the importance of understanding cultural and communication boundaries when teaching a foreign language. This topic is extremely relevant to the field of translation and interpretation as it provides us insight into the challenges that we encounter in trying to convey a message that has its cultural specificity. We aim to solve one of the most difficult aspects of rendering a message into a target language to someone who is learning it. We also wish to facilitate foreign language teaching by means of better understanding some cultural concepts on our part. We have investigated innovative methods and we have conducted multiple surveys for us to gain more perspective on the matter. We have gathered key findings that we will make use of in our new approach to teaching foreign languages.

Keywords

communication boundaries, cultural specificity, teaching, innovative methods, cultural concepts.

1. Introduction

This paper is an attempt to highlight the importance of teaching foreign languages as part of the culture. How can we render an expression, for instance, if we do not understand it to the core? We aim to identify the main challenges that we encounter when trying to teach a foreign language. Cultural elements must be always kept in mind as they for the cultural specificity of a language. This paper tries to provide solutions for problems that may occur and to come up with innovative teaching strategies. We will analyze multiple views on this topic, and we will see to which extent technology interferes with the educational process.

2. The confrontation

To begin to understand the challenges that we face, we first need to make sure we are familiar with key concepts that facilitate our understanding of the topic.

We shall start by defining cultural boundaries as differences that may appear between cultures. Sometimes, these barriers are difficult to cross as they reflect the specificity of the culture in question. These cultural barriers can arise between the teacher and the students as well as between students with different cultural backgrounds. If we wish to succeed in learning a new language, we shall first address these barriers and make sure that they are understood.

We will now analyze the type of barriers that we may encounter, and we will try to come up with possible solutions for overcoming them.

Firstly, the main barrier is the cultural context. There are certain expressions, idioms and even grammatical aspects that are specific to a certain culture and although they may be obvious to people with the same background, others may be confused. Trying to explain them ensures that the message is comprehensible and that the educational process can continue without being hindered.

As McLeod highlighted in *The Relevance of Anthropology to Language Teaching*, "The relevance of anthropological theory, methodology and literature to language teaching is discussed. It is argued that culture should be taught explicitly in the classroom, and that the anthropological theory of cultural relativity is useful in creating a judgment-free atmosphere. Both teacher and students should become amateur anthropologists, exploring, and testing their own and each other's cultures." (McLeod:211). Teachers must try to understand the different cultures and he or she should encourage the discovery of the cultural aspects of each culture. Children should learn that it is alright to be different and that these differences make them the person they are. Judgement can be very common among students, so instead of waiting for it to happen, we shall try to prevent it by explaining the nature of the differences. Whether we are talking about expressions that may seem weird in translation or words that are misinterpreted, it is the teacher's duty to try to overcome this difficulty.

If we think about ways of overcoming this barrier, the teacher could organize a weekly workshop where children that are part of one cultural background can share with the other expressions, they find interesting in their culture and then, helped by the other, try to make interesting parallels between their mother tongue and the language they are learning. This way they will feel like they are part of an inclusive environment that values their culture and that wishes to enrich theirs by learning more about other cultures. This way not only will the children be willing to learn the foreign language taught as a school subject, but they will also be curious about the other languages spoken in class.

Secondly, another barrier is represented by the different communication styles. Each culture has its own kind of communication.

Some may find certain types too formal, or on the contrary, not polite enough. Some communities use a more direct approach, while others value non-verbal communication. Teachers and students may interpret these behaviors differently, therefore impacting their learning process.

For Human-Human Interaction, it has been shown that people adapt their interaction styles to one another across many levels of utterance production when they communicate, e.g. by matching each other's behavior or synchronizing the timing of behavior (Burgoon et al., 2007). People try to mimic what they see, but sometimes the behavior is not understood. Teachers should try to adapt to the type of communication used by the students but he or she should not lose focus of the main purpose- teaching foreign languages, therefore teaching something different.

By adapting the system's behavior to the user, the conversation agent may appear more familiar and trustworthy, and the dialogue may be more effective. (Honold et al., 2014). If the children feel like the classroom is a safe space for development and for expressing ideas, the learning process will be successful, and the barriers will be overcome.

To make this work, the teacher should try to explore multiple ways of communicating. During a small part of the lesson, he or she could implement a different type of communication for the same part. The message will be the same, but the way it is perceived will differ. Then, the teacher can evaluate if the students did truly understand the message and which way of rendering it was the most efficient to adapt the teaching methods in the future.

Another very important aspect is represented by taboos or sensitive topic. Such subjects vary depending on the culture and the teacher must be aware of the topics that may be hurtful if used in a disrespectful manner. They should be familiar with cultural norms in order to avoid unintentionally offending or making students uncomfortable.

On the one hand, before intercultural communication, people should accumulate the taboo culture knowledge of the other party, to fully understand and master the taboo custom culture of the other party's country. In addition, in the process of cross-cultural communication with each other, people should observe each other's facial expression and voice, to understand each other's state and mood, and then find the right way of communication. (Dai:2021). Taboos can be encountered in many fields- religion, politics, customs, clothes, and the list may go on. We should not avoid them completely, as this could be interpreted as a sign of ignorance, but we must find ways to respectfully integrate them in the intercultural communication.

As far as teaching methods are concerned, adapting to taboos could be tricky, so the right approach may be difficult to find. We think

the best way in doing so would be to conduct a thorough research on taboos in different cultures and to try to keep them in mind when teaching someone from a specific cultural background. The activities in class shall not be offensive in any way and if uncertain if a gesture or word is appropriate or not, it would be better refrain from it.

A barrier which may not seem that obvious at first sight, but which is highly important is the learning style. Cultures may prefer to adopt different learning styles, such as the balance between individual and group work, the role of memorization, or the use of technology in education. Teachers should adapt to different learning styles.

According to Grasha (1996), it is very important to use different teaching styles to address the needs of the learners. We must take into account elements such as age, skills, preparation in order to adapt the lesson. We should not use a teaching only approach when teaching small children, but we should try to integrate games and fun activities that stimulate their creativity. If we are teaching adults, games may be seen boring as they are interested in learning as fast as possible and without any distractions. We should also adapt to the country we are teaching in and to the type of education they are used to. Some countries prefer a more individual approach while others value teamwork. However, teaching a foreign language also implies teaching differently, therefore adapting to the students is necessary.

The teacher could try to integrate multiple teaching styles and see which is the most suitable for the children. Focusing on something that does not work could do more harm, so if a certain method turns out to be efficient for some, but completely useless for others, the teacher must find new approaches that work for all.

Stereotypes are present everywhere and sometimes they can make us think the worst of a culture or a person without even getting to know it or them better. Teaching foreign languages allows us to convey the rightful information that may help student form a valid opinion on some cultures. Samovar & Porter (1991:280) define stereotypes as “the perceptions or beliefs we hold about groups or individuals based on our previously formed opinions or attitudes”.

The teacher should try not to have any misconceptions about someone before talking to them and finding useful things about them. She or he should be unbiased and should treat student equally. Not getting rid of these stereotypes could cause much harm in the future as we will teach the future generations the same, we will burden them with assumptions, and they will not be able to judge for themselves. These stereotypes hinder the learning process as they do not make room for broadening someone’s culture, instead they act just like a barrier that stops new and different information.

Another barrier and probably one of the most important is the language proficiency levels. In a multilingual classroom we have students from all over the world and they each have certain cultural particularities. They may have studied the same foreign language, but their knowledge may differ significantly. We come across different accents, maybe mistakes caused by the lack of cultural awareness from both the side of the teacher and the students’.

The teacher should try to adapt to the average level, but he or she should not forget about the students having difficulties or the students that excel. The worksheet could be different if there are noticeable differences, but the students must be treated equally and encouraged to progress as learning a foreign language is a long journey.

Having identified all these barriers that may hinder the intercultural communication, we shall now focus on the most important barrier and the topic of our discussion- the language itself. It is impossible to teach a foreign language without having primary notions about languages and their importance.

Howatt (1984) introduced the monolingual principle as a way of teaching a foreign language. He emphasized that we should use only the language we are teaching in class so there are no interferences from their mother tongue.

According to Yu (2001), “the direct method imitated the way that children learn their first language, emphasizing the avoidance of translation and the direct use of the foreign language as the medium of instruction in all situations” (p. 176). Learning efficiency can be achieved if the teacher knows how to render the message and how to point out the similarities between the two languages. Parallels should be drawn as the studying of foreign languages is highly linked to a multicultural approach.

People may sometimes be ashamed of their knowledge of a certain language and may be prone to give up because of the mistakes they might make. They should rest assured that even native speaker encounter some difficulties when speaking the same language with people from different regions. There is also the possibility of misunderstandings occurring between people when they do not share a common language. However, sharing a common language does not always guarantee understanding. Even speakers of the same language do not have the same understanding of the meanings of words.

One of the main difficulties when teaching and learning a foreign language is finding the right equivalent for different concepts. There are multiple types of equivalence that pose problems to non-native speakers. Problems of vocabulary equivalence, idiomatic

equivalence, experiential equivalence, and conceptual equivalence may be encountered when teaching foreign languages. (Jandt, 2001).

Vocabulary equivalence is hard to be achieved as some languages have a very different and precise way of expressing a certain notion, using very descriptive words. This is how the lack of equivalents appears and the teacher is confronted with the problem of finding the best equivalent that preserves and conveys the same message.

Idiomatic equivalence causes misinterpretation as some idioms while fully understood by native speakers, they sometimes pose problems to people learning that language. Their meaning, if translated directly can be strange and does not reflect the meaning. For example, the classic idiom ‘It’s raining cats and dogs’ could be found strange for a non-native English speaker as the literal translation does not give any hints of its true meaning of ‘It’s raining heavily’.

Experiential equivalence is another problem. It is very difficult to translate concepts that do not exist in the other language. For example, if we think about the Romanian word ‘dor’, we can have a hard time rendering its meaning. We cannot translate it, but we can find similar concepts, or we can try to describe it as closely as possible, for instance ‘the feeling of missing someone’.

Conceptual equivalence refers to concepts and ideas that are understood in various ways depending on the culture. Jandt (2001) takes the concept of freedom as an example. The notion may have different values depending on the country, there are some who value the freedom of citizens more than others.

Communication is not all about words and direct forms of expression, but it can also take the form of nonverbal communication which can cause a lot of problems in the intercultural communication.

Nonverbal communication comprises every form of communication without using words- eye contact, gestures, proximity and many more. If not researched their proper meaning, this kind of communication can be easily misinterpreted.

Jandt (2001) identifies found that nonverbal communication can have multiple uses. One of them is of course replacing spoken messages. We can greet someone by waving if they are far away instead of running just to say hello. Or we can see it every day in traffic where police officer use hand signals to direct traffic.

We can also use nonverbal communication when we are unsure of how the person may receive the message. Instead of asking someone to shut up for a few seconds we could shortly make a short hand movement to indicate that they must remain silent for a little while.

If we think about it, nonverbal communication helps us even when communicating directly. Turn-taking in conversations is never signaled, but it is deduced from the body language.

It is very important that the teacher keeps in mind that this type of communication is essential in class. He or she must maintain an appropriate distance from the students to ensure they are not breaking any cultural boundaries. Greetings should also be taken into account as some cultures prefer an embrace, a handshake, a bow or simply no physical touch. Eye contact is also essential as in some culture may be misinterpreted as lack of interest if not maintained.

When trying to ensure that healthy multicultural communication takes place, we must ensure that students also gain intercultural competences. As highlighted before, it is very important that the teacher values each culture and encourages the students to study the different links between various cultures and to analyze and understand the differences (Chapelle, 2010). Teachers oversee doing so and they should value the access to information they benefit from.

Language teachers have now recognized their role in eliciting culture learning in their classrooms and ways to access that learning (Moloney and Harbon, 2010). Schulz (2007) proposed the use of culture learning portfolios. They would help students identify cultural concepts, stereotypes, they would be able to evaluate them and become aware of their impact on different societies. By using this kind of portfolio, the teacher can have a way of evaluating and seeing the progress in real time and can work to develop certain abilities. Critical reflection and self-evaluation are encouraged as well as using multiple sources of information (Schulz, 2007: p. 18).

However, in a globalized world, there are many challenges that arise and one of them is making students see the value of understanding the world through the language/culture of another and creating a more multicultural environment, while abroad English reigns. (Fonseca-Greber, 2010: p. 117). In recent years, there has been a debate on whether we should try to get as close as possible to the English spoken by native speakers and we should try to conform to their norms (Timmis, 2002). The goal, however, is not tricking people into thinking you are a native speaker while working hard to fake an accent that will probably never be perfect. Instead, people should focus on speaking correctly, using grammar accordingly and looking to understand certain idioms and specificities.

Teachers do have now a very important help due to the technological progress. They can access all types of sources to ensure that the foreign language learning becomes easier and more pleasing. Technology allows the teacher to introduce real-world issues, authentic

texts and audios and it allows students to focus on problem-solving-based tasks. Having auxiliary materials also in digital formats helps students learn at their own pace and revisit the documents as many times as they need. They can focus on aspects they did not fully understand, therefore using technology to their advantage.

Students can examine authentic documents and can look online for information that can later be used in class. The teacher is now a facilitator and a guide in the learning process and helps students find what they are looking for. Instead of just giving them the data in the traditional way, the teacher encourages students to be creative, to be curious and research online the topics they are interested in. Teachers act as a changing factor and they support foreign language teaching by means of technology and cultural advancement.

Action research proves to be one of the most effective research methods as it focuses on the discovery and the investigation of different matters. These findings help not only students, but teachers as well so they can improve their teaching methods and find innovative ways of making the lessons more interactive and interesting. Methodologically classroom-oriented research has been largely conducted within the framework of correlational approaches, case studies, survey research, ethnographic research, experiments, and discourse analysis (Johnson, 1992).

Teachers should adopt a multidisciplinary approach when teaching foreign languages as they should draw parallels between adjacent subjects such as psychology, sociology, and linguistics in order to help students have a better understanding of the importance of learning a new language and of understanding its cultural importance and heritage.

Furthermore, as we develop new technologies and new ways of communicating, teaching methods will change even more probably, and students will be facing even more challenges that shall be overcome with even more innovative solutions than those proposed by this paper.

We have talked about what a teacher must do, but when do we take into account the learner? From his perspective we can identify two communicative approaches, the input model and the input interaction model that show how a person acquires certain aspects of a language in the learning process.

Krashen (1982) is the main supporter the input model of foreign language teaching. His theory is inspired from Chomsky's generative linguistics, focuses on research on the effectiveness of different foreign teaching styles and research on the role of affective factors such as motivation and personality. He stated that teachers have the role of ensuring a high motivating learning environment. He also said that conscious grammar teaching/learning is effective only in a monitoring

capacity to check for grammatical accuracy, not in the acquisition of the second language itself. He also analyzed and asked the question of why students who have had the same educational experience achieve different levels of proficiency. This is mainly due to cognitive factors such as intelligence and ability and affective factors such as attitude, motivation, and personality.

Skehan (1986) studied the relationship between the cognitive factors such as aptitudes and intelligence and linked them closely to achievements in foreign language teaching classrooms. Age is also very important when learning a new language as starting to learn a foreign language at an early age ensures a much better understanding of it compared to adult learning. (Hernandez and Ping, 2007).

Recent studies in the field of neurolinguistics have shown that the grammatical processing of the foreign language is the same as in the case of the mother tongue. The brain uses the same computational devices. Language performance is indeed reliant on age and exposure to the foreign language which interacts in multiple ways with the learner's ability to develop new insight. (Perani and Abutalebi, 2005).

Therefore, as supported by numerous studies, there are many factors that support or on the contrary, hinder the learning process of foreign languages. User's proficiency depends highly on personal experience, on language exposure, age, cultural context, teaching methods, cognitive functions and on communications styles. We can only hope that in the future new ways of increasing the efficiency of foreign language teaching will be developed while preserving some of the traditional ways that are still efficient. However, technological advancements can become a trusted ally in this process as they allow the users to practice even without the presence of a teacher.

To sum up, foreign language teaching is a complex domain that still needs to be researched and developed and in which teachers plays a vital role as a facilitator for better understanding the culture and the language as being part of a nation's heritage.

3. Conclusions

This paper aims to highlight the importance of understanding cultural notions as a way in overcoming the differences we encounter in learning new languages. We tried to identify the main challenges faced by teachers and we tried to provide them with innovative solutions that could be helpful in the learning process. We have approached multiple types of communication and we have identified key elements of different cultures. This work sets to provide the framework for teaching and learning foreign language in an inclusive and tolerant environment.

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Valoarea afectivă a discursului didactic

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Abstract

Discursul didactic, fiind un discurs cu scopul de a transmite cunoștințe și învățături, nu se rezumă doar la prezentarea informațiilor, ci și la crearea unei conexiuni afective între student și profesor. Valoarea afectivă a discursului didactic reprezintă capacitatea acestuia de a inspira, motiva și stimula emoțional pe cei implicați în procesul de învățare. valoarea afectivă în discursul didactic dezvoltă relația interpersonală dintre profesor și elev. Prin empatie și înțelegere, profesorul poate adapta abordarea sa la nevoile individuale ale studenților, construind astfel un climat de încredere și colaborare. Empatia este unul dintre factorii esențiali într-un proces educațional eficient, iar spectrul emoțiilor în acest proces poate fi variat de la emoții pozitive – la emoții negative și invers. Scopul acestui articol este de a demonstra prin exemple practice acest univers emoțional variat al unui discurs didactic.

Keywords

Discurs, emoții, univers emoțional, empatie, pedagogie, educație lingvistică.

Conceptul de discurs didactic are o sferă cuprinzătoare, având în vedere faptul că toate interacțiunile ce au loc în procesul instructiv-educativ vizează, într-o accepție generală, transmiterea și receptarea unor mesaje emoționale. Discursul didactic este de fapt transmiterea informației de la o persoană la altă persoană în scopuri educaționale. Dacă în cazul discursului științific specializat am putut vorbi și despre discursul scris și despre cel oral, atunci în cazul celui didactic este mai mult un discurs oral, interactiv. De cele mai multe ori un subiect care poate face apel la emoții este unul social. Materialul educațional sociologic nu poate fi perceput complet indiferent, deoarece suntem cu toții reprezentanți ai societății pe care o studiem. Prin urmare, în mod voluntar sau involuntar, discipolii își exprimă atitudinea față de un anumit fenomen social, un anumit subiect sau față de o anumită persoană. Astfel, percepția emoțională a fenomenelor sociale este asociată cu dezvoltarea unei poziții de viziune asupra lumii și a unei

voințe puternice în studenți. Experiențele depind de vârsta, viziunea asupra lumii, afilierea la grup și voința unei persoane. Ele sunt subiective (în funcție de personalitate) și dinamice. În același timp, emoțiile nu reflectă doar atitudinea unei persoane față de activitățile sale, inclusiv educaționale, ci și ele însele au un impact mare asupra procesului de învățare. Prin urmare, profesorul trebuie să fie capabil să recunoască diferite tipuri de emoții și să știe ce să facă cu ele.

Vorbind despre procesul de învățare, printre multiplele stări pe care le-ar putea experimenta studentul identificăm:

- **Frustrarea** se manifestă atunci când discipolul se confruntă cu obstacole în activitate. Studiarea este un proces consumator de timp, asociat inevitabil cu depășirea a tot felul de obstacole - greșeli, neînțelegeri, lene, lipsă de timp, promovarea testelor de examinare etc. Prin urmare, doar un profesor corect, grijuliu, capabil să trezească interesul pentru subiect și să creeze o atmosferă de lucru în clasă poate ajuta studenții să evite frustrarea prelungită.

- **Empatia** este tendința receptorului de a trăi afectiv față de alte persoane. Un profesor ar trebui să depună efort ca discipolii să privească societatea pe care o studiază obiectiv, imparțial, din poziția de observator. Dar, pe de altă parte, doar un specialist care empatizează cu ei și transmite speranțele și anxietățile publice prin el însuși poate înțelege motivele acțiunilor oamenilor.[15]

Deoarece subiectul discursului educațional este complex, necesită eforturi volitive pentru a-l stăpâni, este necesar să menținem publicul într-o anumită tensiune, în orice mod posibil emoționându-l. Fiecare profesor o face în felul său: unul este strict, altul spune o glumă, al treilea prezintă materialul propriu-zis, dar fiecare profesor găsește tehnici emoționale și stilistice individuale.

Emoția motivantă pentru a începe învățarea este însăși dorința de a învăța, dragostea sau pofta de cunoaștere. Acest sentiment de anticipare a cunoașterii, setea de a experimenta o emoție rațională, există ca și cum ar fi în secret, implicat înainte de procesul de învățare. Dar când începe activitatea de predare, intră în joc alte sentimente care susțin cele menționate mai sus și sunt evocate conștient în public de către profesor. În primul rând, aceasta se referă la dezvoltarea unui sentiment de datorie, aplicarea eforturilor volitive emoționale la activitatea de predare. De exemplu, dacă un student tinde să fie sânguincios, răbdător și să aibă voința de a studia, el depune tot efortul. Și dacă studentul primește aprecierile profesorului, mergând mai departe, obținând cunoștințe interesante, studentul pleacă de la ore fericit și mulțumit. [16]

Se poate presupune că sindromul de epuizare emoțională, caracterizat prin uscăciunea emoțională a profesorului (un termen care descrie o stare în care o persoană sau un context se caracterizează prin lipsa de expresivitate și lipsa manifestării emoțiilor), extinderea sferei economiei emoțiilor, detașarea personală, ignorarea caracteristicilor individuale ale studenților, are o influență destul de puternică asupra naturii comunicării profesionale a profesorului. Această deformare profesională interferează cu gestionarea deplină a procesului educațional, asigurarea asistenței psihologice necesare, formarea unei echipe profesionale. Practica pedagogică reală arată că astăzi faptul pierderii interesului pentru student ca persoană, respingerea lui așa cum este, simplificarea laturii emoționale a comunicării profesionale este destul de clar urmărită. Mulți profesori remarcă prezența stărilor mentale care destabilizează activitatea profesională (anxietate, deznădejde, depresie, apatie, frustrare, oboseală cronică).

Konstantin Ushinsky subliniază importanța utilizării experiențelor emoționale în următoarea afirmație: „Adevărurile filosofice și psihologice profunde și extinse sunt disponibile numai profesorului, dar nu și discipolului și, prin urmare, educatorul ar trebui să fie ghidat de ei, dar nu în a convinge studentul în puterea lor logică să caute mijloace pentru acest lucru. Unele dintre cele mai eficiente mijloace în acest sens sunt plăcerea și suferința pe care educatorul le poate induce de bunăvoie în sufletul studentului și unde nu sunt provocate de ei înșiși în calitate de consecințe ale actului”. [17]

Procesul de predare - învățare poate fi definit din diferite puncte de vedere. Din perspectiva lui Peirce, semiotica este instrumentul educației, ca reprezentare în termeni de acțiune continuă, de proces. A educa înseamnă a informa și a forma. În primul sens, educația se reduce la transmiterea cunoștințelor pe fondul unei „semioze trunchiate”, în care destinatarul joacă un rol pasiv. Se stabilește o relație de tip behaviorist (stimul-răspuns), schematizată astfel:

O (cunoștințe ale educatorului) → R (expresia acestor cunoștințe) → I (receptarea expresiei cunoștințelor) [8, p. 33]

Schema comunicării didactice a cunoștințelor presupune principiul includerii de la abstract la reformulare a cunoștințelor:

Discurs științific → Discurs universitar → Discurs prepedagogic → Discurs pedagogic [8, p. 110]

Toate aceste tipuri de discurs au la bază didacticitatea. Obiectivele didacticității sunt acelea de a informa, de a înștiința, de a favoriza procesul de cunoaștere prin intermediul definițiilor, explicațiilor, exemplificării, ilustrării, analogiei sau chiar reformulării. [7, p. 75-76]

Discursul didactic presupune, mai întâi de toate, transmiterea informației de la profesor la discipol. Această interacțiune presupune o implicare personală a ambelor părți. Actualmente, pedagogia se axează tot mai mult pe o predare care se aseamănă mai mult cu o colaborare dintre profesor și student.

Un discurs didactic este orice lecție în care au loc etapele de predare – învățare: evocarea, realizarea sensului, reflecția și extinderea.

Un exemplu elocvent pentru așa tip de lecție este aceea în care se abordează subiectul ***Sistemul cardiovascular – inima***. Grupul țintă îl reprezintă medicii, vorbitori de limba rusă sau de limba engleză în cadrul orei de limba română.

Discursul didactic, fiind un discurs care necesită un feed-back instantaneu, reprezintă un discurs mai mult dialogat. Dialogul are loc între profesor și studenți/elevi, iar uneori informația este transmisă de la studenți/elevi la profesor. În cazul orelor în care se pune accent pe terminologia medicală ar părea că nu este loc pentru o atmosferă afectivă concentrată, dar cadrul didactic are la dispoziție diferite mijloace tehnice și poate aplica diferite metode moderne care ar putea transforma o lecție simplă, plină de conținut, într-o lecție captivantă, care va motiva studenții să studieze terminologia dintr-un alt punct de vedere, unul mai creativ. Din acest motiv nu putem defini exact rolul emițătorului și al receptorului, fiindcă receptorul poate fi și emițător și viceversa. Odată cu informația transmisă, participanții la dialog transmit și un mesaj afectiv, care este deductibil. Accentul primordial este pus pe conținutul discursului și pe rezultat, iar atmosfera afectivă este mai mult un factor ce poate contribui pozitiv sau negativ asupra rezultatului scontat.

În cadrul orelor, emoțiile și sentimentele se exprimă prin elemente prozodice și prin limbaj nonverbal, cum ar fi: nuanțări în tonul vocii, în expresii faciale, gesturi și postură. Prin plasticitate și expresivitate se înțeleg acele însușiri ale limbajului ce reflectă capacitatea de a suscita și de a provoca la cei din jur o rezonanță afectivă. Din competența comunicativă deducem nivelul intelectual, bogăția fondului lexical, caracteristicile de ordin afectiv etc. Conținuturile afectiv-atitudinale, indispensabile în construirea relațiilor interpersonale, se transmit prin: nonverbal - 55%, paraverbal - 38% și verbal - 7% [12, p. 61]. Comunicarea non-verbală îndeplinește funcțiile de control, reglare, informare, diagnosticare, corectare a interacțiunii dintre locutori. Combinația dintre componentele verbale și non-verbale depinde de situația de comunicare, ale cărei componente principale sunt relația dintre participanți, scopurile interacțiunii, tipul de comunicare. În același timp, comportamentul nonverbal poate acționa ca un mijloc

care completează vorbirea, ca un „text autonom” care există în paralel cu vorbirea și, de asemenea, ca mijloc unic de comunicare.

Potrivit viziunii lui Izard Karrol, emoțiile stimulează gândirea rațională, generând motive pentru comportamentul uman [14, p. 57], viziune exprimată de Cosmovici Andrei, prin care demonstrează că emoțiile sunt cele mai importante forțe motivaționale, dezvoltarea afectivității însemnând și formarea motivației [3, p. 238].

Evocarea reprezintă o etapă în care are loc motivarea studenților de a studia subiectul propus, dar și de a-i provoca să vorbească în limba română, exprimându-și părerea despre o anumită situație. În cazul temei *Sistemul cardiovascular – inima*, evocarea are loc printr-o provocare a studenților la discuție cu întrebarea:

De unde vin emoțiile? Din inimă sau din creier?

Acest tip de interogare provoacă studenții la o comunicare ghidată de profesor, iar studenții răspund argumentat, apelând la cunoștințele dobândite anterior în cadrul altor discipline. Anticiparea ca emoție o simte în acest caz profesorul, care are unele așteptări, punând această întrebare. Interesul și dorința de a cunoaște mai mult vine din partea studenților, în mod ideal. Există riscul apariției unei senzații de plictiseală pentru discipolii care cunosc foarte bine subiectul, dar aici apare un compromis de a exprima toate cunoștințele în limba română. Astfel profesorul, dând dovadă de empatie, va motiva studentul plictisit prin a-i acorda un rol esențial în explicarea subiectului dat. În acest caz vorbim atât despre interdisciplinaritate, cât și despre transdisciplinaritate. Interdisciplinaritatea presupune o intersectare a diferitelor arii disciplinare, presupune interacțiunea deschisă dintre anumite competențe sau conținuturi interdependente dintre două sau mai multe discipline. [1, p. 126].

Aparatul conceptual-metodologic este utilizat pentru a examina o temă/o problemă importantă, în cazul nostru, inima și funcțiile ei, în special termenii aferenți sistemului cardiovascular.

Din răspunsurile studenților este ușor a identifica unele particularități ale caracterului. Cei mai pragmatici au spus că emoțiile vin din creier, axându-se pe date concrete din știința medicală, explicând mecanismul apariției emoțiilor, făcând referire la bulbul rahidian și amigdale. Cei mai romantici de fire au afirmat că emoțiile vin din inimă, căci atunci când suferi de ceva te doare inima. Unii au făcut apel și la lexemul *suflet* care în latină este *anima*, iar *inima* provine din termenul latin care semnifică *suflet*. Este evident faptul că discursul didactic ce presupune studierea limbii române implică conceptul de interdisciplinaritate și transdisciplinaritate. Transdisciplinaritatea este centrată pe „viața reală”, pe probleme importante, așa cum apar ele în

context cotidian și cum afectează viețile oamenilor. Prin urmare, factorul psihologic al studentului modern se rezumă la căutarea activă a sensului vieții. Ei își testează puterea - intelectual, fizic, spiritual. Verificarea se efectuează pe un front larg, în principal în activități informale și în comunicare. Din păcate, la această vârstă, unii studenți au o atitudine negativă față de oamenii din jurul lor, față de societate, uneori, sunt chiar dezamăgiți.

În acest caz o activitate extracurriculară ar putea să le ofere o posibilitate de a evada din starea lor obișnuită, stresantă. Pentru studenții de peste hotare, ca și pentru cei autohtoni, familia este o valoare sfântă, din acest motiv le-am propus studenților să organizăm o activitate extracurriculară, o lecție neobișnuită în care să vorbim despre mamă. Obiectivele urmărite de noi au fost acelea de familiarizare cu o parte din cultura românească, dezvoltarea vocabularului și comunicării în limba română, promovarea respectului față de mamă. Genericul acestei activități a fost: ***Mama, eroul meu, cel mai bun exemplu de răbdare și înțelepciune!***

Astfel, subiectele abordate sunt o corelație dintre interdisciplinaritate și transdisciplinaritate, deoarece fiecare dintre noi a trăit experiența unor emoții puternice și mai puțin puternice. Studenții caută răspuns la întrebare în baza cunoștințelor proprii, dar și în baza experiențelor trăite, astfel are loc o comunicare cognitivă și afectivă. Calitatea comunicării este în raport de interdependență cu volumul experiențelor emoționale și stările afective ale interlocutorilor. Relațiile bazate pe schimburi de impresii privind trăirile emoționale se structurează în constelații emoționale cu laturile sale internă și externă. Astfel, dezvoltarea afectivității umane depinde esențial, după cum menționează Zlate, de acțiunea factorilor socioculturali [13, p. 132].

Activitatea studenților în cadrul orelor este un exemplu elocvent de cunoștințe vaste în domeniul psihologiei, anatomiei, dar și o demonstrare a creativității din cadrul activităților extracurriculare. Conceptul psihologic de creativitate definește capacitatea de a produce opere noi, de a utiliza comportamente noi, de a găsi soluții noi la o problemă. [9, p.182]. Astfel, observăm că în stimularea creativității există o latură psihologică bine determinată de comportamentele indivizilor.

Funcția psihologică a creativității determină modul de realizare a procesului creator, angajând toate resursele existente la nivelul sistemului psihic uman, cu unele accente evidente care vizează: *inteligenta*, aptitudinea generală, care asigură premisa sesizării, a inventării, a rezolvării de probleme și de situații-problemă; *gândirea*, proces de cunoaștere logică, proiectată multifazic, pe baza unității informațional-operational, realizabilă în sens convergent-divergent;

imaginația, proces de cunoaștere logică specializat în (re)producerea noului prin (re)combinarea informațiilor dobândite anterior; *aptitudinile speciale*, vectori ai acțiunii eficiente, reglatori în diferite domenii de activitate; *atitudinile* (afective, motivaționale și de caracter), vectori ai acțiunii eficiente, autoreglatori în orice domeniu de activitate. [4]

Daniela Roventă Frumușani propune o clasificare a discursului pe care ne-o însușim în formularea bazei teoretice. Autoarea distinge cinci tipuri de discurs valabil în cazul comunicării didactice, unul dintre care este discursul descriptiv, care este organizat ca un buchet de specificații, descrieri și atribute (diagrame, scheme muzicale, istorice, geografice etc.). Astfel, ținând cont de pregătirea studenților în domeniul psihologiei, facem apel din nou la interdisciplinaritate prin analiza cercului emoțiilor a lui Plutchik, descris în capitolul II. Studenții au analizat cercul emoțiilor, iar cuvintele necunoscute ce denumesc emoții le-au explicat cu ajutorul dicționarului, exercițiu eficient pentru însușirea unei limbi străine. Lexicul emoțiilor este bine însușit atunci când fiecare student asociază definiția emoției cu o situație din viață. Astfel substantivele afective ce definesc emoțiile propriu-zise implică și un apel la amintiri, ceea ce provoacă un climat încărcat emoțional al desfășurării lecției. Acest fapt poate fi atât pozitiv, cât și negativ. Intenția profesorului în calitate de emițător se concentrează la ghidarea studenților atât cognitivă, de a îmbogăți vocabularul cu lexeme noi, de monitorizare a climatului din sala de curs, dar și de a trezi interes față de subiect. Explicând fiecare termen necunoscut, studenții au luat locul emițătorilor și în această calitate au putut face referire și la personalitatea lor, amintindu-și dacă au re trăit vreodată această emoție, în ce circumstanțe, ce alte emoții au fost provocate de aceeași situație. Analizând emoția, studenții dobândesc competența de a face anumite asocieri cu viața lor cotidiană sau chiar vin cu exemple proprii de descriere a acestei emoții, apelând la diferite caracteristici fiziologice și comportamentale.

O altă modalitate de a însuși limba română prin exerciții este să se restabilească ordinea lexemelor în expresie: ***Iubirea unei mame e mai frumoasă decât orice floare; Arta de a fi mamă este arta de a învăța copilul să trăiască.*** Studenții, lucrând în grup, au comunicat între ei și au restabilit expresiile propuse de noi, astfel consolidând cunoștințele despre topica cuvintelor în limba română. Prin astfel de activități rezultatul scontat de către profesor este acela ca discipolii să însușească mai multe cuvinte noi. În cazul primului subiect - să descopere pentru ei natura, intensitatea și asocierea emoțiilor, care dau naștere noilor emoții (exemplu: interes + seninătatea = optimism). Dacă ne referim la ambele subiecte, obiectivul primordial al profesorului a fost de a iniția o comunicare între profesor-studenți,

student-student, ținând cont de cultura emoțională și de atmosfera afectivă. Aici se pune accent pe cultura emoțională a cadrelor didactice care sunt un generator de realizare a conținutului lecției. Profesorul implică și realizarea dimensiunii atitudinale a comunicării prin oportunitățile create de competența comunicativă. Prin orientările sale atitudinale educatorul potențează sau blochează comunicarea cu educații, sporesc sau anulează efectele didactice. Cuvintele pot exprima relativ puțin din sentimentele educaților- studenților, fapt pentru care profesorul se bazează pe capacitatea de a intuit sentimentele educaților, atribuind o maximă atenție informațiilor de tip nonverbal: tonul vocii, mimica, gesturile și mișcările ș.a. Din acest punct de vedere, analiza discursului didactic este mult mai complexă.

O metodă eficientă utilizată în cadrul discursului didactic, care în cazul nostru se încadrează în etapa de realizare a sensului, este chestionarul. Chestionarul este o metodă utilă de colectare a datelor în cercetările care sunt întreprinse pentru o serie de probleme, a căror rezolvare se întemeiază pe studiul informației deținute de membrii colectivelor implicate sau pe studiul opiniei, atitudinii, comportamentului ori motivației acestora. În cazul nostru scopul profesorului a fost de realiza o coeziune între studenți ca personalități și tema abordată, astfel fiecare student a avut posibilitatea să fie ca subiect al propriei cercetări prin prisma analizării emoțiilor trăite de ei înșiși. În psihologie este frecvent utilizată metoda Day Reconstruction Method (DRM). Această metodă pornește de la întrebarea ***Ce emoții ai trăit ieri?*** În tabelul propus studenților pentru completare am început anume cu această abordare a trecutului, deoarece atunci când persoanele sunt provocate să gândească la trecutul lor, chiar cel mai apropiat trecut (ieri), ei își vor aminti momentele cu încărcătură emoțională.

Printre întrebările tabelului-chestionar este și o întrebare despre așteptările studenților de la ora ce va urma și întrebarea dacă totuși au trăit acele emoții care le-au presupus. Răspunsul la ultima întrebare va fi la sfârșitul orei și are scopul de a identifica gradul de mulțumire al studenților, aceasta este o altă metodă folosită în psihologie, numită General Social Survey (GSS).

Tabel 1 Chestionar pentru identificarea emoțiilor trăite de către studenți

Ieri am trăit emoțiile:	Astăzi am trăit emoțiile:	În cadrul lecției eu cred că voi trăi aceste emoții:	În cadrul lecției am trăit aceste emoții:

În continuare ne vom referi la discursul expozitiv, definit de Daniela Roventă Frumușani, un discurs care este responsabil pentru analiza și sinteza conceptelor, prezentarea și descrierea acestora. În cazul chestionarului, această sinteză se efectuează la următoarea lecție, când are loc un alt discurs didactic.

Conform datelor din prima coloniță, care au completat-o 122 de persoane, în rezultate se observă un spectru larg al emoțiilor.

Deși sunt aproximativ de aceeași vârstă, studenții au prezentat o varietate de emoții de la **plictiseală până la fericire**. Unii au prezentat emoții asemănătoare abordate conceptual, dar de o intensitate diferită, cum ar fi seninătatea – bucuria – extazul sau uimirea – surpriza – distragerea atenției. Aceste emoții, presupunem, că au fost provocate de aceiași factori. O pondere mare a avut plictiseala, 13% dintre studenți au trăit această emoție, ceea ce denotă un subiect nu prea interesant pentru ei cu care s-au ciocnit în ziua anterioară. Analizând răspunsurile la această întrebare identificăm un mare procent de alte emoții, aceasta demonstrează aspectul strict individual în perceperea realității și a evenimentelor din jur, dar și interpretarea emoțiilor simțite de fiecare individ în diferite situații. Nu putem analiza personalitatea doar din punctul de vedere al percepției realității, pentru o persoană ziua a fost relativ bună, ea a ales emoții mai puțin pronunțate din punctul de vedere al intensității, cineva le-a ales pe cele mai intense, cum ar fi: uimirea, admirația, furia sau chiar teroarea și toate trăite în aceeași zi. Analizând limbajul non-verbal, am observat fețe gânditoare, ceea ce ne face să înțelegem că persoanele își aminteau momente concrete care au avut loc cu o zi înainte. Probabil că, dacă erau puși în situația să noteze fiecare emoție trăită în timpul evenimentului propriu-zis, răspunsurile ar fi fost cu totul altele.

Rezultatele au fost la fel de interesante și în cazul zilei în care a avut loc experimentul, același număr de studenți (6%) au simțit tristețe, optimism și bucurie. Pe când 21 de persoane au avut senzația de **dezamăgire**, dar și de **admirație**. De cele mai multe ori răspunsurile sunt prezentate în antiteză, adică în aceeași zi persoanele ar putea trăi și emoții pozitive și negative. Printr-un singur exercițiu este greu de identificat toate situațiile și emoțiile trăite de persoane.

Din punct de vedere psihologic, persoanele cu vârsta cuprinsă între 20-25 de ani au o caracteristică specifică în ceea ce privește dezvoltarea fizică și psihică. Psihologii afirmă că schimbările în gândire, personalitate, comportament sunt influențate mai mult de evenimentele sociale și culturale decât de vârsta cronologică și dezvoltarea biologică. Schimbările sociale și cerințele culturale pe parcursul vârstei adulte pot influența considerabil stereotipurile

comportamentale formate în anii copilăriei. Viața cotidiană impune adulții să ia decizii, să interacționeze cu alte persoane, să depășească multe situații dificile. O caracteristică specifică adulților este capacitatea de a reacționa la schimbări și de a se adapta la noile condiții.

Desigur că nu toate persoanele au același caracter și pot face față tuturor situațiilor la fel, nu toți adulții dezvoltă măsuri identice de interacțiune cu mediul, de structurare a vieții.

În procesul dezvoltării adulților există ceva comun, la ei putem vorbi despre așa-zisele caracteristici sociale determinate de cultură cum ar fi roluri, interrelații condiționate de ciclurile familiale și profesionale. De aceea, unele emoții se repetă la mai multe persoane interogate, ei aflându-se în relații profesionale, în mediul academic de asimilare a unor noi cunoștințe. Evenimentele din jur sunt asemănătoare atâta timp cât ei sunt un grup integrat.

Spectrul emoțiilor așteptate de persoanele interogate a fost unul larg, deși cea mai des întâlnită a fost **interesul**. Vorbind despre așteptările studenților, nu putem omite persuasiunea din discursul didactic. Persuasiunea pedagogică se rezumă la competența și puterea profesorului de a oferi elevilor/studenților temeuri (cognitive și motivațional-afective) pentru realizarea convingerilor proprii și de a influența la un moment oportun schimbarea opiniei asupra unor lucruri, de a induce prin strategii specifice anumite valori cu scopul de a contribui la dezvoltarea personală și optimizarea relațiilor interpersonale în comunicarea cu elevii/ studenții. [2, p.21]. Persuasiunea pedagogică consistă din mai multe tehnici aplicate în cadrul procesului de predare/învățare, una din aceste tehnici este tehnica așteptărilor. Conform acestei teorii comportamentele pe care le așteptăm din partea noastră și a celorlalți au șanse mai mari să se manifeste în realitate. Legea așteptării este un principiu de convingere cu impact dublu: în autoconvingere și în convingerea celor din jur. Propunând acest exercițiu profesorul programează parcursul lecției, iar studenții sunt deja pregătiți de a trăi anumite emoții.

În același context, persuasiunea cadrului didactic nu se rezumă doar la ghidarea așteptărilor studenților, de cele mai multe ori, această persuasiune se efectuează prin alegerea corectă a metodelor de predare. Conceptul de discurs didactic se bazează nu doar pe premise științifice, ci și pe selectarea și interpretarea comunicării în funcție de orientarea gândirii și de interesele studenților sau de obiectivele propuse de profesor. Un proces didactic eficient este acela care înglobează și discurs științific, și factori sociali, și factori psihologici, și activități extracurriculare. Iar predarea unei limbi străine fără a utiliza metode interactive este o cale spre eșec. Utilizarea resurselor interactive

adaptate școlii secolului XXI, care este cea a inovațiilor, este indispensabilă predării limbii române ca limbă străină.

O metodă aplicată la fel în realizarea sensului este utilizarea cântecului în predare. Potrivit renumitului gramatician Raymond Murphey, piesele muzicale pot ajuta studenții să-și îmbunătățească competențele de ascultare și pronunție, prin urmare ajutându-i la exprimarea orală. Cântecul poate fi utilizat în studierea lexicului, a structurilor gramaticale etc. De aceea în cadrul orelor de limbă română este benefic de a aplica metoda care urmărește atât competențele de comunicare cât și cele estetice. Prin urmare, reflecția a constituit audierea cântecului *4 camere*, a cărui interpreti sunt *dj Project și Ami*. [6]. Cântecul este de fapt despre inimă, sarcina studenților este de a completa textul cântecului cu lexemele care lipsesc. Muzica, deși îi face pe receptori să se simtă mai degajați, totuși în această atmosferă cuvintele noi pot fi însușite mai ușor și tema va fi memorizată lesne. Muzica în acest context este un instrument al manipulării, deși manipularea are mai mult o conotație negativă, în acest caz este o manipulare care e în același timp o stimulare. Profesorul urmărește scopul ca studenții să însușească tema predată, studenții urmăresc scopul să acumuleze cunoștințe, dar într-un mod mai ușor și în același timp să fie scutiți de plictiseală, dar atmosfera să fie mai mult prietenească și liberă. Profesorul utilizează diferite metode care facilitează învățarea, metodele fiind un tip de instrumente ale manipulării, iar valența și ponderea lor este direct proporțională cu succesul studenților.

Procesul creativității implică, în cazul nostru, o pregătire bună din punct de vedere lingvistic. Cunoașterea limbii române este un atu pentru studenți - cu cât nivelul de cunoaștere a limbii române este mai înalt, cu atât răspunsul este mai creativ.

Discursul argumentativ este la fel de important ca toate celelalte tipologii discursive. Prin intermediul său se realizează un proces al centrării ideilor, pozițiilor și/sau conceptelor, dezideratul constând în aderarea la acestea. [11, p.78]

Extinderea sau consolidarea materialului trecut a fost efectuată prin interogarea frontală, profesorul fiind în calitate de emițător și de receptor în același timp.

Succesul lecției a fost apreciat după emoțiile expuse în ultima coloană din tabel. Toate emoțiile specificate au fost pozitive. Feed-back-ul pozitiv al studenților demonstrează că toate metodele - instrumentele au fost utilizate corect, iar scopul profesorului a fost atins. Reieșind din rezultatele chestionarului, persuasiunea utilizată de profesor pe parcursul lecției a avut un efect pozitiv asupra procesului

de învățare, iar emoțiile pozitive trăite de studenți pe parcursul lecției demonstrează că atmosfera, deși a fost una cu multe provocări, cu multe sarcini, totuși a fost una plăcută, fapt ce a favorizat însușirea atât a cuvintelor ce denumesc emoții, cât și a cuvintelor noi în general, iar competența comunicativă a fost dezvoltată prin situațiile de comunicare cu întrebări în care studenții au argumentat cele spuse cu unele cunoștințe dobândite și în cadrul altor ore - de profil.

Prin urmare, dacă ar fi să analizăm condițiile ce oferă eficacitate discursului didactic, trebuie să menționăm că autorii de specialitate enumeră nu doar condiții operatorii de aplicare a metodelor, ci exprimă și necesitatea condițiilor de ordin afectiv. Numai atunci când este tratat cu empatie și este acceptat ca partener în activitatea didactică, studentul poate deveni receptiv la mesajele transmise spre el, reușește să pătrundă în esența conținuturilor, să pună întrebări, asigurând astfel schimbul de roluri – se înlătură și inhibițiile provocate de starea de dependență față de profesor, dispare sau se diminuează și climatul de teamă.

În general pentru discursul didactic climatul educațional este un factor foarte important. Climatul școlar/universitar include în definiția sa acea calitate a unei școli/instituții educaționale care face ca fiecare membru să simtă valoarea și demnitatea personală creându-se astfel sentimentul de apartenență. Crearea locurilor de învățare sănătoase, stimularea creativității elevilor precum și a entuziasmului cadrelor didactice sunt aspecte care se circumscriu în aria climatului școlar. Toate aspectele enumerate de elevi sau de profesori atunci când explică de ce iubesc școala sunt caracteristicile climatului școlar existent în acea instituție de învățământ. [10, online] Astfel toate conținuturile lecțiilor trebuie să se construiască reieșind din principiile de bază ale climatului universitar.

Emoțiile provocate de subiectul studiat au fost: **interesul, bucuria, optimismul, admirația** etc., majoritatea emoțiilor au fost specificate și în colonița a treia unde studenții au scris despre ceea ce așteaptă, iar la unele persoane așteptările au fost chiar întrecute. În funcție de personalitate și de trăsăturile de caracter, fiecare student a extras din lecție ceea ce i-a fost mai aproape de suflet, iar acesta ar însemna că discursul didactic, deși este bine planificat nu poate fi controlabil sută la sută.

Din perspectiva analizei discursului, discursul didactic implică actele de limbaj transmise atât de profesor cât și de studenți. Atunci când studenții argumentează ideea, intervențiile colegilor și ale profesorului sunt unități elementare ce favorizează schimbul de opinii. Analiza discursului presupune studierea ansamblului interacțiunilor, în cadrul discursului didactic există interacțiuni: profesor-student, student

- student. Studiul relațiilor presupune și studierea unor factori cum ar fi agresivitatea sau gradul de intimitate, în cazul discursului didactic cu subiectul abordat mai sus, există un anumit grad de intimitate, fiindcă dezvăluirea tuturor emoțiilor trăite de individ pot afecta psihologic persoana și sub influența aceasta răspunsurile ar putea fi neoneste sau modificate.

Pedagogul Constantin Cucoș consideră că, între activitatea desfășurată de către studenți în cadrul lecțiilor și activitatea desfășurată de ei în afara orelor, există deosebiri din punct de vedere al conținutului și al formelor de organizare:

1. Activitatea în afara sălii de curs și cea extracurriculară are un conținut deosebit de activitate în cadrul lecțiilor. Desfășurarea lecțiilor și volumul cunoștințelor predate sunt determinate de curriculumul la disciplină, în timp ce conținutul și desfășurarea activităților în afara clasei au conținut flexibil și foarte variat, cuprinzând cunoștințe din domeniul artei, științei etc. Totuși, nici conținutul acestor activități nu se stabilește în mod întâmplător, ci pe baza anumitor principii.

2. Încadrarea studenților în diferite forme ale activității extracurriculare se face pe baza liberei alegeri, sub îndrumarea cadrelor didactice, care îi pot sugera fiecărui student ce formă de activitate este mai potrivită pentru interesele și înclinațiile lui. [5, p. 77] Pentru activitatea noastră am ales exerciții creative de cultivare a unei limbi străine. Tipurile exercițiilor au fost diferite, astfel încât fiecare student să se poată implica în activitate.

Un exercițiu interesant a fost bazat pe interacțiunea dintre lingvistică și artă. Studenților le-a fost propus să reprezinte printr-un desen rolul mamei în viața lor. Acest tip de exercițiu se bazează mai mult pe creativitatea studenților, însă pentru a prezenta desenul studenții au practicat vorbirea în limba română și prezentarea unui discurs în public.

Universul emoțional din discursurile didactice analizate este unul cu un impact major, deoarece, fiind într-o țară străină, studenții au depus mult suflet în toate activitățile propuse, dar și studenții autohtoni au fost entuziasmați de subiect, participând activ la ore. Emoțiile studenților au fost observate și prin limbajul non-verbal. Abordarea temei despre mamă poate sensibiliza pe majoritatea persoanelor, mama fiind o ființă dragă pentru fiecare. În cazul discursului despre inimă, emoțiile prezente au fost multiple, de la dragoste, respect, bucurie, entuziasm, până la dor, tristețe și melancolie.

În concluzie, activitatea extracurriculară, dar și cea didactică într-un discurs, ca fenomen educațional, prezintă o serie de particularități și se supune unor exigențe pedagogice specifice. Cea extracurriculară

permite folosirea eficientă a timpului liber, dezvoltarea vieții asociative, dezvoltarea capacităților de a lucra în grup și de a coopera în rezolvarea unor sarcini complexe, dezvoltarea voinței și formarea trăsăturilor pozitive de caracter, trăirea emoțiilor pentru moment. Activitatea didactică, pe lângă funcția de informare, are și menirea de a încadra toți membrii unui grup în discuție. De a găsi metode eficiente de predare și de a monitoriza climatul din cadrul orelor.

Activitățile extracurriculare, de asemenea, cer o bună pregătire metodologică din partea profesorilor. Este necesar să se creeze o atmosferă deosebit de favorabilă pentru instruire și educație, să se ofere posibilitatea de completare și de aprofundare a cunoștințelor și abilităților obținute la lecții, să fie create condiții de formare a personalității în spiritul culturii naționale. Activitățile extracurriculare stimulează dezvoltarea sferelor intelectuale, volitive, emoționale și motivaționale ale studentului.

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Title in English: *The Affective Value of the Didactic Discourse*

Abstract

The didactic speech, being a speech with the aim of transmitting knowledge and teachings, is not limited only to the presentation of information, but also to the creation of an affective connection between the student and the teacher. The affective value of the didactic discourse represents its ability to inspire, motivate and emotionally stimulate those involved in the learning process. Affective value in didactic speech develops the interpersonal relationship between teacher and student. Through empathy and understanding, the teacher can adapt his/ her approach to the individual needs of the students, thus building a climate of trust and collaboration. Empathy is one of the essential factors in an effective educational process, and the spectrum of emotions in this process can be varied from positive emotions to negative emotions and vice versa. The purpose of this article is to demonstrate through practical examples this varied emotional universe of a didactic speech.

Keywords:

Speech, emotions, emotional universe, empathy, pedagogy, language education

Teaching Romanian Culture to International Students in Foundation Year of Romanian Language

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Abstract

This article analyzes the integration of Romanian culture into the Foundation Year curriculum for international students studying the Romanian language. The primary focus is on the multifaceted benefits of intertwining language studies with cultural immersion. Emphasis is placed on the importance of contextualizing language learning within the broader cultural context, fostering cultural competency, and cultivating a deeper appreciation for Romania's rich heritage. The discussion delves into innovative teaching methods, collaboration with cultural institutions, the incorporation of contemporary cultural elements, and the development of culturally sensitive assessments to create a comprehensive and dynamic learning experience. Through this exploration, the article aims to highlight the significance of a holistic approach to language education that goes beyond linguistic proficiency, nurturing global citizens with a profound understanding and appreciation for Romanian culture.

Keywords

Group Work, Multicultural Education, Intercultural Competence, Romanian Culture, Teaching Strategies.

1. Introduction

Teaching Romanian culture to international students in the foundation year of a Romanian language program is an enriching and multifaceted task. It involves introducing students to the historical, social, artistic, and linguistic aspects of Romania, fostering an understanding of the country's cultural identity.

In the globalized world, fostering cross-cultural understanding is essential for cultivating well-rounded individuals. As borders blur, and communication transcends geographical constraints, the ability to navigate and comprehend diverse cultural landscapes is no longer a mere asset but a fundamental skill. Education plays a pivotal role in this process, as it provides a structured platform for the exploration of different cultures. Schools and universities are not just spaces for academic learning but also laboratories for social development.

Exposure to diverse perspectives in educational settings lays the groundwork for a generation of individuals who are not only knowledgeable in their chosen fields but also culturally literate and adept at navigating a globalized world.

Knowledge of foreign languages guarantees, in a broad sense, the individual's access to social life and success in professional life. Full success depends not only on linguistic competence in the target language, but also on a combination of communication and sociocultural skills that allow both approaching, perceiving, interpreting and understanding the foreign/target environment, as well as the intercultural dialogue.

The current process of language teaching and learning therefore has two characteristics: the marked culturalisation of content and orientation towards practicality. The transmission of foreign language knowledge can no longer be separated from the transmission of foreign culture and civilization. That is why the concepts of interculturality and intercultural communication are increasingly used in this field, which argue the differences from a cultural perspective, and understanding these differences and their cultural contexts becomes the central objective of the language teaching and learning process. This tendency has several causes, including: the adaptation to a much broader theoretical and social discourse, the professionalization in the teaching field and the orientation mainly towards practice.

The Foundation Year of Romanian Language provides a unique opportunity to not only teach linguistic skills but also to immerse international students in the rich tapestry of Romanian culture. This essay explores the importance of integrating Romanian cultural elements into the curriculum, highlighting the benefits for international students in terms of language acquisition, cultural competency, and a deeper appreciation for the host country.

The Foundation Year of Romanian Language serves as a distinctive gateway, presenting a unique opportunity that extends beyond the conventional boundaries of language education. It is not merely a platform for imparting linguistic skills but, rather, a space where international students can be thoroughly immersed in the vibrant tapestry of Romanian culture.

At its core, the Foundation Year recognizes that language acquisition is not an isolated endeavor; rather, it is intricately intertwined with the cultural context in which it exists. Romania, with its rich history, diverse traditions, and dynamic arts, offers a multifaceted cultural landscape that enhances the learning experience for students from around the world.

2. Cultural Context in Language Learning:

Language and culture are inseparable components of effective communication. By infusing Romanian cultural content into the Foundation Year curriculum, students gain a contextual understanding of the language. Cultural references, idioms, and traditions become more than linguistic nuances; they become windows into the collective consciousness of the Romanian people. This holistic approach enhances language learning by providing students with a real-world context for their linguistic studies.

2.1 Enhancing Cultural Competency:

Introducing Romanian culture in the Foundation Year program contributes to the development of cultural competency among international students. Beyond language proficiency, cultural competency involves an understanding of societal norms, customs, and historical contexts. Immersing students in Romanian traditions, art, music, and literature fosters a sense of cultural awareness, preparing them to navigate social interactions with locals and engage meaningfully in Romanian society.

2.2 Promoting Interdisciplinary Learning:

The integration of Romanian culture into the curriculum offers an opportunity for interdisciplinary learning. By incorporating elements of history, literature, art, and folklore, students can explore the interconnectedness of various aspects of Romanian culture. This approach not only enriches the learning experience but also encourages students to make connections between language, culture, and broader academic disciplines, fostering a more comprehensive and interconnected worldview.

2.3 Cultural Exchange and Language Practice:

Engaging international students in Romanian cultural activities provides a platform for cultural exchange and language practice outside the classroom. Organizing cultural events, language immersion programs, and collaborative projects with local communities encourage students to apply their language skills in real-life situations. These experiences not only reinforce language acquisition but also facilitate meaningful interactions with native speakers, fostering a sense of belonging and connection to the local community.

2.4 Fostering Appreciation and Respect:

Incorporating Romanian culture into the Foundation Year curriculum contributes to building a foundation of appreciation and

respect for diversity. Exposure to different cultural perspectives promotes open-mindedness and intercultural understanding. Students, through their immersion in Romanian traditions and values, develop a broader worldview that extends beyond language proficiency, preparing them to navigate the complexities of an interconnected world.

3. Expanding Cultural Integration in the Curriculum:

To further enhance the integration of Romanian culture into the Foundation Year curriculum, educators can explore innovative teaching methods. Incorporating multimedia resources, such as documentaries, films, and virtual tours, allows students to experience Romanian culture in dynamic and engaging ways. Guest lectures by experts in Romanian history, literature, and the arts can provide additional perspectives, fostering a deeper understanding of the cultural nuances embedded in the language.

Additionally, hands-on activities and projects can be integrated into the curriculum to encourage active participation and experiential learning. For example, organizing cooking classes featuring traditional Romanian dishes, art workshops inspired by Romanian folk art, or field trips to local museums and historical sites can provide students with tangible experiences that complement their language studies. Such activities not only make learning enjoyable but also create lasting impressions that go beyond the confines of the classroom.

3.1 Collaboration with Cultural Institutions:

Establishing partnerships with cultural institutions, local museums, and community organizations can significantly enrich the cultural component of the curriculum. Museum visits, guided tours, and participation in cultural events enable students to engage with the broader cultural landscape, reinforcing their understanding of Romanian heritage. Collaborative projects with local artists or community members can provide students with opportunities to contribute actively to cultural initiatives, fostering a sense of involvement and appreciation.

3.2 Integration of Contemporary Culture:

While historical and traditional aspects of Romanian culture are crucial, incorporating contemporary cultural elements ensures that students are attuned to the dynamic nature of societal expressions. Discussions on modern Romanian literature, contemporary art, and popular culture provide insights into the evolving identity of the country. Analyzing current events, media, and social trends enables

students to connect with the living culture of Romania, fostering a more nuanced and comprehensive understanding.

3.3 Cultural Competency Assessments:

To evaluate the effectiveness of cultural integration in the Foundation Year curriculum, educators can design assessments that gauge not only language proficiency but also cultural competency. Projects that require students to present on specific aspects of Romanian culture, write reflective essays on cultural experiences, or participate in intercultural dialogues can serve as valuable tools for assessing the depth of cultural understanding. These assessments contribute to a more holistic evaluation of a student's language and cultural proficiency.

3.4 Continuous Feedback and Adaptation:

As the curriculum evolves, it is essential to gather feedback from both students and educators regarding the effectiveness of cultural integration efforts. Regular assessments, surveys, and open discussions create a feedback loop that allows for continuous improvement. Educators can adapt their approaches based on this feedback, tailoring the curriculum to address the specific needs and interests of the students while ensuring that the cultural component remains relevant and impactful.

One of the primary advantages of the Foundation Year lies in its ability to contextualize language learning. Beyond the grammatical structures and vocabulary, students are exposed to the living, breathing essence of Romanian culture. Through language studies intertwined with cultural immersion, they gain insights into the nuances of communication, the use of idioms, and the subtleties that define everyday interactions among native speakers.

The curriculum becomes a conduit for a deeper understanding of Romania's heritage. Literature, folklore, and historical narratives are not mere subjects of study but windows into the collective identity of the Romanian people. By exploring these cultural elements, students move beyond surface-level language skills to develop a profound appreciation for the cultural intricacies that shape the way Romanian is spoken and understood.

Cultural immersion is not confined to the classroom alone. The Foundation Year provides opportunities for experiential learning through cultural activities, field trips, and engagements with local communities. Whether participating in traditional celebrations, exploring historical landmarks, or interacting with Romanian artists, students actively apply their language skills in authentic cultural

contexts, solidifying their understanding of the language as a living, evolving entity.

Moreover, the integration of Romanian culture into the Foundation Year curriculum goes beyond a one-dimensional approach. It encompasses both historical and contemporary facets, acknowledging the dynamic nature of culture. From traditional folklore to modern art and media, students are exposed to the evolving identity of Romania, ensuring that their cultural understanding remains relevant and attuned to the contemporary context.

4. Specific strategies and activities for teaching Romanian culture to international students

By combining language learning with cultural exploration, you create a holistic educational experience that not only develops linguistic skills but also fosters a deep appreciation and understanding of Romanian culture among international students.

Let's delve deeper into specific strategies and activities for teaching Romanian culture to international students in the foundation year of a Romanian language program:

1. Cross-Cultural Comparisons:

- Encourage students to compare Romanian culture with their own cultural backgrounds. This can help them appreciate the diversity and similarities between cultures, fostering a sense of global awareness.

2. Contemporary Culture:

- Explore modern Romanian culture, including trends in fashion, music, and pop culture. Discuss how contemporary influences shape the cultural landscape and contribute to the country's identity.

3. Role of Religion:

- Discuss the role of religion in Romanian culture. Explore the traditions associated with Orthodox Christianity and their impact on daily life, celebrations, and rituals.

4. Language Exercises:

- Create language exercises that incorporate cultural elements. For example, use idioms, proverbs, or colloquial expressions in Romanian to not only improve language skills but also provide cultural insights.

5. Cultural Projects:

- Assign cultural projects that require students to research and present on specific aspects of Romanian culture. This could include topics like traditional crafts, regional

variations, or the cultural significance of specific symbols.

6. Interactive Workshops:

- Conduct interactive workshops on traditional Romanian crafts, such as pottery or embroidery. This hands-on experience can deepen students' connection to the culture and provide a unique learning opportunity.

7. Digital Resources:

- Utilize digital resources such as online cultural platforms, virtual museum tours, and documentaries. This allows students to explore Romanian culture even if they are not physically present in the country.

8. Language and Cultural Immersion Activities:

- Organize language immersion activities that involve students in real-life cultural scenarios. This could include simulated conversations in a Romanian market, role-playing cultural events, or participating in language exchange programs with native speakers.

9. Guest Lecturers:

- Invite guest lecturers who specialize in various aspects of Romanian culture, such as history, folklore, or contemporary arts. This can provide diverse perspectives and insights beyond the classroom setting.

10. Cultural Celebrations:

- Celebrate Romanian holidays and festivals in the classroom. This can include organizing special events or inviting local Romanian communities to share their traditions with the students.

11. Cultural Competency Training:

- Integrate cultural competency training into the curriculum. Help students develop the skills needed to navigate cultural differences, fostering open-mindedness and effective communication in cross-cultural contexts.

12. Reflective Assignments:

- Assign reflective assignments that prompt students to think critically about their cultural experiences and how these experiences influence their language learning journey.

Remember to tailor these activities to the specific needs and interests of your students, making the learning experience both educational and enjoyable. Creating a dynamic and immersive

environment will contribute to a more comprehensive understanding of Romanian culture among international students.

5. Conclusion

Integrating Romanian culture into the Foundation Year curriculum for international students is a valuable and enriching endeavor. By intertwining language studies with cultural immersion, educators not only enhance language acquisition but also cultivate cultural competency, interdisciplinary connections, and a deeper appreciation for the host country. This holistic approach prepares students not only to communicate effectively in Romanian but also to navigate the cultural intricacies of their new environment, fostering a sense of global citizenship and intercultural appreciation.

In conclusion, the integration of Romanian culture into the Foundation Year curriculum for international students requires a dynamic and multifaceted approach. By incorporating diverse teaching methods, collaborating with cultural institutions, embracing contemporary cultural elements, and implementing effective assessments, educators can create a comprehensive and immersive learning experience. This approach not only equips students with language skills but also fosters a genuine appreciation for Romanian culture, laying the groundwork for successful cultural integration and cross-cultural communication.

In essence, the Foundation Year of Romanian Language transforms into a holistic learning experience that transcends the boundaries of language acquisition. It becomes a journey into the heart of Romanian culture, offering international students a comprehensive and immersive exploration. Through this unique opportunity, students not only gain linguistic proficiency but also emerge as global citizens enriched with a profound understanding and appreciation for the cultural diversity that defines Romania.

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Provocări în predarea limbii române ca limbă străină

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Abstract

Învățarea limbii române ca limbă străină este o provocare continuă, 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.

Dorința studentului de a se informa, ajutorul permanent oferit de cadrele didactice și bineînțeles studiul individual sunt câteva dintre cele mai importante direcții care pot contura succesul, reușita.

Provocările sunt așadar multiple, variate, contextuale dar ele pot fi depășite cu succes prin implicare activă, entuziasm, muncă, perseverență.

Cuvinte cheie

provocări, dificultăți, implicare, strategii

1. Introducere

Provocările învățării unei limbi străine în general, și a limbii române în special, sunt numeroase și putem spune atât individuale, specifice fiecărui student, cât și colective, generale. Limba și cultura românească nu pot fi tratate separat decât în planurile de învățământ. În realitate, ele coexistă, se întrepătrund subtil și armonios, întregul demers de învățare fiind unul dinamic.

De aceea, rolul profesorului este esențial în coordonarea actului educațional. Cadrul didactic este un îndrumător care trebuie să țină seama permanent de valorile studentului, de interesele și 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 răspundă la întrebări, să formuleze opinii într-o altă limbă, să descrie, să argumenteze, să concluzioneze. Doar implicarea constantă și activă a studentului în procesul didactic poate duce la rezultatele scontate. De aceea, este foarte important să creăm un climat motivațional pozitiv, să valorizăm studentul, să îl determinăm să fie încrezător în forțele proprii, fără teama că va greși sau că ceilalți vor râde de el.

2. Formarea competențelor de comunicare

Învățarea unei limbi străine este un proces foarte complex care nu se limitează doar la transmiterea unor informații, ci implică foarte mulți factori. De aceea, de-a lungul timpului au fost lansate numeroase teorii și metode privind modul de învățare, de achiziție a cunoștințelor.

Literatura de specialitate propune diferite teorii, modele, metode, standarde și competențe. Principalele teorii în acest domeniu sunt: teoria behavioristă (Skinner și Krashen), teoria nativistă (Noam Chomsky), teoriile sociale (R.Brown), teoriile constructiviste, teoriile structuraliste (Piaget), teoriile învățării socio-culturale (Vîgotski), teoria inteligențelor multiple (Gardner).

Tipologia cadrului didactic este, de asemenea, extrem de importantă. După Léopold Paquai¹ există un model al profesorului, al formatorului, iar acest model poate influența mai mult sau mai puțin învățarea.

Enciclopedist	Cunoștințe disciplinare și interdisciplinare Cunoștințe didactice și epistemologice
Artizan	A utiliza obișnuințe și scheme de acțiune contextualizate A realiza misiunile fixate profesorului
Practicianul reflexiv	A reflecta asupra propriilor practici A produce mijloace didactice noi
Persoană concretă	A fi în relație de comunicare A fi într-un proiect de evoluție personală
Actor	A analiza situațiile cotidiene A se angaja la proiecte colective
Tehnician	A analiza tehnici audio-vizuale, deprinderi tehnice

Cercetătorii au stabilit că învățarea unei limbi poate fi determinată de mai mulți factori: vârsta, diferențele dintre limbile implicate, cunoașterea anterioară a altor limbi străine, timpul dedicat studiului, metodele de studiu, tipologia cadrului didactic, precum și frecvența și regularitatea studiului. Toți acești factori: biologici, temperamental, intelectuali, motivaționali influențează achiziția limbii române ca limbă străină.

Învățarea limbii române ca limbă străină este o muncă continuă, de echipă, care implică și o perspectivă psihologică profundă din partea profesorilor deoarece studenții provin din culturi diverse, au valori diferite, sunt departe de mediul și de familia lor, într-o cultură nouă,

¹ Paquay L., Altet M., Charlier E., Perrenoud P. (2021), *Former des enseignants professionnels. Quelles stratégies? Quelles compétences?* Editeur De Boeck Supérieur, pp. 181-210.

uneori complet necunoscută. Diferențele culturale și particularitățile individuale influențează în mod firesc procesul de achiziție al unei limbi străine, oricare ar fi ea.

Motivația (intrinsecă sau extrinsecă) determină faptul că studenții pot fi, mai mult sau mai puțin, determinați să învețe. Motivația intrinsecă își află punctul de plecare în nevoia, dorința de a ști, plăcerea de a studia, de a afla. Efortul depus este în acest caz relativ redus, iar cunoștințele sunt asimilate durabil, trainic. Motivația extrinsecă constă în determinarea studentului de a depune efort, de a aloca timp pentru a ajunge la anumite obiective, pentru a avea satisfacții, pentru a-și atinge țelul. De aceea, rolul cadrelor didactice este de a crește interesul studenților pentru învățarea limbii române, de a îi motiva permanent prin implicare activă, constantă. Toate aceste provocări au rolul de a contribui la crearea unui nou model de predare-învățare dinamic, deschis, pentru a oferi studenților oportunități de învățare de calitate și personalizate, încurajând permanent colaborarea cadru didactic-student.

Motivația personală, influența profesorilor, dar și mediul de viață (prietenii, contextele create) se află într-un strâns raport de interdependență, succesul fiind determinat de echilibrul dintre cei trei factori.

Contactul nemijlocit cu limba trebuie să fie un proces continuu. Faptul că studenții locuiesc aici, sunt puși mai mult sau mai puțin în diverse situații de comunicare, trebuie să accelereze procesul de achiziție a limbii țintă, în cazul nostru RLS (limba română ca limbă străină). Studenții trebuie să cunoască o varietate de contexte culturale, să relaționeze constant, să exerseze permanent folosirea limbii țintă într-un mod corespunzător diverselor situații de comunicare. Toate aceste dificultăți pot fi depășite cu ajutorul strategiilor didactice moderne și prin implicare constantă atât din partea studentului, cât și din partea cadrului didactic. Tehnicile variate, sarcinile de lucru gradate, atractive, corelate cu o învățare constantă pot fi esențiale în procesul de achiziție al RLS.

În primele săptămâni ale noului an universitar, se stabilesc noțiunile fundamentale (verbele de bază la timpul prezent, substantivele, numerele) iar mai apoi se însușesc alte noțiuni, cazurile particulare ale noțiunilor fundamentale, realizându-se astfel o lărgire continuă și o aprofundare a cunoștințelor, așa numita tehnică în spirală.

Învățarea vocabularului prin imagini (storyboard) este atrăgătoare și determină creșterea gradului de implicare. Încercăm – desigur - să implicăm toți studenții în discuție, în dezbateri, să creăm activități diverse la care să participe, care să îi mențină interesați și implicați.

Dialogul se poate desfășura între profesor și student, dar și între studenți. El poate porni de la o listă cheie de cuvinte de bază și poate fi completat cu materiale diverse: audio, video, texte scrise. Profesorul concepe și organizează situații de învățare cât mai apropiate de viața reală, organizate pe teme (Prezentare personală, La magazin: legume/ fructe, Casa, camerele și obiectele, La restaurant, La gară, La hotel, La doctor etc). Creativitatea și improvizația au rolul de a stimula dialogul. Prin implicare, studenții participă activ la procesul instructiv-educativ și au posibilitatea de a progresa într-un ritm propriu.

Întrebările pot fi închise (cele care presupun un singur răspuns: de exemplu: Cum te numești?, Câți ani ai?, Ce este acesta/ aceasta...?) sau deschise (necesită răspunsuri ample, argumentări de exemplu De ce îți place...?/ De ce nu îți place....?, Ce preferi...? Care sunt avantajele/ dezavantajele...?)

Discuțiile libere, exprimarea unui punct de vedere personal, conexiunile, comparațiile, argumentarea sunt tot atâtea metode prin care putem dezvolta comunicarea. Dialogul are un rol important deoarece stimulează creativitatea studentului, dar și a profesorului. Pornind de la formulele prefabricate pe care le reproducem în situații fixe, întrebări de genul: Cum te cheamă?, Câți ani ai?, Ce faci?, studenții vor învăța, printr-o asimilare graduală a lexicului, să își exprime părerile, preferințele, să le dezvolte, să le argumenteze pro sau contra. Asimilarea presupune atât însușirea cunoștințelor fundamentale, cât și formarea unor deprinderi pentru adaptarea rapidă la o nouă cultură.

Comunicarea înseamnă schimb de informații, dar și stabilirea de relații, adică se acționează atât la nivel informațional, cât și relațional.

Comunicarea verbală poate fi completată cu cea non-verbală (gesturi, mimică, privire). Materialele multimedia sunt deosebit de folositoare deoarece fac apel simultan la imagine, sunet, text, animație.

Diversele abordări, strategii și metode cunoscute sub denumirea Blended Learning au rolul de a face învățarea eficientă, interactivă și variată, adaptată nivelului de învățare. Dacă aceste activități îmbracă forma unor jocuri sau activități creative, învățarea devine mai ușoară, mai plăcută și chiar mai eficientă. Predarea limbii române ca limbă străină necesită o restructurare permanentă a mijloacelor folosite, a activităților susținute. Metodele de predare folosite sunt dintre cele mai diverse: expunere, brainstorming, conversația euristică, munca individuală, dar și munca în echipă, învățarea prin descoperire, jocurile de rol etc.

Astfel, învățarea încetează să mai fie un simplu exercițiu de memorare și de redare, deoarece ea îmbracă forma unor activități captivante, atrăgătoare, activități diverse, interactive care să îi țină pe

studenți interesați și implicați. Prin urmare, modelul pe care îl propunem este deschis, dinamic, de formare continuă, adaptat nevoilor studenților.

Învățarea activă, integrată mediului real are rolul de a pregăti studenții pentru situații concrete de viață, pentru înțelegerea contextului socio-cultural. De aceea, încercăm să stimulăm și să provocăm situații și metode variate de învățare, cele mai multe dintre ele bazându-se pe stimularea comunicării.

Activitățile desfășurate cu studenții, întâlnirile organizate cu absolvenții altor promoții, vizitele la târguri și muzee pot completa și exemplifica predarea tradițională, pentru a facilita învățarea și a spori randamentul. Aceste oportunități fac învățarea mai ușoară, mai rapidă, mai interesantă și creează legături de prietenie, amintiri.

Scopul activităților este promovarea diversității culturale, dezvoltarea competențelor de comunicare orală și scrisă ale studenților din Anul pregătitor de Română ca limbă străină, precum și o mai bună integrare socio-culturală a studenților internaționali.

Două vizite la Muzeul satului din București
(în semestrul I și semestrul al II-lea)



Întâlnire cu studenții care au absolvit deja Anul pregătitor



Concluzii

Modelul pedagogic pe care îl propunem trebuie să fie teoretic, dar mai ales practic, centrat pe asimilare continuă, în diverse contexte. Fiecare situație creată trebuie să stimuleze dorința de învățare. Creativitatea cadrului didactic provoacă, stimulează și dirijează procesul de învățare.

În ultimul deceniu s-au organizat numeroase conferințe care, direct sau indirect, au abordat româna ca limbă străină, s-au scris manuale, articole și materiale teoretice despre predarea limbii române ca limbă străină, s-au realizat platforme on-line pentru studiul acesteia. Deși într-un număr mai mare astăzi, materialele didactice existente pe piață (manuale, lucrări de didactica predării limbii române ca limbă străină, programe și cursuri on-line), pot fi îmbunătățite și permanent actualizate.

Un alt argument care susține importanța limbilor străine și a deprinderilor de comunicare îl constituie faptul că anual, pe 26 septembrie, sărbătorim Ziua Europeană a Limbilor -un eveniment care promovează diversitatea lingvistică și culturală în spațiul european, favorizează dialogul intercultural și încurajează învățarea limbilor străine pe tot parcursul vieții.

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Title: *Challenges in teaching Romanian as a foreign language*

Abstract

Learning the Romanian language as a foreign language is a continuous challenge, which also involves a deep psychological perspective on the part of the teachers because the students come from various cultures, have a different value system, are far from their environment and family, in a language unknown and a completely new culture.

The student's desire to learn, the permanent help offered by the teaching staff and of course the individual study are some of the most important directions that can shape success.

The challenges are therefore multiple, varied, contextual, but they can be successfully overcome through active involvement, enthusiasm, work, and perseverance.

Keywords:

challenges, difficulties, involvement, strategies

Enhancing the Cultural Competence of English as a Foreign Language

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Abstract

Enhancing the cultural competence of English as a Foreign Language (EFL) learners is a crucial area of research that holds the potential to enrich language education and foster intercultural understanding. By exploring these educator-centric dimensions, the aim is to contribute insights that empower instructors to create culturally rich and impactful English language learning experiences for their students.

Keywords

computer assisted language learning, adaptive pedagogy, EFL, digital learning tools, cultural competence, pedagogical strategy.

Introduction

To cultivate cultural literacy, one delves into the integration of diverse narratives, multimedia resources, and activities within the English language curriculum. The impact of these culturally enriched materials must be evaluated on student engagement, linguistic proficiency, and, notably, the development of a nuanced understanding of global perspectives.

It is also important to explore the incorporation of virtual reality (VR) and online platforms to create immersive cultural experiences for English language learners. Investigate the efficacy of these digital environments in fostering cross-cultural communication skills and deepening cultural awareness within the pedagogical landscape.

Pedagogically, one must also scrutinize pedagogical strategies aligned with culturally responsive teaching, examine how educators can adeptly tailor their instructional methods to acknowledge and incorporate the diverse cultural backgrounds of students. Assess the impact of culturally responsive teaching on linguistic proficiency, cultural sensitivity, and overall language acquisition.

Another point is to investigate the potential of language exchange programs as a catalyst for augmenting cultural competence, examine the nuances of pairing EFL learners with native speakers for reciprocal language exchanges and assess the resulting impact on

linguistic proficiency, cultural understanding, and intercultural communication skills.

Another issue to explore is the implementation of cross-cultural collaborative projects within the EFL classroom. Analyze how collaborative projects involving students from varied cultural contexts contribute to language proficiency, cultural awareness, and the development of effective teamwork skills.

It is also important to develop and implement formative assessment tools designed to measure the intercultural competence of EFL learners and assess the reliability and validity of these assessment methods, considering dimensions such as cultural awareness, communicative finesse, and adept cross-cultural navigation.

The inclusivity of language learning materials in promoting cultural competence is another option for scrutiny. Educators should assess the representation of diverse cultures in textbooks, digital resources, and multimedia materials, aiming for a comprehensive and inclusive approach that resonates with students from varied cultural backgrounds.

For a better version of the multiculturally trained educator lies the role of teacher training programs in cultivating the intercultural competence of EFL educators. It is therefore useful to investigate the infusion of intercultural competence development within teacher training curricula and assess the impact of culturally proficient educators on the holistic language learning experiences of students.

For facilitation of such endeavors, research suggests to undertake longitudinal studies to track the sustained development of cultural competence among EFL learners, explore the temporal dynamics and factors influencing the enduring growth of cultural awareness, emphasizing the importance of continued exposure to diverse cultural content and ongoing intercultural experiences.

Efficient experimental studies reveal the importance of investigating the integration of technology, including social media, online forums, and digital collaboration tools, as facilitators of cultural competence in EFL education. Educators must examine how technology can be harnessed to promote cross-cultural communication, interactive engagement, and the exchange of diverse cultural perspectives within the language learning environment.

1. Cultivating Cultural Literacy through Narrative Integration

Cultivating cultural literacy through narrative integration represents a pivotal paradigm shift in English language education,

embodying a commitment to fostering a deeper and more nuanced understanding of global perspectives. This pedagogical approach recognizes the transformative potential embedded in narratives, multimedia resources, and culturally enriched activities within the English language curriculum [1].

At its core, narrative integration transcends the conventional boundaries of language instruction by infusing lessons with diverse stories, cultural anecdotes, and representations that mirror the rich tapestry of global cultures. This approach seeks to immerse learners in a linguistic and cultural landscape that extends beyond the confines of textbooks, inviting them to explore the multifaceted facets of language within real-world contexts.

The narratives employed in this approach are not merely linguistic tools but serve as windows into the socio-cultural nuances of different communities. Through the exploration of literature, authentic texts, and multimedia content, students are exposed to the linguistic idiosyncrasies, historical contexts, and societal norms inherent in various cultural milieus. The goal is not only to enhance language proficiency but also to instill a profound appreciation for the diversity of human expression.

Multimedia resources play a pivotal role in narrative integration, offering a dynamic and immersive dimension to language learning. Incorporating videos, podcasts, and interactive media allows students to engage with authentic cultural content, such as films, interviews, and storytelling sessions. This multimedia approach serves as a bridge between language acquisition and cultural understanding, providing a sensory-rich experience that resonates with learners on multiple levels.

The pedagogical impact of narrative integration extends beyond the acquisition of vocabulary and grammatical structures. It fosters critical thinking skills as students analyze and interpret narratives within their cultural contexts. Moreover, it cultivates empathy by inviting learners to step into the shoes of characters from diverse backgrounds, promoting a heightened awareness of the human experiences embedded in language.

The effectiveness of this approach hinges on the careful curation of materials that authentically represent a spectrum of cultures [2]. Educators play a pivotal role as curators, selecting narratives that offer a balanced and inclusive portrayal of global diversity. This deliberate curation ensures that learners encounter a mosaic of perspectives, challenging stereotypes and fostering a more nuanced understanding of cultural differences.

2. Immersive Cultural Experiences in the Virtual Realm

Immersive cultural experiences in the virtual realm represent a groundbreaking frontier in English language education, offering a transformative approach to cultivating cross-cultural understanding and language proficiency. In an era characterized by technological advancements, the integration of virtual reality (VR) and online platforms into language learning endeavors [3] has redefined the boundaries of traditional pedagogy, creating a dynamic and interactive space for learners to explore the intricacies of diverse cultures.

At the heart of this approach lies the utilization of virtual environments to simulate authentic cultural experiences. Through VR, students are transported to different corners of the world, virtually navigating bustling markets, engaging in cultural festivities, and interacting with native speakers in real-time scenarios. This immersive journey transcends the constraints of physical classrooms, providing learners with a firsthand encounter with the sights, sounds, and cultural nuances of regions where the English language is spoken.

Online platforms complement the VR experience by offering a diverse array of interactive cultural content. From virtual tours of historical landmarks to live-streamed cultural events, these platforms extend the classroom beyond its physical confines. Learners can participate in discussions with individuals from different cultural backgrounds, breaking down geographical barriers and fostering a global community of language learners.

The efficacy of immersive cultural experiences in the virtual realm lies in their ability to engage multiple senses simultaneously. Beyond traditional language learning methods, which often focus on reading and listening, VR offers a multisensory experience. Students not only see and hear but also interact with the virtual environment, reinforcing language acquisition through a more holistic and memorable approach.

This pedagogical strategy aligns with the principles of experiential learning, a theory positing that individuals learn best through direct experiences. Immersed in culturally rich virtual environments, learners are compelled to actively engage with the language, contextualizing vocabulary and grammatical structures within the cultural settings in which they naturally occur. The result is a more intuitive understanding of language usage and a heightened ability to navigate real-life communication scenarios.

The impact of immersive cultural experiences extends beyond linguistic proficiency to the realm of cultural competency. Learners gain insights into cultural norms, etiquette, and communication styles,

enhancing their ability to interact respectfully and effectively in diverse cultural contexts. Moreover, this approach fosters a sense of cultural empathy as learners experience firsthand the perspectives and lived experiences of individuals from different backgrounds.

Educators play a pivotal role in curating and designing these virtual experiences. Thoughtful selection of virtual scenarios, cultural events, and interactive elements ensures that learners encounter a well-rounded representation of diverse cultures. Moreover, educators guide learners through reflective debriefings, encouraging them to articulate their observations, challenges, and newfound cultural insights.

Assessment within the realm of immersive cultural experiences encompasses both formative and summative approaches [4]. Formative assessments may involve reflections, virtual cultural projects, or collaborative activities, allowing learners to apply language skills in culturally authentic contexts. Summative assessments may include evaluations of language proficiency in virtual communication scenarios or projects that demonstrate a deep understanding of cultural dynamics.

In essence, immersive cultural experiences in the virtual realm herald a paradigm shift in English language education. By embracing technology to create dynamic, culturally rich learning environments, educators empower learners to not only master a language but also become global citizens capable of navigating the complexities of an interconnected world with linguistic dexterity and cultural finesse.

3. Pedagogical Strategies for Culturally Responsive Teaching

Pedagogical strategies for culturally responsive teaching epitomize an educational approach that recognizes and values the diverse cultural backgrounds of students. Rooted in the belief that effective teaching must resonate with the varied lived experiences of learners, culturally responsive teaching seeks to create an inclusive and supportive learning environment.

Central to these pedagogical strategies is the acknowledgment of the cultural wealth students bring to the classroom. Educators intentionally infuse lessons with content that reflects the cultural diversity of their student body, incorporating materials, examples, and perspectives that resonate with learners from various backgrounds. This ensures that the curriculum is not only relatable but also enriching, fostering a sense of belonging and cultural pride among students.

Culturally responsive teaching goes beyond the content itself; it encompasses instructional methodologies that actively engage students in their learning journey. Interactive and participatory approaches, such as collaborative group activities, discussions, and

project-based learning, are employed to leverage the collective cultural capital within the classroom. This not only enhances language acquisition but also nurtures teamwork, communication skills, and a shared sense of community.

Furthermore, educators practicing culturally responsive teaching consistently reflect on their teaching methods, seeking to understand and adapt to the diverse learning styles and preferences of their students. Flexibility in instructional delivery allows educators to tailor their approaches, ensuring that the curriculum is accessible and resonant with learners of varying cultural backgrounds.

Assessment strategies within culturally responsive teaching also undergo thoughtful consideration. Traditional assessments may be supplemented or replaced by more dynamic and authentic evaluation methods that capture the depth of students' understanding and application of knowledge within culturally relevant contexts. This ensures that assessments are fair, culturally sensitive, and aligned with the diverse ways in which students express their understanding.

4. Collaborative Endeavors for Language and Cultural Proficiency

Collaborative endeavors for language and cultural proficiency constitute a pedagogical approach that harnesses the power of teamwork to enhance both linguistic and intercultural competencies among students [5]. At the core of this strategy is the belief that language learning is not an isolated endeavor but a communal process that thrives in collaborative, interactive settings.

Within this framework, students from diverse cultural backgrounds come together to work on language projects, fostering an environment where linguistic proficiency is intertwined with cultural exploration. Collaborative projects may range from creating multimedia presentations, developing joint research initiatives, to engaging in shared storytelling or language exchange programs.

The strength of collaborative endeavors lies in their ability to create a microcosm of the multicultural and multilingual reality that students may encounter beyond the classroom. By working alongside peers from different linguistic and cultural backgrounds, students are exposed to varied communication styles, expressions, and cultural nuances, enriching their understanding of language in authentic contexts.

Moreover, collaborative language projects promote a sense of community and shared learning. Students actively engage in meaningful communication, negotiating linguistic challenges and

cultural differences in real-time. This not only enhances language proficiency but also cultivates vital interpersonal skills, such as effective communication, teamwork, and cross-cultural understanding.

Educators play a crucial role in structuring and guiding these collaborative endeavors. They facilitate discussions, provide guidance on cultural nuances, and encourage students to share their unique linguistic and cultural perspectives [6]. Through these collaborative initiatives, educators become orchestrators of a dynamic and inclusive learning environment, where the diversity of the classroom is celebrated and leveraged for mutual enrichment.

Assessment within collaborative language and cultural proficiency projects goes beyond traditional measures. While language proficiency is certainly evaluated, emphasis is also placed on the effectiveness of collaborative efforts, cultural insights shared, and the overall impact on intercultural competence. This holistic approach ensures that students are not only acquiring language skills but also developing the cultural sensitivity necessary for effective communication in a globalized world.

5. Formative Assessment of Intercultural Competence

Formative assessment of intercultural competence is a dynamic approach that gauges students' progress in navigating and understanding diverse cultural contexts throughout the learning process. Unlike traditional summative assessments, which often occur at the end of a course, formative assessment is ongoing and designed to provide continuous feedback, allowing learners to actively engage with their evolving intercultural skills.

One key aspect of formative assessment in intercultural competence is the incorporation of reflective practices. Students are encouraged to introspect on their cultural experiences, critically assess their understanding of diverse perspectives, and articulate the ways in which their intercultural awareness has evolved [7]. Reflective essays, journal entries, or group discussions become invaluable tools for both educators and learners in assessing the development of cultural sensitivity.

Collaborative projects play a pivotal role in formative assessment, allowing students to apply their intercultural competence in real-world scenarios. Group assignments that involve interaction with peers from different cultural backgrounds offer opportunities for students to navigate cultural nuances, communicate effectively, and collaboratively problem-solve. Feedback from peers and educators during these projects becomes a rich source of information for assessing the depth and application of intercultural understanding.

Interactive simulations and role-playing activities are additional tools within formative assessment that immerse students in scenarios requiring intercultural competence [8]. These exercises provide a safe space for students to experiment with their understanding of cultural dynamics, receive feedback, and refine their communication strategies in a controlled environment.

The integration of technology in formative assessment enhances its effectiveness. Online platforms, discussion forums, and virtual communication tools facilitate ongoing dialogue about cultural experiences. Multimedia projects, such as video presentations or podcasts, allow students to showcase their intercultural understanding creatively, providing a multi-dimensional view of their progress.

Educators, as facilitators of the formative assessment process, play a crucial role in providing constructive feedback and guiding students in their intercultural development. Rubrics that outline specific criteria for intercultural competence, along with clear learning objectives, contribute to a transparent assessment process, aligning expectations with the evolving skills of the learners.

Conclusion

Pedagogical strategies for culturally responsive teaching prioritize creating an educational experience that not only imparts language skills but also fosters a deep appreciation for cultural diversity. Educators adopting these strategies actively cultivate an environment where students feel seen, heard, and valued, ultimately contributing to a more inclusive and effective language learning experience.

Collaborative endeavors for language and cultural proficiency foster a rich, interactive, and inclusive language learning experience. Through shared projects, students not only enhance their linguistic capabilities but also gain a profound appreciation for the cultural tapestry that shapes effective communication, preparing them for a globalized and interconnected future.

In essence, formative assessment of intercultural competence is a responsive and continuous process that mirrors the dynamic nature of cultural understanding. By integrating reflection, collaboration, technology, and experiential activities, this approach ensures that learners not only absorb theoretical knowledge but actively engage in the development of intercultural skills throughout their language learning journey.

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STEAM Education as a Pillar for the Development of the Young Generation of Professionals

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Abstract

STEAM education is a model that prepares young people not only regarding their professional skills on the labor market, but also on the challenges of life, with focus on integrated abilities.

The present study aims at clarifying the role of arts in the concept of STEM (Science, Technology, Engineering and Mathematics), highlighting the main focus that it has on improving creativity, analytical thinking and skills in problem solving situations.

The abilities that STEAM education develops are communication, teamwork, critical thinking, fairness in problem solving and curiosity with regard to lifelong learning.

For the generation of business students, it is no longer enough to cope with the specialized skills offered by the bachelor program, but also improve skills such as creativity and emotional intelligence, as well as cultural intelligence. We will try to outline the importance of these concepts, as well as their incorporation into the teaching methodologies of the academia, highlighting at the same time the most modern trends in the specialized research in the field of creativity development and human psychology with regard to group activities that can boost new skills in the young individuals in our society.

Keywords

STEAM, communication, arts, teamwork, long-life learning, critical thinking, creativity, emotional intelligence

1. Introduction

Future business specialists are expected to function well in multidisciplinary teams, able to cope with numerous tasks at the same time, so multitasking and be computer literate, and not only. Admitting the need for a change of paradigm in the education of these young adults is key for the academia and the following article aims at unveiling some of the challenges, but also techniques on how to train students into the new mode of coping with the changing society.

For my university students who were not trained into previously working in teams and coping with challenging projects,

on tight deadlines, this is probably the most difficult task they have along the university years. Little they know about the fact lifelong learning is the concept that they should embrace, and accept that they need to improve their education along the entire career, even in adulthood, and the acceptance of this concept relies on an ease in working with the paradigm of self-taught learning, where the teacher is no longer the fountain of knowledge, but more as a guide towards individual discovery of the best practices, most appropriate methods and perfect tools to use in adult life.

As specialists consider, “the societal and educational paradigm has shifted towards maximizing individual potential of fostering student growth through personalization of the educational process (Basham et al., 2016). The skill sets that have become essential to the modern age are markedly different from what was once valued within the educational system”. (Jackson, Basham, Thomas, Hunt, 2020:4).

Variability has become the new norm, where conventional school learning spaces have been replaced with working HUBs, where students can gather and share ideas, watch tutorials on different educational platforms or brainstorm methods and techniques they use in their applied sciences study of in their training or preparation for tests and exams. When brilliant minds meet and share ideas there is a wider chance for the appearance of a successful idea, that sitting in a traditional class and attending a classic lecture format, followed by a classic style of evaluation at the end of a semester.

The teacher-centered pedagogical method, which is still the standardized methodology in the Romanian system of education in secondary school and high school, focus being on a single model, that sometimes proved to be ineffective, resulting in a complete rejection from the student’s side. “The traditional process of disseminating knowledge is itself, non-participatory by design, and consequently, has been thought to elicit only surface learning” (Jackson, Basham, Thomas, Hunt, 2020: 5)

For the field of STEAM education, with arts only recently being added to the old concept of STEM, it is very important to start from an early age into changing the paradigm and guiding students towards self-discovery and not waiting for the tutor or teacher to completely guide and rule the class and the content of the curriculum. Specialists have removed the rigid single-subject classroom format, which has been replaced with a multidisciplinary approach, where foreign languages are taught simultaneously with mathematical matters, or arts taught together with chemistry or physics, guiding students towards a more practical understanding of chemical or physical processes.

At higher levels, at university, we need to change the paradigm from a tutor-centered method towards a method that incorporates more and more visual elements, with focus on projects, including a lot of visual materials as well as communication and language arts, that take the students out of their comfort zone.

For example, in my Intercultural Management classes, after teaching Geert Hofstede's Cultural Dimensions Model, students are expected to deliver a presentation comprising a country comparison, using Hofstede's Country comparison tool, but using Flipsnack or Canva as a platform for presentation, just to take them out of their comfort zone. By merely working with a new tool and surfing the net for different methods of approaching the new tool is educational by itself, and is aimed at developing presentation skills, and communication, more than focusing on learning the theoretical part of intercultural skills.

2. From STEM to STEAM

In our country, the fields of STEM and STEAM are still associated with primary school education, although very recently specialists have revealed the fact that STEAM education can be extremely useful even for adults, as it is able to improve critical thinking and imagination and the out-of-the-box perception of business ideas and concepts. Yet, STEM is still a recent concept for the modern education system, but as a result of the scientific and technological advancements, the development of artificial intelligence and incorporation of chat bots even in the teaching activities, there appeared a need for pushing the limits. An example in this respect is the very popular online learning course, CS50 (an introductory course in Computer Science) taught at Harvard University, taught by Professor David J. Malan, who decided to use artificial intelligence for a course which in the previous years was taught in a hybrid format to over 40,000 students in the campus and online.

The reform that Professor Malan is trying to introduce in the academic system of education tries to highlight the importance of the practical activities where human contact, development of creativity and artistic manifestations are more important tools that a young person should achieve, that the theoretical frame that can be delivered by a computer. This approach is still a matter of great debate among the academia, as we are still very afraid of the ethical risks, especially when collecting data to personalize the lessons, but also with regard to the fear of plagiarism, as students are not always aware of the risks engaged in cheating, particularly when preparing their projects.

But teachers and tutors are not yet sure how to incorporate the STEM to STEAM change of paradigm and how of if it is able to

positively influence the educational process. Stakeholders all over the United States of America, where the concept emerged for the first time, agreed that an innovative STEAM oriented system of education fosters a culture of partnership and autonomy for learners, with a broad perspective of the creation of a strong character for the individual, the main focus being on problem solving and encouraging critical thinking, instead of a system of memorization that has no value for the future adult.

But this system requires a lot of time and long hours of preparation from the professor's part, as the environment of a STEAM-focused class is closer to a collaborative learning environment, focused by project planning and accomplishment, based on the needs and preoccupations of the group of students. The main advantage of this system of education, as observed by specialists is "the shift from classrooms structured around teaching content I separable blocks of time by subject matter discipline to a focus on problems to be solved through a project-based approach to learning" (Thomas, Huffman, 2020:113).

Thus, students are more engaged in relevant real-world problems and are more prepared to embark on the challenges of creating their own start-up business, or directly accepting a job in a big corporation, even without a previous specialized training or internship.

It is due to this change of paradigm that students learn from a very early age concepts related to intercultural communication, emotional intelligence (EQ) and cultural intelligence (CQ), and are more familiar with entrepreneurial mentality, due to the experience they gain in this interactive classes.

3. STEAM and Class Technology Advancements

With the introduction of STEAM activities in the curriculum, there is a great chance that technology will be used in a more productive way than in the past. New technology is introduced, allowing for fast connection to the Internet, access to numerous visual sources of information, that can speed up the educational process, but not substitute the teaching. It is our duty as teachers/ trainers to require special training on how to use technology, how much technology is enough or too little for our classes and as I have previously mentioned, STEAM is about life-long learning which we should also have as a rule for our professional careers.

As language teachers we can also rely on the A from the STEAM acronym in order to improve the quality of our teaching materials and delivery overall. First and foremost, we as teachers need to assess the educational outcomes and priorities. By answering the question: *What do we want our students to learn?* This is usually the

first question I am asking myself at the beginning of an academic year, also based on the overall level of English of my group of students. Do I need to challenge the group? Do I plan on improving the language skills or the communication skills of a group of students? This way we understand the results we are expecting from the group and the collaboration they are expected to have in order to achieve the task and finally the outcome.

The second aspect is related to the way in which learners can collaborate on task-based projects and how communication will be unfolded along the entire process of production and delivery of the final presentation of the project. This is an essential step, which starts with developing a timeline, with the schedule of the activities, appropriate method of communication between team partners and team leader.

Next, STEAM mentor should understand the expectations of each group member and develop a system of blocks of information that should be disseminated with each team member. Thus, I can affirm that a large amount of micromanagement is important, requiring a lot of time for the tutor to set the tasks and follow the team progress. Last but not least, it is really important the follow-up stage, when we ask ourselves what we learnt from the respective activity, if it had a positive impact on the individual and the team in which he/ she worked together with other people, forging creativity, as a key instrument for the development of the young individual.

Creativity is a very difficult to define concept, which requires individuals the ability to solve problems in a very unusual way, different than the others and relevant for a community of people. Thus, creativity, in the modern technological society can be considered at the forefront of all innovations and an important skill that businesspeople, researchers and engineers need to have, in order to make the difference in this ever-changing society.

As Antonietti, Colombo and Pizzingrilli suggest, the mechanism of creative thinking is at the basis of technological innovations and “it was found that that they usually originated from existing ideas that have been modified through gradual adjustments to fit the specific problem or goal the creator had in mind” (Antonietti, Pizzingrilli, Valenti, 2020: 24)

According to the specialists, there are different paths for the production of creative ideas:

- *By widening the mental field*: through the expansion of the mental perspective so that in the end it leads to the production of new elements that have at their basis a creative concept.
- *By connecting mental fields*: the more and different ideas are produced by individuals, the more antagonistic they will be,

leading towards a creative process. In a way it is a sort of conflicting brainstorming that lays the foundation for the creative process.

- *By reorganizing the mental field*: the teacher has the possibility to change the perspective, assuming a different approach and a reconfiguration of the original elements.

The WCR model of creativity, as it was perceived by Antonietti & Colombo, 2013, 2016; Antonietti, Colombo & Pizzingrilli, 2011), focuses on the three mental operations – *Widening, Combining and Reorganizing* – as the essence of the creative process and tools for the assessment of creativity in the case of young individuals, and it is the field of STEAM that nurture this creative style of thinking that can lead to extremely challenging new instruments for the development of the society.

As the specialists suggest “It is possible to design training programmes which stimulate mental dynamics in students that favor the emergence of streams of thought which are rich, varied and original and to provide teachers and educators precise suggestions about the manner in which this can be done”. (Antonietti, Pizzingrilli, Valenti, 2020: 12)

4. Conclusions

We are still at the beginning of the process of incorporating STEAM education in teaching at academic level, but the steps that have been made at international level of including it since the elementary school in order to train students from an early age to be familiar with the challenges of these creative instruments give us hope that the future generations of young adults that will join university programs will be better equipped to work with the STEAM models.

The ultimate scope is to create such an environment for our young students that can lead to an innovation in the curricula, be more familiar with the different opinions and perspectives in other institutions of education around Europe, so that our future graduates be more prepared for *work, life and citizenship*. But there are a few questions that the entire academia is puzzled about and are still waiting for some relevant answers: How will the future multidisciplinary trends look like? Will we be able to continue teaching in person, or should we rely more on artificial intelligence in our programs? Where are the risks and rewards for the university? What about the students? In what way STEAM education will provide the positive background for the development of the future generation of specialists?

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◆ LITERATURE & CULTURAL STUDIES ◆

War Rations and Food in Margaret Atwood's Gilead

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Abstract

Margaret Atwood uses food and eating imagery to further immerse readers in her dystopian society of Gilead in The Handmaid's Tale and its sequel, The Testaments. The repressive patriarchal dictatorship maintains power by imposing dietary restrictions and other power politics. Consequently, pictures of dystopian cuisine depict these restrictions, ongoing control, and human rights violations in the Republic of Gilead while illuminating the everyday lives of Atwood's protagonists in their terrifying theocracy.

In her literary works, Margaret Atwood dramatizes the effects of particular violent acts like wars, murders, and other apocalyptic events by challenging the anthropologies and cultural landscapes that support them. In connection to Margaret Atwood's fiction, the current paper will also examine the conceptual interaction between worldwide scarcity and American overproduction, as presented in Allison Carruth's War Rations and the Food Politics of Late Modernism.

Keywords

Margaret Atwood, dystopia, The Handmaid's Tale, The Testaments, ration.

1. Introduction

This article examines how Atwood uses the literary device of autodiegetic narrations to convey a picture of individual lives in her dystopias by using metaphors related to food and cooking. Food (and thus lack of it) is a political and emotive topic, so dystopian literature featuring repressive governments frequently references it.

Moreover, this essay aims to build a comprehensive foundation in Atwood's works by examining the anthropological perspectives in literature, narrative theory, and Margaret Atwood's fiction. Margaret Atwood's fiction provides a rich tapestry of cultural anthropology, delving into fictional societies' diverse customs, beliefs, and practices. Through her skillful world-building, Atwood creates intricate civilizations that mirror aspects of our world. Her novels often feature imagined dystopian or speculative settings that serve as a canvas for exploring cultural dynamics.

In works like *The Handmaid's Tale*, Atwood constructs the totalitarian society of Gilead, where cultural norms, rituals, and religious practices dominate every aspect of life. By examining the traditions and power structures within Gilead, the novel raises questions about the role of culture in shaping individuals and societies.

2. The confrontation

When delving into the general details of *The Handmaid's Tale* and *The Testaments*, we come across a crucial query that impacts this autobiographical story: should it be fictionalized or not? To what extent can we trust a narrator to be delivering the truth? Gilead historians cast doubt on the character's story, and we know that she purposefully misleads the reader by leaving out some uncomfortable facts and providing other plausible explanations for what happened.

Atwood combines aspects of the diary, witness narrative, survivor narrative, and testimonial genres with autobiographical themes by raising a chorus of people who are bearing witness. Even with its complete restriction on reading and writing and its use of television for brainwashing, *The Testaments* indicates that Gilead cannot impose a singular, totalitarian ideology. The intersubjective process between the narrator(s) and the reader in *The Testaments*, with its three narrators, changes from assessing, editing, cross-checking, and fact-checking to empathy, comprehension, and potentially introspection.

The two adolescent girls have distinct voices: Daisy's foul grunge-style speech patterns contrast with Agnes's modest, God-fearing attitude. *The Testaments* concludes with the Thirteenth Symposium on Gileadean Studies in 2197. During this symposium, we discover the details of Gilead's collapse, which some Gilead Studies researchers believe was caused by the Mayday resistance, Aunt Lydia's testimonies, and Offred's testimonial tapes. In her second book, Atwood concentrates less to particular instances of the repressive regime's violence and focuses more to how the narrators' unique temperaments and life experiences shaped their characters and how they responded to their traumatic circumstances. Readers are given insight into a theocratic system where people are melted down by reading the three testimonials and Offred's.

The Testaments is a collection of testimonies; these include transcripts of Agnes's depositions, which read almost like diary entries, Aunt Lydia's confessions (and accusations), and Daisy's witness narrative. Through these testimonies, we can learn about the people living in Gilead's daily routines, including their meals. The characters of Atwood's futuristic Gilead have little control over their life, which

includes their food. They cannot buy food independently, decide what to eat, prepare how they choose, or regulate portion sizes. Gilead's monotony is exemplified not only by the robes and uniforms of the populace but also by the bland and limited cuisine.

The Handmaids' eggs and white meat diet in *The Handmaid's Tale* highlight their precarious position as privileged, enslaved people and reproducing machines (Sceats 2000: 111). In Gilead, bodies are only used for reproduction, particularly those of Handmaids. The food that the Handmaids are permitted to consume mirrors this; repeated allusions to eggs allude to the female form and the process of creating a child, as in the case of "an eggcup on it, that kind that looks like a woman's torso, in a skirt. The second egg is kept warm beneath the skirt." (Atwood 1996: 110).

The Commanders' meat diet shows a strong sense of masculinity and authority. It reminds readers that even the regime's highest-ranking officials are subject to restrictions and control, as even the Commanders are not allowed to eat meat very often. Even the Commanders' Wives cannot pick what to eat; the Handmaids purchase their food, and the Marthas prepare it in their kitchen. Gilead rations their food, their portions, and their dining times. The novels inform readers about Gilead's authority over related food areas, including cooking, eating, purchasing, rationing, and shortages. This is how Atwood's made-up accounts depict a dystopia in which everyone is subject to systemic control and forced to eat rationed.

In *The Handmaid's Tale*, women act as rivals to one another, and the Marthas take advantage of their position of authority to release their wrath by giving the Handmaids charred or undercooked food, which they are forced to eat. Although there are occasional acts of (food-based) revolt against Gilead's icy politics, kindness is rarely seen. Atwood uses her confusing depictions of food to challenge and ironize the dystopian state's ideology. However, the kitchen no longer serves as a private area in Gilead; nearly all of the state's territory is under its jurisdiction. While anxiety and distrust keep women from forming bonds in *The Handmaid's Tale*, in *The Testaments*, their sisterhood and friendships aid in the destruction of Gilead. "Becka would turn away, though she would slip me portions of her lunch when no one was looking" (Atwood 2019: 108). Gilead controls female bonding but is unable to eradicate it.

The Aunts' diet consists of eggs, sandwiches, and unidentified soups, which are limited and monotonous. We only realize how bad the food is at Ardua Hall once Daisy joins the Pearl Girls and visits. The Gilead girls have become so accustomed to it that they even repeat

brainwashed sayings like “It’s disrespectful not to finish” and “Be thankful for what you are given” (Atwood 2019, 323). But Daisy, the outsider, can identify leftovers and sickening fragments; she names the dishes defiantly, calling them “fish eyes in glue” and “mouldy dishwater” (Atwood 2019: 323).

Gilead’s population, particularly its women and girls, are frequently depicted as food to indicate that their husbands and commanders are consuming them. “I had a dough face, like the cookies [...] with raisin eyes and pumpkin-seed teeth,” says Agnes, characterizing herself as a pastry (Atwood 2019: 11). Atwood emphasizes women’s inferior status in the hierarchy by using metaphors related to cooking and eating. The administration uses lavish and depriving punishment regimens to control people, as demonstrated by Aunt Lydia’s yielding to the temptation of elite delicacies like fish and fruit. Even a young child like Agnes uses baking metaphors to feel in control:

“I would make a man out of dough, and they would bake it in the oven [...] I always made dough men, I never made dough women, because after they were baked I would eat them, and that made me feel I had a secret power over men” (Atwood 2019: 20).

Gilead occasionally allows typical party dishes, such as cake and whipped cream. Cake and whipped cream are foods served on both Gileadean’s and Daisy’s birthdays in Canada. However, ice cream is one item that is unavailable in Gilead. When Daisy is brought to Gilead by Aunt Beatrice, she questions why there is no ice cream there: “I honestly don’t see what’s wrong with ice cream, as long as it has no chemicals” (Atwood 2019: 270). Offred also remembers ice cream from before the Gileadean era. She longs for the days when she can eat whatever she wants, healthy or unhealthy. She could even indulge herself and her daughter with decadent foods like ice cream, which she can only remember by its color rather than its name.

Alcohol has a comparable subversive potential to ice cream because it is a pleasurable drug but also elicits strong emotions that may become uncontrollable and subversive. For this reason, it is rigorously regulated in the totalitarian Gilead. Gilead’s despotic government grants its residents brief, regulated windows of freedom. At the top of Gileadean society, the Commanders and their Wives can drink wine on exceptional occasions, particularly on birthdays. When Aunt Lydia visits Commander Judd, she can also put a teaspoon of rum in her coffee. Aunt Lydia is a double spy who plots to overthrow Gilead while seeming to serve it: “we lifted our mugs, clinked them together” (Atwood 2019: 282). This gesture reminded her of pre-Gileadean days

before coffee became “a valuable commodity that is increasingly difficult to obtain” (Atwood 2019: 173).

Another representation of life beyond Gilead is coffee. Daisy and Agnes stop at a border store on their way to freedom and purchase two cups of coffee: “The coffee must have been sitting around all day because it was the worst I’d ever tasted” (Atwood 2019: 363). But coffee tastes of freedom. It is speculated that Atwood was influenced by the dietary laws of the Mormon church and the Mormons’ ban on tea and coffee; this was due to a 19th-century trend that elevated temperatures of food and beverages hurt moral character in addition to the caffeine factor. Even the wise ladies who created rules, uniforms, names, and hymns—Aunts Lydia, Vidala, Elizabeth, and Helena—are limited to drinking coffee at their sporadic sessions with Commander Judd. This prompts individuals to consider how their prior lifestyles, ideals, and education have been betrayed; having coffee with Commander Judd embodies this contradictory conduct.

Atwood identifies some foods with independence. Even though everyone in Gilead is fed and there is no hunger, the people there are hungry for freedom. Thus, their food needs to be improved. The girls’ horrific feeling of starvation while carrying evidence against Gilead on their journey to Canada illustrates this. Their first taste of independence is offered to them upon arrival in tea and sandwiches, described as “cheese, but it wasn’t Gilead cheese, it was real cheese: goat cheese with chives” (Atwood 2019: 378).

As we can see from *The Testaments*, Gilead’s residents are fed rationed meals and even food replacements due to food rationing throughout the war. Thus, in the dystopian dictatorship of false relationships, fake food, and fake religion, Artificial Gileadean cheese embodies everything repulsive. Gilead’s cheese is unnatural and repulsive, much like the country which is phony, decaying, and corrupt.

In connection with Margaret Atwood’s fiction, the current paper will also examine the conceptual interaction between worldwide scarcity and American rationing, as presented in Allison Carruth’s *War Rations and the Food Politics of Late Modernism*, delineating Margaret Atwood’s anthropologies and cultural landscapes. A highly politicized issue during the Second World War was food. During the widespread famine and national rationing policies that shaped the everyday existence of the majority, food, and farming became sensitive symbols of political allegiances, military strength, and the war economy. What connection does the Second World War’s bombs have to American agriculture and consumer culture? Inquires Carruth. One clue mentioned could be *The Office of War Information (OWI)*, whose

primary tools were posters, short films, and radio broadcasts, which supported the most printing presses and radio tickers in the United States throughout the 1940s, as discussed below.

U.S. propaganda throughout the war, which the OWI ran, focused on the idea that the democratic institutions of the Allies would help them win the war and the productivity of the American economy, particularly in agriculture. Allison Carruth quotes Lorine Niedecker, an objectivist poet, who draws parallels between the Second World War's weaponry and the everyday routines of farmworkers in the United States.

In the poem's last line, the rationing program in the United States is discussed extensively. This discourse defined patriotism as the responsibility of consumers, particularly women, to save food. It is evident from a 1943 banner urging women to "save waste fats for explosives" that the lectures and posters encouraging women to comply with rations were widespread and hateful. This rhetoric of war rations linked food consumption to the conflict in Europe and Asia. Still, it also linked it to the health of American agriculture and consumerism, which encouraged conservation, gardening, and price ceilings.

Thus, Niedecker appears as a poet whose primary worry is the continuance of famine despite American food surpluses, both domestically and internationally. Throughout the 1940s, the United States boasted grain surpluses in contrast to the global starvation that affected Europe, Africa, Latin America, and Asia. This position proved crucial to American hegemony in Europe and Japan after the war. Niedecker's poems symbolize late modernism, which this essay demonstrates is preoccupied with eating as a politicized form of civic identity and a central signifier of wartime deprivation—a situation that Atwood also describes in the Republic of Gilead.

For example, the government urged farmers to "view their farms as factories," equating them with the country's weapons facilities. Similar to this, official propaganda promoted mandatory rationing plans and volunteer conservation efforts as necessary for an Allied triumph, leading people to believe that eating is a political obligation. In addition to implementing a points system to provide consumers more freedom to choose any specific food or other rationed commodity, the program increased the quantity of rationed goods. Rations on steel, sugar, coffee, tires, and fuel had started earlier in the year and had already sparked black markets, particularly for gasoline. According to OWI Director Elmer Davis, the new program would impose additional restrictions on items while guaranteeing a fair allocation of those in short supply or necessary for military activities.

According to Davis, rationing controls the nation's food surpluses, supplying food for the armed forces, their allies, and American citizens. Thus, Davis said that while the US would continue to feed the world with its agricultural surpluses, Americans would continue to eat well at home. He ends this portion of his speech by referring to the US as the "land of plenty that never ends":

"We all eat food, and whatever sacrifices we may have to make to take care of the needs of our fighting men, the American people will continue to be better fed than any other nation on earth. [...] Food is a weapon in all wars, but in this one, more than usual. The enemy has used it as a weapon, negatively—looting the conquered people of their food supply and giving back to them just enough to keep them alive—indeed not always even that much, hoping to break their spirit.[...] We are positively using our food supply as a weapon, so distributing it so that the American army, navy, and the American people will be well nourished; yes, and so that the armies of our allies will be kept strong."
(Davis 1943:2)

Following her emphasis on Europe's food needs, Davis compares and contrasts the food politics of Germany and the United States. This sentence alludes vaguely to the Nazis' well-planned policies of strict rationing and land confiscation in their conquered nations. Davis's discourse is explicit and paratactic, structured around sharp analogies that connect democratic processes to pastoral motifs of American abundance; he suggests that rationing preserves the democratic ideal of cooperation rather than violating the rights of consumers and citizens.

3. Conclusions

The enduring hunger inside and outside the United States during World War II disrupted the interwoven narratives of American democracy, prosperity, and humanitarianism as the country's economy recovered. The government tried to persuade everyone that there was enough food supply to maintain agricultural surpluses and ease social unrest regarding rationing. As a result, the food supply became synonymous with the country's imagined identity, in the same manner as in Margaret Atwood's imaginary Gilead.

The pervasiveness of life and death, power and politics, food and family life is of paramount importance in Margaret Atwood's fiction, drawing its roots undeniably from real life, thus the anthropological issues being brought to the foreground: "It's in my books because it's in life." (Atwood 2006: 54)

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Irony and the war. How ironic utterances used in social media discourse related to the war in Ukraine counter disinformation

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Abstract

This paper analyzes the types of irony used on social media, specifically X (former Twitter), regarding the war in Ukraine. Starting from the approach of irony from the Gricean perspective (Grice, 1989) and from Dynel's types of irony (2013), we will take a closer look to a specific Twitter account, DarthPutin, which impersonates the Russian president, from a discourse perspective, by supposedly presenting his evaluation of the war in Ukraine. It is argued here that the type of irony used on this account is propositional negation irony and is used to both show the user's stance to the Kremlin regime in relation to the war in Ukraine and counter the false information spread on social media and Moscow's propaganda regarding the war.

Keywords:

irony, discourse, social media, twitter, war, Ukraine, Russia, Putin.

1. Introduction

The war in Ukraine started more than 600 days ago, on February 24th 2022, and it shocked the entire world: from heads of state, to ministers, generals, colonels, geopolitical analysts and civilians across the globe. Even though the war is still unfolding and several atrocities are being committed while I am writing this article, it only lasted a few days to go from the initial shock and terror to humoristic, ironic and sarcastic discourses regarding Russia, the country that initiated the war, and its leader, Vladimir Putin. During such hard times, people tend to use humor and irony as a coping mechanism, as has been demonstrated by Kuipers (2002, 2005), Achter (2008) or Dynel and Poppi (2018). Dark humor is defined as a type of discourse that "aims at making fun of situations usually regarded as tragic, such as death, sickness, disability and extreme violence or the people involved or subject to them" (Bucaria, 2008: 218-219). Similarly, ironic utterances regarding topics such as the war in Ukraine could be included in the category of remarks or reactions that emerge immediately after the tragedy and create amusement by merging a dramatic situation and the

absurdity around it. Humorous or ironic discourses about tragic events can create either outrage or amusement. After the 9/11 attacks, for example, it emerged the idea that irony was dead, because people thought that no one should ever tolerate irony or sarcasm on sad topics such as terrorism, war, conflicts and death (Gibbs 2002). However, it was precisely then when satire resulted in a resistance mechanism, which underlined the way the government was dealing with the events and was discussing, through humor and irony, topics that the mainstream media was somehow missing.

2. Literature review

Irony, humor and parody or satire are concepts that have been the focus of thousands of studies over the years but are still lacking unanimously accepted definitions in the linguistics field. Compared to humor, though, when it comes to irony several approaches tend to make things a bit clearer: there are the Gricean approaches (Grice 1989, Clark, Gerrig 1984), the approaches which view irony as “echoic mention” (Sperber, Wilson 2007), and the more recent approaches, like the theory that considers the pretense and the echoic mention theory to be complementary (Gurillo Ortega 2013).

For this study, we will consider irony from the Gricean perspective, meaning irony as expressing a feeling, an attitude or an evaluation: “irony is intimately connected with the expression of a feeling, attitude, or evaluation. I cannot say something ironically unless what I say is intended to reflect a hostile or derogatory judgment or a feeling such as indignation or contempt” (Grice, 1989: 53-54).

We are choosing this approach as we are analyzing an X account of a user that impersonates Putin and pretends to praise his actions when it comes to the war in Ukraine, while evaluating and criticizing the Russian leader and distancing himself/ herself from that stance. The use of irony in such a way is what Chovanec calls “irony as counter positioning”. Chovanec starts from the studies of Weizman, who first talked about irony as the basis for positioning (Weizman 2008 apud Chovanec 2018). Chovanec’s study focuses on examining how ironic utterances in online news forums are used for the collective positioning of commenting readers in opposition to other groups. However, for the present study, the opposition is not between groups on social media, but between the user *DarthPutin* (and his followers) and the Kremlin regime. That being said, irony is used to show dissatisfaction with the regime and to fight against the propaganda and the disinformation coming from Kremlin about the war. As Partington said, irony can also be used as an evaluative reversal, meaning praise

can actually be criticism and the other way around (Partington 2006, apud Chovanec 2018).

We are also going to consider, when looking at the ironic utterances, the types of irony presented by Dynel (2013): propositional negation irony, ideational reversal irony, verisimilar irony and surrealistic irony. Dynel proposes all these types of irony having as a departure point the Gricean theory, which considers irony as overt untruthfulness, flouting the Quality maxim, which generates conversational implicature the audience must recognize. However, Dynel's paper focuses on irony seen as a figure of speech that intends to convey the opposite of what one says (idem). Marta Dynel admits that irony can involve overt untruthfulness, which leads to three types of irony (propositional negation irony, ideational reversal irony and surrealistic irony), with only verisimilar irony being a bit different (2013: 404).

Propositional negation irony is the one that is in line with Grice's view, meaning the ironic utterance wants to send the opposite meaning of the literal utterance. This negation can be based on verbal negation or on opposing semantic negation (2013: 409).

Ideational reversal irony, close to the aforementioned theory, is the "reversal of the semantic meaning of an untruthful lexical element in an utterance, or the reversal of the pragmatic meaning of an entire utterance" (2013: 410). Thus, the entire key to decoding irony is, in this case, in only one word.

Verisimilar irony is based on "a mismatch between contextual factors, recognized by the speaker and the hearer, and the truthful proposition" (2013: 414).

Surrealistic irony does not "display propositional negation of ideational meaning reversal between what is expressed and what is intended (...) its meaning coincides with an evaluative implicature, concerning the preceding turn produced by the previous speaker" (2013: 421). Marta Dynel offers here as an example the answer "And I am Queen of England" to the line "I am a good teacher". Such answers are meant to express disbelief and criticism towards the interlocutor.

3. Methodology and corpus

The X account we chose to study uses information coming directly from the battlefield or the media about the developments in the war in Ukraine or the geopolitics around this war and then comments on them by pretending to voice Putin's perspective. As irony is the utterance/discourse that intends to send an opposed or different message than is sent through its literal reading, the correct interpretation of the user's stance can only be obtained by appealing to the social context.

That is why we are going to include only the tweets posted between February 24th 2022 and October 10th 2023, and not the retweets or the comments the user makes on other accounts.

DarthPutin is an overtly parodic account, with indications of that being included in the account's description "Czar for life of all Russians. Master Strategist. Thought leader. Influencer. Content creator. Author. Wanted in 123 countries. Parody, apparently", the username (darthputinkgb) and the cover and account photos, which provoke amusement.

The information we find in the description is meant to make fun of Putin's leadership abilities and his war strategy in Ukraine, while also alluding to ICC's war crimes charges against him, for which 123 countries in the world, signatories of the Rome Statute, would have to extradite him to the Hague to face trial if he would ever go to their territories. The username alludes to Putin being a bad person, through the use of the title "Darth", commonly attributed to the dark forces, and to his experience as a KGB officer. The photos of the account (cover and profile photos) present funny facial expressions of President Putin, suggesting the account is not an official one and does not intend to be taken seriously.



Figure 1 (X/Darth Putin).



Figure 2 (X/Darth Putin).

4. Analysis

Most of the tweets posted on *DarthPutin*'s account represent daily updates on the development of the war, all of them ending with the same phrase "I remain a master strategist", a phrase being attributed to Vladimir Putin. We see that the user uses the first person singular (for the president) and plural (for the Russians/ the government) in all of the tweets, to underline that the presented perspective belongs to one side of the conflict. These daily updates can be – for those who stay informed of the war – real information, up to date, as they begin with real data from the battlefield, which suggests Russia is not performing on the frontlines, but then end with the ironic utterance „I remain a master strategist", which sends the exact opposite meaning that would match the first part of the update.

For example, in (1), the first utterance of the update alludes to some analysts saying Putin expected Kyiv to surrender in just three days, but his expectations were met with the will to fight and courage of the Ukrainians, so the war extended to more than a year. The mechanism used here to provoke amusement is the *absurd*. Then, the update continues with real information, discussed in the media, about Russia recruiting Syrians and Belarusians for the war in Ukraine as it was losing a lot of forces. After pointing out the bad strategy of the war on the Russian side, the update ends with an ironic utterance praising Putin's planning of the war, when, in fact, the intended message would be the opposite, which actually matches the previous sentence.

In (2), after the same introduction of the update, the phrase that follows starts with an ironic remark about the war "going so well" that Russia asks Ukraine for "security guarantees", an expression used by Russian officials. The comparison between Russia and Ukraine regarding the size of the territory alludes to Russia being weak as a country. The expression "is going so well" it's a reference to what the Russian generals are always saying about the state of the war in Ukraine. It ends with the same phrase, praising Putin, but it sends the same message, that he is not leading the country properly. These ironic utterances reveal, in fact, the true situation around the war and how Russia is lying about the effectiveness of its so-called "special military operation".

Example (3) refers to Russia not being able to capture Kyiv after a failed attempt and the ongoing battle of Soledar, which lasted a few months but was finally captured with the help of the Russian mercenary group, Wagner. Ending with the same ironic utterance, the update alludes also to online trolls increasing the Russian propaganda and praising the Russian armed forces' victory of a city that did not have a strategic value, but only a symbolic one, in the whole context of the war.

Example (4) alludes to Russia's mobilization plans and its use of Russian prisoners in the war in Ukraine, as they were considered, as analysts claim, "cannon fodder". The figures used in the (5) update show how Russia lacked sense and strategy when capturing Soledar as it lost twice the number of that city's population just to claim a victory. The information opposed the praise that ends the update "I remain a master strategist", so it indicates its ironic meaning. For the next update, (6), the irony is present only through the last utterance "I remain a master strategist" as the intended meaning is the opposite because ending the Swiss neutrality (Switzerland sent Ukraine tanks for just 1 franc) means helping Ukraine, and affecting Russia. Example (7), however, has irony in the second utterance "Situation on the front line has stabilized" as it did not (at the time) for the Russians, because they were having heavy losses, then it continues with real information (losses of soldiers and lack of advance on the territory) to end with an ironic utterance "I remain a master strategist".

When it comes to the types of irony used in these examples, considering Dynel's taxonomy, we see that all the examples rely on the propositional negation irony, as the key to interpreting them as irony lays in the last utterance "I remain a master strategist", whose two words "master strategist" involve the opposite meaning: worst strategist.

- (1) Day 15 of my 3 day war. I already need Belarusian & Syrian cannon fodder and I've started the purge already. Master strategist at work. (11.03.2022)
- (2) Day 306 of my 3 day war. It's going so well that Russia is demanding "security guarantees" from a country 28 times smaller than us. I remain a master strategist. (26.12.2022)
- (3) Day 324 of my 3 day war. To end war I will tell my trolls that Soledar is capital of Ukraine and capturing it means we've won. I remain a master strategist. (13.01.2023)
- (4) Day 325 of my 3 day war. I am dramatically lowering poverty levels in Russia by sending all poor people to die in Ukraine. I remain a master strategist. (14.01.2023)
- (5) Day 327 of my 3 day war. We lost 20,000 trying capture Soledar which had a population of 10,000. I remain a master strategist. (16.01.2023)
- (6) Day 345 of my 3 day war. Have achieved something not even Hitler could manage. I ended complete Swiss neutrality. I remain a master strategist. (03.02.2023)
- (7) Day 354 of my 3 day war. Situation on front line has stabilized. We're not currently advancing backwards and

we continue to lose hundreds of soldiers per week thru our own idiocy. I remain a master strategist. (12.02.2023)

A different type of update is one that includes information about how things in the war are developing and how they affect the Russian economy and diplomacy, but end with the same ironic utterance that alludes to Putin being a bad strategist. Some developments are expressed verbally, other are expressed visually, through emoticons.

- (8) Weeks – 45. Victories – O. Economy - 📉👹. Dead - 110,000 🌻. War Crimes - ☹️. Ruble - 📉. Oil revenue - 📉. Gas price - 📉. Vest - Bullet Proof. Conscripts - HIMARS - 🌟. Prisons - Emptying 🍌. Meetings - With actors. I remain a master strategist. (5.01. 2023)
- (9) Weeks – 46. Victories – O. Economy - 📉👹. Dead - 114,000 🌻. War Crimes - ☹️. Ruble - 📉. Oil revenue - 📉. Gas price - 📉. Lada production - 📈. Winter temperature 📈. Generals - Sacked. Windows - Dangerous 🚪. Reputation - 👹. Snowden - Scared of mobilization (12.01.2023)
- (10) Weeks – 81. Casualties - 270,000 🌻. Ruble - 👹📉. Inflation - 📈. Interest rates 📈. Economy - 📉. War crimes - ☹️. Warship – Submarine. Submarine – Reef. Ammo - North Korean. Crimea - 🌟👹. Musk – Duped. 1st line – Breached. Robotnye - tactical withdrawal. I remain a master strategist. (14.09.2023)

Example (8) starts with an indication of how much time has passed since the war started and then continues with pointing at the fact that even after tens of weeks of war, Russia did not win. The economy of Russia is bad, as expressed by the two emoticons, the number of dead soldiers surpassed 100k, the war crimes are infinite, the ruble, oil and gas prices are going down and the vest the president is using is bulletproof (alluding to him being afraid to be shot), the conscripts are HIMARS's targets the prisons are emptying as prisoners are recruited by the Armed Forces and the diplomatic meetings of the president no longer take place (the allusion here is at the several images posted by the government wherein Putin was surrounded by the same people, having different jobs and positions in different pictures, so everyone thought they were actors). Despite the list of negative things happening as a consequence of the war, the update ends with the same ironic utterance that indicates the user's criticism towards the president. This

one as well is the propositional negation irony, as the intended message is the opposite of the literal meaning of the utterance.

Example (9) follows the same model as example (8) but it refers to other aspects as well, that were alluding to what was happening at the time the tweet was written. Thus, besides the economy being bad, the ruble going down and the number of deaths among the Russian soldiers going up, we see also references to the increasing number of suspicious deaths among some Russian businessmen (who allegedly fell off the window), to the fights between the Russian generals and the whistleblower Edward Snowden – who asked for a passport for Russia – being scared of the mass mobilization for the war in Ukraine. As weeks go by, we see, in example (10), how the number of deaths increases, the state of the economy is the same, the Russian Navy is losing warships, the military is using North Korean ammunition, Crimea is under fire of the Ukrainian forces, the Russian frontline is breached and the armed forces have withdrawn from Robotnye. Both (9) and (10) end with the same ironic utterance. All of these negative aspects and the final ironic utterance suggest the user's disapproval of Russia's actions and Russia's war in Ukraine and how things are completely different than how the Kremlin describes them.

In all of these examples, the type of irony used is propositional negation irony as the last utterance is the key to the ironic interpretation of the tweet. Without it, the tweets would have been only a record of the war and how it impacted Russia's economy.

Along with the structured updates on the war in Ukraine, the *DarthPutin* account also posts tweets about several other aspects of the war, such as the military equipment deliveries to Ukraine from other countries, the domestic political situation in Russia or Russian propaganda.

- (11) Everyone gets to go to Kiev except me. *I remain a master strategist.* (20.02.2023)
- (12) I've *provided* more tanks to Ukraine than anyone yet I don't get an invite to Kiev. Biased liberals. (20.02.2023)
- (13) I stand 25m away from my *loyal audience* as a Russian pistol is only accurate to 15m. *I remain a master strategist.* (21.02.2023)
- (14) Russia can't be defeated if we always retreat first. We will be world's first army to win war by always *heroically going backwards* while Ukraine advances in panic after us. (28.12. 2022)
- (15) The Russian S-300 missile is better than US Patriot system, *just ask the Captain of Moskva.* (23.12.2022)

- (16) Russia is a peaceful country surrounded by ceasefires.
(07.01.2023)

These examples as well rely on propositional negation irony, some of them ending with the same utterances as the daily updates, others relying on semantic negation only.

For example, in (12), the ironic meaning relies on the word “provided” which alludes to Ukraine receiving hundreds of tanks from other countries to be used against the Russians as a consequence of Putin’s decision to invade the country. Thus, Putin’s decision to start a war brought Ukraine many tanks, the “provision” being indirect and unintended by the Russian side.

Example (14) as well is ironic because the word “heroically” is meant to mean the opposite of its literal meaning, thus “dishonorably”, just as (16) is ironic through the word “peaceful”, whose intended meaning is “aggressive” as it is surrounded by frozen conflicts.

Example (11) is ironic because getting to Kyiv is different for Putin and the other leaders of the world: while for Putin means capturing Kyiv, for the other leaders it means just visiting the city to show support in the face of the Russian aggression. (13) is ironic both through the word “loyal”, as its intended meaning is “disloyal” because Putin keeps a 25 m distance from his subordinates, suggesting he does not trust them, and through the final utterance, ironic as a whole. The irony in (15) is decoded by the last part of the phrase, which ends with “just ask the captain of Moskva” because it contradicts the first part of the phrase: the Russian S-300 missile proved to be worse than the Patriot system because the Russians did not manage to stop the missiles (coming from Ukraine) that attacked and sank the Russian Moskva ship.

V. Conclusions

This aimed to identify which type of irony, from Dynel’s taxonomy, is used on the X account *DarthPutin* and how the ironic tweets express the user’s critics, position and fight against the Russian propaganda.

As we have seen in the examples, the ironic utterances like “I remain a master strategist”, used after underlining the bad strategy, planning and decision to invade Ukraine, underline the user’s discontent with the Kremlin, the Russian president, Vladimir Putin, and the invasion of the Ukrainian territory. In all of the examples analyzed, we saw irony as propositional negation, according to Dynel’s types of irony.

By suggesting that Putin is a bad strategist as his war is not going well and is affecting the Russian state itself, the user also contradicts the various Russian disinformation articles and Russian

propaganda spread on social media because it emphasizes what the situation is on the battlefield. Irony proves to be, in this case, a way of showing one's position to the war and a method that shows reality by disagreeing with the Russian rhetoric.

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Interest in Insect Jewelry: Historical Context

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Abstract

The purpose of the present paper is to look at reasons for the popularity of insect jewelry by looking at the historical context of ages such as the Victorian and Art Nouveau periods. The Victorians ladies are said to have even worn live insects. Live insects were also incorporated into jewelry items. Otherwise, jewelry items depicting insects were also popular. The Victorians used insect jewelry as a symbol of nature, which they felt was being overwhelmed by the Industrial Revolution. Jewelry designer Daniela Villegas in Los Angeles is also very passionate about insect jewelry in our times, in 2023, and she sees this as a parallel reaction to the Victorian against industrialization: in our case, it is a reaction against the digitalized world. Indeed, nowadays we also have an environmental culture, including interest in and caring for it, promoted by European Union policies and ideology.

Keywords

Victorian Age, ancient Egypt, nature, scarab beetle, British colonies.

1. Introduction

If nowadays we look at jewelry sold in online and onsite shops, we can see how these jewels can be an example of aesthetic experience and of creativity. We can find surprising models of jewelry, made of precious or not so precious metals and stones, but which are extremely attractive to those wishing to wear them. This variety and creativity expressed in the aspect of jewels can be related to the tendency noticed by researchers such as Santos et al (2017: 1228-1239), and which is the rising individualism dimension in the world. Individualism takes into account the focus on the well-being and interest of the individual, not of the individual as part of a larger collectivity, or of a community (Hofstede, 2011). With collectivist societies, each and every individual considers their role as contributing to the common good. The rising individualist dimension has, as a consequence in our everyday lives, the need for self-expression, which leads to young people, especially, wearing innovative fashion style clothes and accessories. Young people

in urban areas especially share in online communities the outfits that they are wearing, and it is clear that they associate these outfits with a means of expressing themselves, by communicating their values and sense of creativity. They wish to stand out from the others and be noticed.

Jewelry items are becoming more and more subject to the creativity of those creating them, be they companies or individual sellers, working on their handmade items. We can, thus, notice a general tendency to create so-called unique jewelry items, and to look for such items that can make our style distinctive. In the past, we can recall how the tendency was to think about what was fashionable to wear. We felt the need to always keep up the pace with the new trends, if we were preoccupied by fashion, both in contemporary times and in past ages, as we can see for the Victorian aristocratic ladies who wore insect jewelry items, which were extremely fashionable during their times. Gradually, we notice that we move away from the mainstream trends, which could make us all look the same, and that we struggle to be ourselves and to underline how we are different from the others and how we can express ourselves by using the way we look. This tendency could have to do with the way that we are encouraged by today's society to respect diversity, a value promoted by supranational organizations such as the European Union. Subcultures become accepted and they coexist with the mainstream cultures, which could be identified as a feature of individualist, not collectivist, societies. Today we have the right to choose which subculture we align ourselves to, which values we have, and then we can express them by means of the fashion style we choose to adopt.

Even if we can think that fashion style, values, and mindset have changed compared to the Victorian Age, we can claim that, nowadays, we can return to the past as far as fashion items are concerned and integrate them into our style, especially if we like retro or vintage style. The insect jewelry items from the Victorian Age or in Victorian Age style are not outdated nowadays. On the contrary, we could see them as bringing a distinctive touch to our style, or we could even go as far as to claim that jewelry items, overall, can never be considered outdated. Women have worn jewelry items ever since the beginning of history and will continue wearing them.

Nowadays, we have a larger choice of jewelry items, yet we notice how, at some point in time, a certain type of jewelry becomes popular, such as Pandora bracelets, and, now, insect jewelry, which is recognized as a popular trend by designers.

We are all familiar with the butterfly jewelry items, whose frequency is not surprising, since butterflies are among the most loved insects, due to their symbolism of delicacy, femininity, and beauty due

to their colours. Other insects, however, are not that popular, and can even be considered repulsive and scary by some persons in their living form. As jewelry items, however, they are considered acceptable, which may be surprising.

If we look at the way Victorian insects were wearing insect jewelry, we may be even more surprised to find that sometimes they also wore live insects, not only insects fashioned from precious metals and gemstones. The popularity of these jewelry items was part of the mainstream trend, and aristocratic ladies would consider it appropriate to follow this trend in order to be at the centre of attention in social settings. The Victorian Age started to mark the movement towards the individualist mindset, due to the better living conditions created by the industrialization, which also led to movement of the population from rural to urban areas. Minority groups such as women started to claim their rights, such as the right to vote. Additionally, this marked the tendency to break free from conventional lifestyle, as women wished to grow independent of men and to live and think independently. Yet, the contemporary and Victorian Age are still different, as the

Victorian culture members were most just starting their way towards the independence individualism could bring to them and mostly dreamt about leading such free lives, while we, nowadays, have the actual possibilities to live independently, to a larger extent at least than during the Victorian Age. Additionally, the Victorian Age could be seen as similar to the extent to which it was an age when people had a divided attitude between accepting and breaking up with conventions. It could be considered an age of change, which is the type of age we are also dealing with nowadays.

The analysis of the insect jewelry in the Victorian Age, in comparison to insect jewelry items we have today will bring up a cultural product about which we may have not paused until now to reflect in what way it has been present in history and what its significance was and still could be. Are jewelry items, and, especially, insect jewelry items, only aesthetically pleasing objects? Why do we have such jewelry items around? What was the significance of insect jewelry items before the Victorian Age? Why are they popular, at least for some individuals? Why does our attitude differ with respect to insects as jewelry items and living insects, as not all of us are fascinated with observing nature and some of us even have insect phobias?

2. Insect Jewelry Items in the Past vs Nowadays

In looking at the context in which insect jewelry appeared and was worn during the Victorian Age and in the past times, we can

understand how jewelry was related to the mindsets of the ages. In particular, insect jewelry items became symbols of certain values and beliefs.

If we begin to research what led to the popularity of and interest in, insect jewelry items in the Victorian Age, we can notice that the following factors could be identified:

(1) Nostalgia for nature, due to their feeling overwhelmed by the Industrial Revolution, which was part of the context of the times (Rathod, 2019). The industrialization led to movement to urban areas, for the main reason of more comfortable living conditions, which were ensured, among others, by the availability of workplaces in factories. In the meantime, nature in the countryside remained, for those who moved towards the city, a topic of nostalgia, as nature was no longer present to such a large extent as in the rural areas. Buildings made the city look as if its inhabitants were situated in a completely different environment, which begins to remind us of the feelings that we are facing today with respect to our urban environment. Today, we are still facing a similar situation with the ongoing movement of the population from urban to rural area. Echoing the Victorians' nostalgia for nature, we, nowadays, feel the need for green spaces, for parks, for a way to relax in nature. Some cities have large parks and walks in parks have become a very popular weekend and holidays activity, due to the way in which parks are being maintained using European Union financed projects, and also due to the events organized in parks for the citizens by the City Hall. All these activities have, as a purpose, to encourage environmental care awareness, as, among the activities, citizens can not only admire nature, but also use bicycles to rent and electric scooters, instead of cars, which they can rent in the street or in the park.

(2) Their discovery of nature in other countries, which goes along with their fascination of exploration. Due to the British Empire having colonies at the time of Queen Victoria, the Victorians were witnessing an opportunity of opening towards other territories, countries, and, after all, worlds, since the colonies were completely different from England. The colonies did not mean only prosperity for the British Empire, but also possibilities for travelling to exotic lands, for the rich classes, and also for experiencing different lifestyles and having access to other environments. What was striking about the colonies, visually speaking, was in general the large presence of nature. During their age, other territories were becoming better known through exploration. The natural world also included different insects, of which some were made symbolically into jewelry items.

(3) Showing, by wearing live insects or insect jewelry items, that they knew about the legacy of the Empire, although they had never left England and never travelled to the territories of the colonies. Thus, the insect jewelry items became, for the Victorians, in this respect, a sign that they were familiar with nature and with the territories that were the British Empire's colonies. Wearing insect jewelry could mean, in this context, that the Victorians were proud of the British Empire and that they enjoyed its power and the status they were being given as British citizens. We could identify in this context a sense of pride as being part of the British nation, and an expression of nationalistic and patriotic feelings.

(4) Showing interest in the natural sciences comes as a direct reaction towards the new discoveries related to new species of insects, plants, and animals in the British colonies. The new environment led to the need to study the new species and the specificities of the climate, through scientific methods. The need to explore comes in connection to a need to understand the new environment, through exploration, travelling, but also through the perspective offered by scientific theories. The live insects that were worn by jewelry could become a symbol of this interest in the natural sciences, which was an activity to pass time or a hobby available to the rich members of society. Due to their comfortable living conditions and resources available to pursue such hobbies, the rich members of society could afford to pursue intellectual activities, as they did not need to work everyday for their basic survival needs. The ladies of the rich layer of society were also involved in social activities, in hosting parties and various meeting, an occasion with which to show their conversation skills, but also their knowledge in what was going on currently in society at the respective time.

(5) Drawing inspiration from the ancient Egyptians. Interest in Egypt in the Victorian Age was prompted by the British building the Suez Canal, during 1859-1869 (Murray, 2005). This is another means by which Victorians showed that they were knowledgeable about and interested in the events that were going on during their times. At the same time, Victorians show interest not only in the present times that they live in, but also in the past civilizations which have had a great influence on the way that the world during those times had evolved. Having general culture knowledge could, in this case, be related to the symbol of insect jewelry, especially if it represented a scarab or a beetle. Scarab beetles were for Egyptians frequent motifs meaning good luck (Khamis, 2018: 3) and they were encountered in their jewelry items that had been discovered by archaeologists. The scarab, in ancient Egypt, was a symbol, in fact, correlated with other positive meanings: thus, "it was a

symbol of sun, rebirth and renewal" (Khamis, 2018: 3). Why was the scarab a symbol of the sun, as well as of rebirth and of renewal? This was related to its noticed natural behaviour as a live insect: according to the male beetle would prepare food supplies by making "a ball of dung" which it "buried under the surface" and then used later (Khamis, 2018: 3). Additionally, its behaviour, of rolling the ball in front of it to the burial place of the food supply was considered similar to the sunset and then sunrise, as the sun was perceived by the ancient Egyptians to go through a metamorphosis, by coming back after going inside the ground (Ward, 1994: 186). Additionally, the scarab worship by the Egyptians included its use in burial rituals and in their religious practices (Cherry & Kirtsky, 1985: 15). Due to its frequent use in ancient Egyptian culture, we could claim that the scarab beetle had become a distinctive symbol of ancient Egyptian culture itself, as it was being intended by the wearing of insect jewelry in Victorian times. Additionally, in ancient Egypt we can find a belief in the protection properties of scarab beetles worn in battles, as well as in the scarab giving supernatural powers to soldiers so that they would be defeating the enemies (Myer, 2020). These were live insects, incorporated into jewelry. Here, we can find it striking how the Victorians took over the practice of incorporating live insects into jewelry, and having ladies wear them. Yet, the symbol of the insect jewel items was a different one, simply related to showing how fashionable they were, how aware they were of the present events related to their country and also how they could keep up with their present times.

Within the examination and analysis of the reasons why insect jewelry items gained popularity during the Victorian age, we have mentioned two categories of insect jewelry items, at least. We have mentioned that ladies also wore live insects, not only jewels made from materials such as precious metals and gemstones entirely. We should also mention that some live insects, such as moths, beetles and bees, were encrusted with gemstones (Flower, 2013), thus that some jewelry items consisted of a combination between live insects and materials used for jewelry. To sum up and clarify matters, insects were created from gemstones and precious metals, or they were live insects incorporated into jewelry items and materials.

How were insects as jewelry items worn by the Victorian ladies? One documented way of wearing them was the following, and which includes the way that the scarabs, symbolic of ancient Egyptian culture, were worn: "Tiny golden scarabs were glued to the petals of artificial flowers" (Soth, 2020). Thus, the symbol of the scarab was adapted to the way jewelry items were worn by ladies at the time.

An ornamental jewelry was created, and we can see that the focus on nature is highlighted by the ornament adding flowers on which the scarab is placed. We could argue that this is a contrasting way of using a scarab beetle, once beetles are not, if we do not take the symbol built around it by ancient Egyptian culture, as much associated with beauty and delicacy as butterflies.

The stereotypical association would be, at first sight, between flowers and butterflies, and not between flowers and beetles. From this point of view, we could claim that this combination is an artistic one, part of the mechanism through which art changes our perception, presenting reality from a fresh and unexpected perspective, as Shklovsky (2007) described in his theory of defamiliarization. Another example of the way Victorian ladies were wearing insect jewelry items is also surprising and, according to our mindset and perception today at least, is the following: “Delicate moths were perched on hairpins, to float above curls” (Soth, 2020). If we were to choose an insect portrayed by items of jewelry material, we would not choose, or our first choice would not be, a moth. The attribute of delicate is associated by us, just as in the previous example, with butterflies, not moths, or with dragonflies. Nowadays, we view moths as nuisances that we need to get rid of in our homes, as they are eating off our clothes and other textile items. Most insects, such as moths, flies, beetles, are not at all welcome into our homes, and we try to chase them away, and what comes to our minds as free associations are not jewelry items, but trying to find efficient pest repellents to get rid of them. This perception could be a sign that we have lost our connection with nature, which may have been around to a higher extent in old times in history. Nowadays, with the frequency and the larger population concentration in urban areas, we can consider that our relationship with nature is growing more and more distant.

Besides the already mentioned symbolic values that insect jewelry items have acquired for the Victorian culture members, they viewed insects as “genteel, nurturing and virtuous” (Gatsby Jewelry, 2003). If we consider this perception, we could interpret it as a wish for them to reconnect to the natural world, a connection which they have lost, just like ourselves, in modern times, within the urban life setting. The city buildings keep us away from nature, just as they shelter us from not so pleasant weather conditions.

This interpretation could be reinforced by the following perception of the insect jewelry items by the Victorians, based on the contrast between natural and artificial: “Faux insects,” which were created from precious metals like gold and silver, “were often set en tremblant, with springs under their wings, so that they seemed to quiver

with life” (Soth, 2020). Here, we can find an explanation why the Victorian ladies would wear live insects on their dresses, since they found this as a symbol of the attitude towards getting close to nature, and leaving the artificiality of urban life behind, the latter of which could also be related to the too many conventions and rules of social life during the times. Too many conventions to be taken into account during everyday life could lead to a reaction of rejecting all these much too rigid rules, and willing to challenge these norms. We can see in the literature of the time how young heroines in fictional literary works having a rebellious attitude and, thus, a natural attitude, towards various social conventions are the most likeable ones, due to the way they are portrayed by the writers and to the way they are perceived by the readers. We can recall, as an example, the heroines of Thomas Hardy, such as Eustacia Vye in *The Return of the Native*, who is very natural, yet she is strongly judged by a very rigid and conventional rural community. The consequences of not fitting in the rigid conventions of Victorian society are, however, tragic with respect to all Hardy's heroines. We can come to view society with its rules as artificial and freedom constraining, in a negative way, while, at the other end, nature offers us a sense of freedom and well-being.

We could see ladies in Victorian times wearing such jewelry items as breaking off with Victorian conventions, since live insects worn as jewels we defying all expectations, and were, likely, as shocking now as they would be today. We should also mention the criticism this fashion of going as far as to wear live insects as jewelry items led to, which we could find in the newspapers of the times.

The newspapers would present criticism not only in the form of words, but also of drawings that would ridicule this type of fashion. However, the ladies wearing these jewelry items including live insects would not listen and go on with their habits. We could, thus, understand that this trend of wearing insect jewelry and, above all, live insect jewelry, was not a mainstream one. We can, from this point of view, see here the rising individualism through breaking up with the conventions.

We could consider, on a large scale, that jewelry items are symbols that are positive, that bring protection, good luck, and well-being. With respect to the Victorians, we could claim that the insect jewelry items were bringing them the occasion to stand out, to feel good once they are enjoying the achievements of the British Empire, the opening of new possibilities with the exploration of the colonies, and with being appreciated by some members of society, while defying others that criticize them. The Egyptian symbol of the scarab beetle can be included in the category of benefic elements, which can protect us and

bring a state of well-being to us. If we look at another culture, Mexican this time, we can see how an insect becomes a jewel in order to bring comfort to a lover who has remained alone. The Mexican *maquech* is believed to have the role of bringing good luck in love if worn next to women's hearts. It is used as a so-called bejewelled insect. A legend claimed that a young princess was turned into a beetle since she could not marry the man she loved, and he wore her as a brooch close to his heart, so they were always together (Moreno-Garcia, 2013).

As we have seen, the Victorians took over insect jewelry items and changed their symbols to reinforce their relevance to their own times. Some symbols of insects, which were transferred to jewels, included, for the Victorians, the following: butterflies were symbols of souls, beetles were symbols of longevity, bees were symbols of industry, spiders were symbols of perseverance and skill, while flies were symbols of humility (Pointe, 2023). To acquire a general perspective, exotic insects incorporated into jewelry were a symbol of celebrating the Empire (Pointe, 2023), as we have seen in the beginning of this section of the present paper.

Moving on to our present times, nowadays we could see the insect jewelry items as a reaction of digitalization and artificiality of the age. We can speak about artificiality in our times due to all the development of technology, which has led to numerous possibilities, such as online events, access to cities and places in cities by using online web cameras, as well as access to virtual visits to museums. We can find solutions to plenty of occasions of exploring using virtual reality technology and simulations, yet we may also feel the need for face-to-face interactions and real-life walks in nature. The city itself has led to fewer opportunities to observe insects in their own, natural environment, as we can see them in museums, but not in living form. Jewelry designer Daniela Villegas in Los Angeles identifies the following factors as to why she believes the insect jewelry items she creates can be enjoyed by today's customers, as well as why they could be relevant to them: first of all, the presence and influence of the environmental ethics culture, and, second, the renewed interest in the outdoors after lockdown (Gomelsky, 2023).

We could relate insect jewelry items to our frequent contact with nature and our reactions to it. Our view of nature is, in this case, that of nature as a source of inspiration for art and psychological well-being. We can draw this conclusion from the fact that nature, through its beauty, inspires human beings to create jewelry items. As an example, if we look at the colours of dragonflies in nature, we can be surprised as to how aesthetically pleasing they can be, and we

realize immediately that there is a strong connection between their natural beauty and the way that they have been portrayed as jewelry items. As an example, a dragonfly necklace pendant can be created using green and gold enamel, and with transparent wings, which was a feature of Art Nouveau insect jewelry (Misirowski & Dirlam, 1986). Even the gemstones used for jewelry items were brought from the colonies for the British Empire members: “pearls from India, opals from Australia, moonstones from Ceylon (Sri Lanka), and diamonds from South Africa (Armstrong, 1997)” (Misirowski & Dirlam, 1986, p. 214). Specific features of Art Nouveau jewelry items includes the “use of plant motifs, moths, and other insects” (Misirowski & Dirlam, 1986, p. 214). Thus, nature has been one of the main features of Art Nouveau and Victorian times jewelry item. Specifically, the insect jewelry items are frequent, as present in the case analysed in this paper.

Otherwise, if we leave the historical context aside, related to the symbolism of insect jewelry, we can consider the fact that the symbolic value of jewelry resonates with the wearer during various moments in life. This means that various jewelry items can have personal symbolism, as we associate a certain jewelry item with the dear person that gave it to us, with a certain occasion on which we could buy it for ourselves, and, to sum up, as a symbol of the celebration of a special moment in our personal lives. Otherwise, we may associate certain jewelry items with the pleasing aesthetic experience that they are offering to us.

3. Conclusions

Insect jewelry has been around since ancient times, under various forms, to suit our needs, such as magic protection, symbols for what we love and values that are relevant to us, as interest in nature and its beauty, as interest in exploring anew ancient cultures and the exotic world around us.

In the meantime, in our contemporary age, insects may have lost their symbolic value, since we human beings have lost connection with nature due to us living in urban environments and also we have lost connections with our old traditions. Our old traditions may have included, function of the cultures we belong to, our relationship with nature through the acknowledgment of various symbols related to plants, insects, and animals. At the same time, our attitude nowadays remains divided between the comfort provided by urban life and the beauty provided by the rural areas, where nature is present to a large extent.

In the particular case of insect jewelry items, we can notice that there had been a wide array of symbols and associations, related to the

particular historical context, in the case of Victorian culture, especially. Additionally, in the past, such as in the example of ancient Egyptian culture, the insect jewelry items such as scarab beetles meant good luck and protection of the wearer. For Victorian culture members, the symbol changed towards an appreciation of ancient Egyptian culture, as well as to an appreciation of the grandeur of the British Empire. Art Nouveau style emphasized how the colonies of the British Empire were providers of specific gemstones and jewelry materials which were used in the creation of insect jewelry.

Nowadays, we can only see the aesthetic value of these insect jewelry items. We cannot see the connection between live insects and insects fashioned from jewelry materials, in the way that we relate to them. While we may see some insects as triggers of phobias and as nuisances, we can very well enjoy the beauty of dragonflies, scarab beetles, spiders, bees and flies as they are fashioned in jewelry items forms. We may consider spiders, beetles, and flies as nuisances as Western culture members nowadays, while other insects such as butterflies are related to delicacy and beauty, bees are related to hard work and sources of honey, and dragonflies can be seen as symbols of elegance. Yet, all negative associations we have with insects, at personal level, disappear once we deal with jewelry items representing them. This could be since jewelry items make insects beautiful or, even more so, underline the way they were made beautiful by nature.

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Theorization of Violence (Israeli-Palestine Conflict)

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Abstract

This paper is a text-applied comparative approach to some thematic aspects of the violence throughout theoretical texts belonging to philosophers like, for instance, Frantz Fanon (1925-1961, psychiatrist, philosopher, author from Martinique). Through violence decolonization is achieved, thus a new man is created. Violence is the native's mean to an end: the formation of a just society. Colonizer's violence (the violence of the colonial regime) versus Native's violence (counter-violence). The appearance of the settler represents the death of the aboriginal society, cultural lethargy and petrification of individuals. Rather than aiming at an exhaustive survey of this topic in English (almost an impossible task, given the amount of such writing that is being produced in the contemporary global age), I shall aim at focusing on a number of recurrent topics approached throughout the chosen theoretical work. My main intention will be to point out various ways in which the textuality of written texts reflect on issues related to ethnic conflict, self-identification, national movement, colonialist conflict, ideologies, religious dimension from a variety of theoretical perspectives, but situated mainly in a transnational and global light. Place and time are connected to memories and homeland as they represent important values for those who live in their homeland or in diaspora (place: where they were born and they spent their childhood or a part of their lives; time: events, customs and traditions associated to a certain moment in their lives).

Keywords

ethnic conflict, self-identification, national movement, colonialist conflict, ideologies, religious dimension

1. Introduction

This research paper tries to identify and explain the causal structures that underlie mass political violence within nations. The following question: *what produces differences across nations in the magnitude of domestic political violence?* is the starting point in our attempt to highlight the three categories of conflict that characterizes the Israeli-Palestine one.

Before we procede with the identification and explanation of the three main causes that make the ground of this conflict, we shall

introduce a concept cited by Stănciugelu in *Violence, myth and revolution*, namely that the "agent" is aware of his involvement in violent actions and he perceives them as such, because he has in mind the justification of the violence he uses in order to achieve a certain purpose. And this justification is found to both parties involved in this conflict. We might as well remember that George Rousseau talked about the tradition of war as rational as well. The idea that groups and countries fight for valid and right causes was discussed by many analysts. Rousseau also underlines the opinion according to which war is the necessary antidote to civilization and that it would be outdated and no longer needed "only when civilization reaches perfection" .

2. The confrontation

Just as two objects cannot occupy the same space at the same time, so two sovereign states cannot govern the same territory at the same time. Therefore, whatever one side gains comes at the expense of the other and we are in front of a situation of total conflict, with no incentives for cooperation or negotiation.

A fight over territory is a real conflict, in the sense that it is not simply a result of emotions, misunderstandings, misperceptions and other human imperfections. Even if all hostile thoughts and emotions could be eliminated, there will always be the question who gets the most wanted *object*. This brings us to a basic distinction that is critical in analyzing international conflicts. Objective sources of conflict, like territory, can be thought of as givens: they exist independently of our thoughts and feelings, and by their very existence they create differences of interest among us. Not only land but all forms of wealth and material resources raise the issue of who gets what. The same is true of intangible assets such as political power and national security. Just as there is not enough wealth to satisfy everyone's potential demands, so the ability of some to determine public policy means that those with conflicting policy goals will be dissatisfied. Land, wealth and power are all scarce goods. A conflict of interest exists because it is impossible to meet all demands and we need a political process to decide who of the two parties deserves to get what it is claimed. Among states, the issue of security plays out in a similar way, since measures that make one state feel more secure (arms, alliances, territorial gains) makes other states feel less secure. This is known as the security dilemma and it explains why frictions and conflicts among states are not necessarily a sign that their leaders are simply being obtuse and unreasonable (Dowty 2005:6).

Emphasis on objective sources of conflict is a peculiarity of those who stress rational behaviour and focus on interests in the analysis

of politics, domestic or international, such as the realist school of thought. When different interests are created by the fact that not all demands can be met, pursuit of one's own interest is hardly irrational. Although, there are certain expectations about the behaviour of the parties involved. Chiefly there should be less expectation that the conflict can be eliminated completely, "since no amount of goodwill can offset the fact that something real is at stake and that each side will emerge with either less or more of it." (Smootha 1978:123). On the other hand, since the two parties are presumably acting on the basis of interest rather than emotion or doctrine, there is greater hope for a cooperative or compromise solution.

The main issue, land, is a real one in which a rational negotiated solution, such as partition, is theoretically possible. There are of course other, non-objective or subjective, conflict patterns, which may not have been critical in the origins of this conflict but which have clearly developed over time as a result of it. Produced by the mind, feelings or temperament of the subject. This includes ideas and ideologies, perceptions and misperceptions, cultural and societal biases, emotions and passions, in short, the whole spectrum of mental activity. Theoretically, conflicts rooted in subjective thoughts and feelings should be more soluble, since they do not necessarily correspond to a real conflict of interest. Misunderstandings, passions and distrust are in a sense artificial. Since they are creations of our minds, our minds can also erase them. But, by the same token, they may be less responsive to a self-interested bargaining process, since they are not the result of a rational process. It seems that aggressive ideas or emotions or even simple distrust, can sometimes drive combatants into a lose outcome, damaging what they consider to be their presumed interests.

Subjective sources of conflict are a natural focus for behaviour scientists who study the psychological, cultural and societal aspect of human behaviour. Scholars and practitioners in the field of conflict resolution and normative or idealist theorists who advocate the strengthening of international law and morality, also tend to emphasize subjective factors such as misunderstanding or misperception, since they reject the idea that conflict is natural and inevitable and since these flaws are in theory correctable. Questions from this perspective include issues like: what is the image of the enemy? What is the perception of the other side's aims and methods? How do fear and insecurity influence attitudes and behaviour? Do participants understand the impact of their own actions on the other side?

Ethnic groups, according to Max Weber's definition cited by the same Dowty, are those human groups that share "a subjective belief in

their common descent...whether or not an objective blood relationship exists". In other words, what is important is self-identification as members of a particular group, whatever the historical basis for that identification (this is important in the Israeli/ Palestinian case, where identities have changed over time and have often been challenged by the other side as lacking a historical foundation). In more recent works the definition of an "ethnic group" has been understood broadly to include groups differentiated by color, language, religion, nationality, shared culture or history or simply a shared consciousness (Dowty 2005:8).

It is natural to consider this conflict as a nationalist conflict within broader ethnic conflict spectrum and to look back to the context of emerging nationalism in which its origins lie? National conflicts might be defined as clashes involving groups that claim not only an ethnic identity but also the collective political right of national self-determination in their own independent sovereign state. In the second half of the nineteenth century the idea of self-determination and the nation state as the basic unit of world politics spread all over Europe as group after group discovered or rediscovered its identity as a nation entitled to state. In some cases this led to unification of existing states (for instance Germany and Italy) while in others it sparked movements for secession from existing multinational empires (like Greece, Serbia, Romania, Bulgaria).

In addition to the first two categories, namely a territorial conflict, a nationalist one or a conflict between two national movement, there is also a third category that is often seen as relevant by Dowty. Chiefly we will mention that In his *Problem of Violence*, precisely in the chapter *Revolutionary Violence*, B. P. Singh underlines that violence for Marx is not destructive, but moralising and creative. Moreover it has an educative aspect because it can liberate the whole humankind. The third category is that of colonialist conflict, involving the establishment of settlements in foreign lands with the intent of expanding one's culture and influence. This is a recent variant of Thomas G. Mitchell's definition as conflict between a settler population which was part of a colonization effort and a native population which was resisting the colonizing enterprise (Dowty 2005:11).

We consider conveniently to end this brief research paper with the perception of both parties considering their participation to this conflict. And we shall remind again Singh who, in the same work, cites Mao and his strong believe that war is politics while war itself is a political action, thus they are complementary. According to him throughout the human history every war had a political character. War may be labelled as just or unjust but it will always be a just one for

the nations that wage such a form of violence. The same distinction is made by Ștefan Stănciugelu when he says that in the case of revolutionary violence we deal with a "Janus with two faces" because the perceptions of those involved as well as of analysts are different. Therefore revolutionary violence may be seen as "benign violence" since it establishes or restores certain rights and liberties.

Although the clash between Israelis and Palestinian Arabs is the core of the conflict, the involvement of the neighboring Arab states after the emergence of Israel in 1948 expanded the confrontation into an Arab-Israeli conflict. Before then, Jews, they were not yet Israelis (Dowty 2005:1), contended with Arabs within British-ruled Palestine, a Mandate of the League of Nations, and Arab states played secondary roles. The label Arab-Israeli conflict is still more common, even though Palestinians have reclaimed their previous position as Israel's major antagonists, and Arab states have to some extent disengaged (Egypt and Jordan have signed peace treaties with Israel). This conflict does not know a very long period in the human history. Its origins lie in the 1880s, when Jews immigrants from Eastern Europe began settling in the historical Land of Israel (Eretz Yisrael), namely a part of the Turkish Ottoman Empire, in order to re-establish a Jewish presence here. The known Arab-Israeli conflict had its full dimension only with the 1947-1949 war.

According to Alan Dowty in his essay *Israel/Palestine* this is not a conflict caused by ethnic hatreds. "For one thing, the ethnic identity of the existing population in Land of Israel as Arabs or as Palestinians was only beginning to emerge in the late nineteenth and early twentieth centuries, and the assertion of this identity came more in reaction to conflict with Jewish settlers than as a cause of it. For that matter, the assertion that Jews constitute an ethnic group as well as a religion, an assertion that was necessary in order to stake out a territorial claim in the national homeland, was a relatively new, and not yet universally accepted, idea among Jews" (2005:3). Clearly mutual hatred between Jews and Arabs has diminished over the course of the conflict, and it has much in common with patterns of ethnic conflict elsewhere.

But historically, Jewish minorities generally fared better among Arab populations than in most European states. The statement that this is a conflict rooted in a clash of religions, is false too. Nevertheless, as the conflict developed, it created religious issues, and the religious dimension has become increasingly important. But Judaism is not a proselytizing religion that accepts Islam as a legitimate monotheistic faith, while Islam regard Jews as Christians as People of Book or *dhimmi*, protected people, who, while not having equal status with Muslims, are regarded as part of a common tradition and are given

freedom to practice their own religions (Smootha 1978: 135). They were subject to certain restrictions, but within this framework were generally secure from arbitrary persecution. It is not the same case in Europe, at least during the more turbulent periods. "If Jews fleeing the pogroms (racial massacres) of late nineteenth-century Tsarist Russia had entered the Ottoman Empire no more than the right to live as a minority practicing its own religion, there would have been no Arab-Israeli conflict." (Smootha 1978:136)

This is not a conflict of unceasing violence either. During the century and a quarter of its existence, the struggle between Jews/Israelis and Arabs/Palestinians has undergone several important transformations in intensity and scope. Along with periods of dramatic and explosive violence, there have been periods of relative stability and quiet. There has been continued economic interaction. In terms of loss of human life, the Arab-Israeli conflict is far from the bloodiest conflict of the last century. It is dwarfed not only by general wars such as the two World Wars but also by other ethnic conflicts that have involved the slaughter of entire populations (Dowty 2005:4).

The core of the Israeli-Palestinian conflict is the claim of two peoples to the same piece of land. Stripped of two layers and dimensions added over the years, it was and it is a clash between a Jewish national movement (Zionism) seeking to establish a Jewish state in the historic Land of Israel and an Arab/Palestinian national movement defining the same territory as Filastin (Palestine) and regarding it as an integral part of the Arab world. Supporters of Israel would prefer to define the core issue in somewhat different language. They argue that the basic cause of the conflict is the refusal of Palestinians and other Arabs to acknowledge the existence and legitimacy of a Jewish state in the historic Jewish homeland. While Arabs sustain that the issue is the violation of the natural right of the Palestinian people to self-determination in its ancestral homeland. But these two opposed formulations both actually confirm the basic definition above. Stripped of the advocacy of their own answers, both agree that this is a question of conflicting claims to the same territory.

By most definitions Eretz Yisrael and Filastin are the same exact piece of land, delineated conveniently by the borders set for the British Mandate of Palestine after World War I. So long as both sides claim all of it, the loser faces the threat of being left stateless. All these questions are relevant for the Israeli-Palestinian conflict.

This is important because, while Israelis and Palestinians have a territorial conflict, it is not only a territorial conflict. Jewish and Arab national movements emerged in the context of late nineteenth and

twentieth-century nationalism. In recent years nationalism and nationalist conflicts are usually subsumed in the broader category of ethnicity and ethnic conflict, given the flood of ethnic quarrels that broke out following the end of the Cold War.

According to these standards both Jews and Arabs qualify as ethnic groups and their conflict can be categorized as an ethnic conflict. But the majority of ethnic conflicts in the world today take place within nation-states, not between them and they center on questions of minority rights, civic equality, power sharing and autonomy. There are aspects of the Arab-Israeli conflict that fit this pattern: the problem of Arab citizens of Israel (about 19 percent of the Israeli population) and the fate of remaining Jewish minorities in some Arab states. Israel's clash with Palestinians in the West Bank and the Gaza Strip (Palestinian areas that Israel occupied since 1967) does not fit this pattern, since Israel has not annexed these areas. Legally the West Bank and Gaza fell under the international law of wartime occupation and thus somewhere between an international and interstate conflict. In addition, during long periods of time, especially 1948-1967, the interstate dimensions of the conflict (Israel versus Egypt, Syria, Jordan, Lebanon) dominated the Israeli/Palestinian core.

The nationalist spirit of the times was adopted by both Jews and Arabs. A vast majority of the world's Jews lived in Europe at that time, over half of them in Tsarist Russia. The idea of a Jewish nation-state had tremendous positive appeal, given the long Jewish history of statelessness. But Jews were also pushed toward this option by two seemingly contradictory threats. The first one, felt more in Western Europe, was the feeling that liberalization and extension of civic equality to Jews would lead to massive assimilation and threaten Jewish survival. The second, stronger in Eastern Europe, was that nationalism actually made life more precarious for remaining minorities. Emerging nationalist governments celebrated their newly affirmed identities by tyrannizing those who did not share it. The last two decades in the 1800s were characterized by waves of anti-Jewish persecution that threatened simple physical survival.

Arab populations in the Middle East were also becoming aware of the new movements that seized the whole Europe. Most of these populations lived in the Ottoman Empire, which had for two centuries been vainly resisting the loss of territory to European powers and the expansion of European influence within its borders. During the nineteenth century the Christian provinces of the Ottoman Empire in the Balkans liberated themselves from Turkish rule and proclaimed their own nation states (Greece, Serbia, Romania, Bulgaria). Out of this emerged

both Jewish and Arab national movements. In an age when others were rediscovering or inventing their own national identities, nationalist Jews (Zionists) claimed their national rights. Yet in one respect Jews were not an ordinary nation because they lacked a defined territorial base. They were a minority in every European nation and no state or region on this European continent could be claimed as an ancestral homeland.

At the beginning there was even talk of Arab nationalist-Zionist cooperation against European imperialism. Arabs agreed to concede one corner of their vast territory to the Zionists in return for Jewish support for liberation of the rest. The first Arab nationalists who appeared in Beirut and Damascus around the twentieth century had a pan-Arab focus, calling for the unification of all Arabic speaking peoples. But at the beginning of the century the word Filastin also acquired a political meaning and not just a geographic one within what was to become the Palestinian Arab community. Yet both Jewish and Palestinian nationalism involved a Semitic people with roots in antiquity and a long history as a coherent political community. Both felt challenged in one way or another by European modernization and penetration, viewing it as a threat to their identity and both reacted by turning to an idea that although itself European in origin, could be turned to their own defense: the idea of self-determination.

Many elements of the case are valid for our case. Jewish settlers from Europe did enter Palestine in order to establish a new community not based on the existing culture there and, living in an age when few questioned the superiority of European culture, they believed that their presence would bring benefits of a more advanced civilization to the native population. This is a case in which Marx's view of violence could be valid since he considered that violence is "educative in the sense that is by passing through this process only the enlightenment will dawn on the proletariat." (Singh 1999:38).

3. Conclusions

In this conflict it is not the Jewish people that has to be enlighten but the Palestinian one, in spite of the fact that from the Palestinian perspective, the uninvited intrusion of European Jewish settlers is a part of the penetration of European influence and culture into the Middle East and cannot be considered differently. The Jewish settlers even referred to themselves as colonists. The settlers received some help from particular powers but never saw themselves as agents of those powers. In their minds they were re-establishing a Jewish homeland that would above all be independent. That was the main element of Zionist thinking. Additionally, violence is seen as a means

to an end, the last alternative, therefore the Jewish people acts violently because is the only way to get its claim, that of being recognized as an unified nation with its own homeland, satisfied. The philosopher Penslar sates the following: " They did not even come from single home country, but from many, in addition before 1948 they had no control over the territory in which they settled and made no effort to rule over the native population" (Dowty 2005:10). Therefore, since they were not acting on behalf of any colonial power, it is more accurate to characterize their settlement as colonization rather than colonialism. While for Jews is a just one because they claim only what is rightfully theirs, for the Palestinians is a just one because they have two enemies to protect their homeland and civilization from: the Western culture and the loss of a part of their territory. Georges Sorel (1847-1922, French philosopher, theorist of revolutionary syndicalism) is the first important theorist of violence, praised both by the socialists and the fascists (Mussolini: *The main thing for me was to act.*). Limitations of those who cannot appreciate the significance of *proletarian violence*. The strike violences: keep the revolutionary spirit alive
: kindle the middle class.

Proletarian violence is both educative and emancipatory. Clear indifference to the material profits of conquest, since it represents precisely the aim of proletarian violence; *the just cause*. *Violence*: acts of revolt. *Force*: to impose a certain social order in which the minority governs while *violence* tends to the destruction of that order. Forms of violence (Marx's ideas concerning man's adaptation to capitalism) : the struggle for life : concentrated and organized force of the State
: violence properly so called

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***Fugit Irreparabile Tempus* in Ion Pillat's Poetry**

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Abstract

The present paper aims at giving a brief insight into Ion Pillat's poetry from the point of view of fugit irreparabile tempus topic, as it is revealed by figures of speech, mainly by metaphors. They are analysed both from the cognitive stylistics point of view and from the traditional stylistics one. Mention should be made of the fact that the analysed metaphors have been selected from all stages of creation. The first part of the paper is a general presentation of Ion Pillat's poetry, the second part focuses on identifying cognitive metaphors as well as on their cognitive analysis by describing the metaphoric mapping, whereas the third part focuses on identifying the linguistic metaphors and on their traditional analysis by describing the metaphoric mechanism. The fourth part of the paper gathers the conclusions, bringing together the main ideas.

Keywords

metaphoric mapping, cognitive/conceptual metaphors, metaphoric mechanism, linguistic metaphors, fugit irreparabile tempus metaphors

1. The part played by *fugit irreparabile tempus* topic Ion Pillat's poetry

The aim of this paper is to illustrate the role played by *fugit irreparabile tempus* topic in Ion Pillat's poetry, which is an endless return path to the past. There are many other topics, such as memory, childhood, becoming, death, longing, alienation, season changing, etc., but they are all in connection with the passing of time. The past is the only important time and the poet's deep longing for it is immense. Deeply hidden in each verse, the Edenic past comes to the surface of every poem. Mention should also be made of the extreme sensibility of the poet which is the trigger of his absolute love for the past. It is not mere nostalgia, it is utter suffering for everything that is in connection with the past: people, events, objects, etc. Resorting to memories becomes the essence of the poet's life. He lives the past over and over again, never getting bored or tired of it. It is the only way he can cancel the immutable passing of time.

The incessant passing of time can be seen in all of Pillat's stages of creation. The poem *Zodiac* (*Zodiac*) is interesting because, even if the

word *time* is never mentioned, everything in it is about time and, at the level of style, this is rendered by means of many verbs indicating this continuous passing- *pass* (*trec*), *run* (*aleargă*), (the hooves) *gave off* (sparks) (copitele *scapără* scânteii), etc.- or by means of such repetitive structures as: *from new year to new year* (*din an în an nou*), *from border to border* (*din hotar în hotar*). In the poem *In Autumn* (*În toamnă*), the same reference to the passing of time is made without pointing directly to time: „It's a delusion, the sun/ It doesn't return from the road/ On which the hummocks disappear” („E amăgeală, soarele/ Nu se întoarce de pe drumul/ Pe care pier cocoarele”), „ It is in vain that you lean over the footsteps/ in the sand „ („Zadarnic te apleci pe urma/ De nisip a pașilor”), „ The warm smile on the lips/ The bare arm and the finger/ That used to caress your forehead/ They are a mirage...” („Zâmbirea caldă de pe buze/ Și brațul gol și degetul/ Ce-ți netezea pe vremuri fruntea/ Sunt nălucire...”). The same thing occurs in the poem *Panta Rhei*: „Foam, flake, wind, wave, sand and rain,/ Forgotten moments, lost hours, days and years-/ Everything drains away, everything leaves me, flees and dies/ Into your boundless, endless ocean”(„Spumă, fulg, vânt, val, nisip și ploaie,/ Clipe uitate, ceasuri pierdute, zile și ani-/ Totul se scurge, totul mă lasă, fuge și moare/ În necuprinsul, în nesfârșitul tău ocean”).

The poet also resorts to comparisons when he wants to talk about time: „The days do not come back from their way. Neither does the smoke/ which is left in the horizon by autumns.” („Zilele nu se întorc din drum. Nici fumul/ Ce-l lasă'n zare toamnele”) – *In Autumn* (*În toamnă*); „On the road, I can see how time, the lazy time, disappears/ just as a river stone rolls on” („Pe cale văd leneș cum timpul se duce/ De-a dura ca piatra de râu”) – *Lost Hour* (*Ceas pierdut*).

Another figure of speech frequently used by Pillat is personification: „If you grab the time by the saddle bow,/ His white face wants you from many waters”(„Timpul de-l prinzi de oblânc,/ Fața lui albă te vrea din ape multe”) – *Shadows over the Pond* (*Umbre pe iaz*); „ Time, a loiterer, embarks again on a journey and leaves me/ (...)/ I can hear him rustling his silky hair/ Behaving like a master in the corn filed./ I hear him walking but I can't see him.” („Hoinar o pornește din nou și mă lasă/ (...)/ L-aud cum foșnește din păr de mătăasă/ Prin porumbiște stăpân./ L-aud cum tot umblă și nu-i”) - *Lost Hour* (*Ceas pierdut*).

Probably the most frequent and the most impressive figures of speech used by Pillat in connection with time are metaphors: „Time, smoky greyhound” („Vreme, fumuriu ogar!") – *Ephemeral Song* (*Cântec de vremelnicie*); „Time is dripping” („Picură timpul”) – *From the Frames of the Old Room* (*Din ramele iatacului vechi*); „carrion of

time” („stârvul timpului”) – *Dead Year (An mort)*; „the past: owl in a tree” („trecutul: cucuvae într-un pom”) – *Elegy (Elegie)*; „the shadow of time falls on the field” („cade umbra timpului pe lan”) – *Wait (Pândă)*; „the ashes of the gone days” („Scrumul zilelor apuse”) – *Getting Dark (Înnoptare)*, etc.

2. Traditional analysis of metaphors

Here are some examples of metaphors in relation with *fugit irreparabile tempus* analysed from the traditional linguistics point of view, namely from the point of view of Group μ 's *Rhetorics*. According to it, metaphors- part of the group of metasemes (semantic figures)- have a primary role in any poetic writing, namely that of substituting the proper elements of a given discourse with abnormal elements. In fact, this alteration of the signifier is the first thing that a reader notices. In order to create this deviation, the poet resorts to a series of substantial operations: the operation of partial omission of semes (metaphor in praesentia); the operation of simple addition of semes (mainly synecdoche); the mixed operation of omission- addition of semes (metaphor in absentia: (Sg+Sp) Σ ; (Sp+Sg) Π) (Group μ 1974: 5-10). That is precisely why, in order to completely describe a rhetorical figure, one must describe these operations.

a) "Stop your horses with blood in their nostrils,/ O, coachman, wildly chasing like an undead" (Pillat 1967: 128)¹

It is a metaphor *in absentia*, an amazing metaphor for whose decodification the readers need to rely on the context. It is obtained by the omission-addition operation, the writing degree zero being „fastness” that points to the fact that time prevents us from enjoying the beauties of life for a longer period. Throughout the poem, the poet conjures the coachman to stop, even for a moment. This adds a tragic note because everything is in vain: time cannot be stopped! It is an external force that can't be prevented from unfolding.

This metaphor points to something abstract, „time”, by means of something concrete „coachman”. The metaphoric mechanism (suppression-addition of semes) can be presented as follows:

1. the reader notices a violation of the discourse logic;
2. the reader resorts to a reduction when looking for the third term (I) which is the bridge between the two above mentioned terms:

$$\begin{array}{c} D \rightarrow (I) \rightarrow A \\ \text{time} \rightarrow (I) \rightarrow \text{„coachman wildly chasing”} \end{array}$$

¹ Our translation of the original verses: „Prește-ți telegarii cu nămile în sânge,/ O, surugiu, năpraznic gonind ca un strigoi” (Pillat 1967: 128).

The two different lexemes (D, A) have the following common semes: [fastness] and [uncontrollable]. Therefore, there is a (Sg+Sp)Σ conceptual metaphor. (I) is a generalization synecdoche of D (because it suppresses some semes of „time” and by suppressing semes, a generalization is obtained) and A is a synecdochy of I (because other semes are added, - such as [human], [masculine] and [exaggeration]-, in order to form the class of the semes of the term „coachman wildly chasing”.

time: [duration] + [homogeneity] + [abstract] + [inanimate] + [fastness] +
[uncontrollable]

Sg is obtained by keeping the essential semes [fastness] + [uncontrollable] and eliminating the other semes, such as [duration], [homogeneity], [abstract] [inanimate].

Sp is obtained by adding other semes to [fastness] + [uncontrollable], thus forming the class of the semes of the term „coachman wildly chasing”:

„coachman wildly chasing”: [fastness] + [uncontrollable] + [human] +
[masculine] + [exaggeration]

The main idea is that time - man’s real treasure, often underestimated- is running too fast. It chases a human’s life, like a coachman chases the horses. Mention should also be made of the metaphor *coach*, pointing to a human’s life.

b) „Alleys - it's autumn - leading to death” (Pillat 1967: 115)²

It is a metaphor *in absentia*, a surprising metaphor for whose decodification the readers have to resort to context. It is obtained by the omission-addition operation, the writing degree zero being „direction” that points to the fact that time leads human beings to extinction and absolutely nothing can prevent this from happening.

This metaphor renders something abstract, „time”, by means of something concrete „alleys leading to death”. The metaphoric mechanism (suppression-addition of semes) can be presented as follows:

1. the reader notices a violation of the discourse logic;
2. the reader resorts to a reduction when looking for the third term (I) which functions as a link between the two above mentioned terms:

² Our translation of the original verses: „Aleile - e toamnă - duc toate către moarte” (Pillat 1967: 128).

$$D \rightarrow (I) \rightarrow A$$

time \rightarrow (I) \rightarrow „alleys leading to death”

The two different lexemes (D, A) have the following common seme: [direction]. Therefore, there is a (Sg+Sp) Σ conceptual metaphor. (I) is a generalization synecdoche of D (because it suppresses some semes of „time” and by suppressing semes, a generalization is obtained) and A is a synecdochy of I (because other semes are added, - such as [man-made], [palpable] and [bi-directional]-, in order to form the class of the semes of the term “alleys leading to death”.

time: [abstract] + [direction] + [one way direction] + [forward direction] +
[homogeneity] + [abstract] + [inanimate] + [uncontrollable]

Sg is obtained by keeping the essential seme [+direction] and eliminating the other semes, such as [one way direction] + [forward direction] + [homogeneity] + [abstract] + [inanimate] + [uncontrollable].

Sp is obtained by adding other semes to direction], thus forming the class of the semes of the term „alleys leading to death”.

„alleys leading to death”: [direction] + [bidirectional] + [man-made] + [concrete]

The main idea is that time has only one direction and that is, unfortunately, forward. Even if humans want to slow down the passing of time, it still continues to move ahead implacably. Going back in time is also impossible, the only alleviation of the pain caused by this is the capacity to remember. Only by resorting to memories, human beings can go backwards in time and live again or meet people who are long gone.

3. Cognitive analysis

We begin by giving some examples of metaphors in relation with *fugit irreparabile tempus* analysed from the point of view of cognitive stylistics. The cognitive paradigm has been chosen because it underlines the importance of metaphor (Steen, 1994: 3), so that it facilitates the reassessment of Pillat’s poetry from a point of view that leaves behind the conception that a metaphor is a mere trop, a peripheral phenomenon, in favour of a cognitive standpoint. The present investigation regards metaphors as ubiquitous cognitive phenomenon rather than a mere figure of speech which allows us to understand the poet’s conceptualization of emotion better than ever before. In cognitive linguistics, metaphors are considered a matter of a „conceptual structure” (Lakoff, Johnson, 1980: 235), the starting point

of the cognitive approach stating that thought itself has a metaphorical nature, and, therefore, language in general is metaphorical, a metaphor being „pervasive in everyday language and thought” (Lakoff, Turner, 1989: page ix).

The following examples have been analysed from the cognitive stylistics perspective:

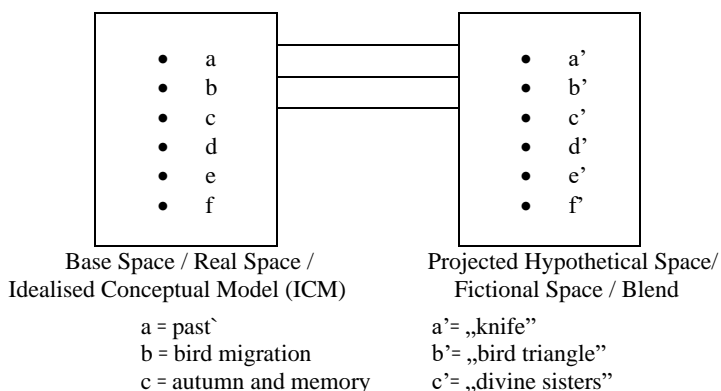
a) „Who stabs the hearts with the past like a knife?” (Pillat 1967: 130)³.

In this example, we can identify the following elements in reference to the cognitive metaphor „knife”:

- i. *the past*– target, vehicle, focus space. It is in attribute relation with the base domain.
- ii. „*knife*”– source, tenor, base space.
- iii. Common features/generic space/ground⁴ – pain-generator.
- iv. The blended space (the new emergent understanding) – a dream-like poetic universe in which one can find a poetical transfiguration of the past.

Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains. It is a visible metaphor, as both the source and the target are present.

The above example can also be seen from the point of view of the discourse world theory, which considers the cognitive tracking of entities, relations and processes to be a mental space. In order to understand and represent reality, Pillat builds a mental space which



contains mental representations of everything that can be perceived in real space (also called *base space*). Pillat`s poem, *September*, is a

³ Our translation from Romanian. The original verses: “În inimi cine-nfige trecutul ca un junghi?”. (Pillat 1967:130 – *Septemvrie*).

⁴ containing „common general nodes and relationships across the spaces” (Stockwell 2002: 97).

blended space, a space that combines the other spaces and which has specific features emerging from the mapping. The stages that can be referred to are: cross-space mapping, generic space and blend.

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are birds flying away on wintering grounds, seasons, memories, etc. Unlike this base space, in the hypothetical space/ blend, bird migration become „bird triangle”, seasons and memories turn into „divine sisters”, the past becomes a „knife”, etc.. So, everything contributes to creating a magic world in which, in autumn, the poet feels even more the acute pain caused by a long gone past. We can say that in the projected hypothetical space / blend, Pillat creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, common elements of natural world become poetical representations. **a', b', c'** are counterparts of **a, b, c** in the base space.

The generic space/ ground contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. Thus, in point of common features, mention should be made of such characteristics as *pain-generating*, *V-shape*, *melancholy-generating* which form the ground for the metaphors „past”, „bird triangle”, „divine sisters”.

b) „But the past answers like a descending sound bell” (Pillat 1967: 133)⁵.

In this example, we can identify the following elements in reference with the cognitive metaphor „descending sound bell”:

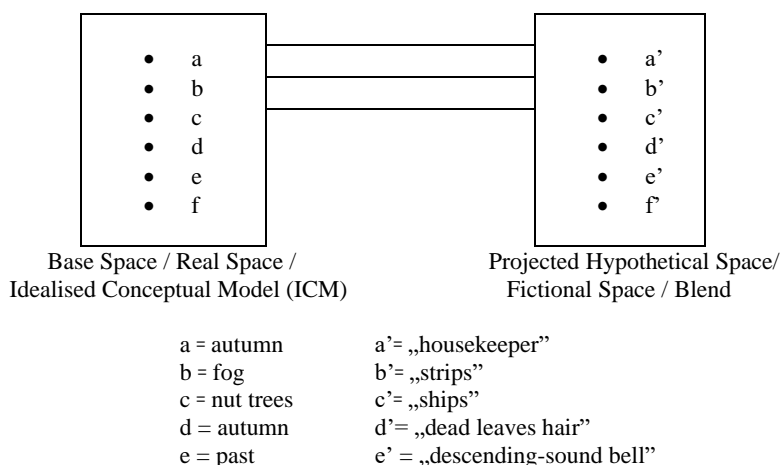
- i. *the past*– target, vehicle, focus space. It is in attribute relation with the base domain.
- ii. „descending-sound bell”– source, tenor, base space.
- iii. Common features / generic space / ground⁶ – backward direction (in point of both time and tonality).
- iv. The blended space (the new emergent understanding) – a dream-like poetic universe in which one can find a poetical transfiguration of the past as a sound effect.

Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains. It is a visible metaphor, as both the source and the target are present.

⁵ Our translation from Romanian. The original verses: „Dar trecutul îi răspunde ca un clopot în declin”. (Pillat 1967:133 –*Toamnă*)

⁶ Containing „common general nodes and relationships across the spaces” (Stockwell 2002: 97).

The above example can also be seen from the point of view of the discourse world theory, which considers the cognitive tracking of entities, relations and processes to be a mental space. In order to understand and represent reality, Pillat builds a mental space which contains mental representations of everything that can be perceived in real space (also called *base space*). Pillat's poem, *Autumn*, is a blended space, a space that combines the other spaces and which has specific features emerging from the mapping. The stages that can be referred to are: cross-space mapping, generic space and blend.



In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are autumns, fog, past, etc. Unlike this base space, in the hypothetical space/ blend, autumn become „housekeeper” or „dead leaves hair”, nut trees turn into „ships”, fog becomes „strips”, past turns into „descending-sound bell” etc. So, everything contributes to creating a magic world in which a man suffers deeply for the forever lost past. We can say that in the projected hypothetical space / blend, Pillat creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, common elements of natural world become poetical representations. **a', b', c'** are counterparts of **a, b, c** in the base space.

The generic space/ ground contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. Thus, in point of common features, mention should be made of such characteristics as *backward direction*, *familiarity*, *drawing the end near*, etc. which form the ground for the metaphors „descending-sound bell”, „housekeeper”, „ dead leaves hair”, etc.

4. Conclusions

At the end of this brief insight into Ion Pillat's poetry, a main conclusion can be drawn, namely that his poetry is mainly about the implacable passing of time. Ion Pillat writes a *fugit irreparabile tempus* poetry, every other topic being subordinated to the main one. This can be very well perceived at the level of the figures of speech and, among these, especially at the level of metaphors. In this respect, we can present the second conclusion of the paper, namely that both methods of analysing metaphors- the one based on traditional stylistics, namely on Group μ 's approach, and the one based on cognitive stylistics- prove to be extremely useful. Although, at first sight, it might seem complicated to resort to both new and traditional methods for analyzing metaphors, this intertwining of methods does not cast shadows, does not complicate issues but sheds light into the topic under discussion.

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Revolutionizing Architecture: The Integration of 3D Printing Technology, VR experiences, AI and Video Games into Architecture

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Abstract

The integration of technological innovation holds significant importance within the realm of architecture, empowering architects to devise designs with increased efficiency, sustainability, and creativity, all while meeting the dynamic demands of society. Embracing these advancements not only enriches the field of architecture but also plays a pivotal role in crafting environments that are safer, more sustainable, and visually compelling.

Keywords

parametric design, virtual reality, IoT (Internet of Things), responsive architecture, generative design, artificial intelligence (AI)

1. Introduction

Architecture, as both an art form and a scientific discipline, has historically been a reflection of human progress and innovation. However, with the advent of 3D printing technology, the architectural landscape is undergoing a transformative revolution that promises to reshape how we conceive, design, and construct buildings. This article delves deep into the profound impact of 3D printing on the architectural industry, exploring its myriad benefits, persistent challenges, and the limitless possibilities it offers.

The field of architecture has always been on the forefront of technological advancements. From the transition to computer-aided design (CAD) to the integration of sustainable materials, architects continually embrace innovation to design better, more functional, and aesthetically pleasing structures. In recent years, Virtual Reality (VR) has emerged as a transformative tool for architects, offering a new dimension of design and collaboration. In this article, we will explore the importance of VR experience in architecture and how it is revolutionizing the industry.

The importance of AI in architecture cannot be overstated. AI is reshaping the profession by optimizing design, fostering creativity, improving building performance, enhancing project management, and creating personalized user experiences. As architects continue to harness the power of AI, we can expect to see more sustainable, efficient, and user-centric buildings that not only meet current needs but also adapt to the ever-evolving demands of the future. Architectural intelligence is paving the way for a brighter and more innovative built environment.

Video games have evolved from simple pixelated graphics to breathtakingly immersive virtual worlds. One of the key elements contributing to this transformation is architecture. The significance of architecture in video games goes beyond just visual aesthetics; it plays a pivotal role in shaping gameplay, storytelling, and overall player experience. In this article, we delve into the multifaceted role that architecture plays in the world of video games.

3D printing, scientifically known as additive manufacturing, is a process that constructs objects layer by layer from a digital model. Its origins can be traced back to the 1980s when it was predominantly used for rapid prototyping in industries like automotive and aerospace. Over the decades, this technology has evolved, becoming increasingly accessible and versatile. In the realm of architecture, it has transitioned from an innovative concept to a full-fledged transformative force.

The initial applications of 3D printing in architecture focused on the creation of intricate scale models and prototypes of architectural designs. Architects swiftly recognized the technology's potential to enhance the design process by facilitating rapid iteration and experimentation. This newfound flexibility not only accelerated the early stages of design but also fostered greater precision and creativity.

As 3D printing technology advanced, it transcended the realm of scale models, empowering architects to fabricate full-scale architectural components. This development marked a pivotal moment in architectural history, opening up new horizons for innovation in construction. Architects and engineers found themselves equipped to explore complex geometries, intricate patterns, and bespoke shapes that were previously unattainable using traditional construction methods.

Perhaps one of the most profound advantages of 3D printing in architecture is the unprecedented design freedom it bestows. Conventional construction often relies on standardized building materials and techniques, which can impose limitations on architectural design. With 3D printing, architects can break free from these constraints and embark on a journey into a realm of endless possibilities.

Now, architects can conceive complex and organic forms, ornate facades, and avant-garde structures that defy convention. The ability to design for both aesthetics and functionality simultaneously has led to the creation of breathtaking and highly functional architectural masterpieces.

In the contemporary architectural landscape, sustainability stands as a central concern, and 3D printing aligns seamlessly with this ethos. It significantly reduces material waste by utilizing only the necessary amount of material required for a specific architectural component. Moreover, 3D printing can incorporate recycled materials, thereby contributing to the principles of a circular economy.

Furthermore, the lightweight yet structurally robust structures produced by 3D printing can lead to enhanced energy efficiency in buildings. Designs that optimize natural lighting, ventilation, and insulation have the potential to significantly reduce energy consumption and the environmental impact of construction.

Architectural projects often involve multiple iterations of designs, a process that can be laborious and expensive with traditional construction methods. 3D printing streamlines this procedure by enabling architects to rapidly create and modify prototypes. This rapid prototyping capability expedites the design phase, ensuring that architects can refine their concepts with unprecedented efficiency.

Moreover, the use of 3D-printed scale models provides a tangible and highly detailed representation of the final design, facilitating effective communication with clients and stakeholders. This leads to more informed decisions and a more collaborative design process.

Notwithstanding the immense promise associated with the integration of 3D printing and architecture, several challenges remain:

1. Cost: Acquiring high-quality 3D printers and materials can be financially prohibitive, potentially hindering widespread adoption.

2. Scalability: The endeavor to scale up 3D printing for large construction projects is still in its nascent stage and necessitates overcoming logistical complexities.

3. Material Limitations: While the array of 3D printing materials is expanding, limitations persist concerning durability, weather resistance, and sustainability.

4. Regulatory and Code Compliance: Many building codes and regulations have yet to comprehensively accommodate the innovative construction methods enabled by 3D printing.

The future of 3D printing in architecture is exceptionally promising. As technology continues its relentless march forward, we can anticipate even more sustainable, ingenious, and cost-effective solutions for architectural design and construction. The convergence of 3D printing with other emerging technologies such as artificial intelligence and generative design algorithms is poised to usher in unprecedented architectural achievements.

The assimilation of 3D printing technology into architecture represents a profound paradigm shift in how we envision, design, and construct edifices. It empowers architects to explore uncharted realms of design freedom, embrace sustainability as a guiding principle, and streamline the construction process. While challenges persist, the future of 3D printing in architecture beckons with boundless potential. As this technology continues to evolve, architects have an exhilarating canvas upon which to shape the future of our built environment. The era of 3D-printed architecture has dawned, and it promises to be nothing short of extraordinary.

One of the primary benefits of VR in architecture is its ability to enhance design visualization. Traditional 2D blueprints and 3D models can only provide a limited understanding of a building's spatial dynamics. However, VR allows architects to create immersive, three-dimensional environments where clients and stakeholders can experience the design firsthand.

With VR, architects can design in a virtual space and navigate it as if they were walking through the physical structure. This level of immersion enables them to identify design flaws, test lighting conditions, and optimize spatial layouts with unprecedented precision. Clients can also explore their future spaces in detail, making it easier for them to provide feedback and make informed decisions.

Architecture projects often involve collaboration among various stakeholders, including architects, engineers, contractors, and clients. VR facilitates more efficient collaboration by enabling remote participants to meet in a shared virtual environment. This eliminates geographical constraints and allows stakeholders from different locations to work together seamlessly.

Furthermore, VR collaboration tools enable real-time changes and annotations within the virtual environment. Architects and clients can discuss design alterations, materials, and finishes while visually experiencing the impact. This streamlines decision-making processes, reduces misunderstandings, and ultimately accelerates project timelines.

Incorporating VR into the architectural workflow can result in significant cost and time savings. By identifying and resolving design

issues in the virtual realm, architects can avoid costly modifications during construction. This reduces the likelihood of project delays and overruns, which are common in the industry.

Additionally, VR can aid in the pre-visualization of construction processes. Contractors can use VR to simulate construction sequences, ensuring that the project can be executed efficiently. This not only saves time but also minimizes resource wastage.

Architects strive to create spaces that align with their clients' visions and needs. VR provides an unparalleled opportunity for architects to involve clients in the design process actively. When clients can explore their future spaces in VR, they gain a deeper understanding of the design intent and can offer more informed feedback.

This increased engagement leads to higher client satisfaction as they feel more connected to the project. Satisfied clients are more likely to recommend architects and return for future collaborations, contributing to the architect's reputation and business success.

As technology continues to advance, the importance of VR in architecture will only grow. VR is evolving to include augmented reality (AR), which allows architects to overlay digital designs onto physical environments in real-time. This capability will further streamline the design and construction processes and enhance on-site decision-making.

In conclusion, VR experience in architecture is not just a technological trend but a transformative tool that enhances design visualization, streamlines collaboration, saves time and money, and increases client engagement and satisfaction. As architects continue to embrace this technology, it is poised to redefine the future of architecture, creating more innovative and sustainable structures that meet the needs of our ever-changing world.

In today's fast-paced world, technology is revolutionizing almost every industry, and architecture is no exception. The integration of Artificial Intelligence (AI) into the field of architecture is ushering in a new era of design, efficiency, and sustainability. In this article, we will explore the importance of AI in architecture and how it is reshaping the way architects conceive, plan, and build structures.

AI empowers architects to optimize their designs like never before. Through algorithms and machine learning, AI can analyze vast datasets of architectural blueprints, historical designs, and environmental factors to identify patterns and make design suggestions. This data-driven approach enables architects to create more efficient, functional, and aesthetically pleasing structures.

For example, AI can analyze climate data to recommend passive cooling strategies, suggest material choices based on

sustainability criteria, or optimize space utilization for maximum efficiency. This results in designs that are not only visually appealing but also environmentally friendly and cost-effective.

Generative design, a subset of AI, is transforming how architects generate ideas and concepts. By inputting parameters such as project goals, site conditions, and materials, generative design algorithms can rapidly generate numerous design options. Architects can then evaluate and refine these options based on their preferences and project requirements.

Generative design encourages creativity by exploring design possibilities that may not have been considered otherwise. It allows architects to quickly iterate and fine-tune their designs, leading to innovative and optimized solutions.

AI plays a crucial role in assessing the performance of buildings. Through sensors and IoT (Internet of Things) devices, AI can monitor and analyze real-time data related to energy consumption, temperature, humidity, and occupant behavior. Architects can use this information to refine building designs and systems for enhanced sustainability and occupant comfort.

AI-driven simulations also enable architects to predict how a building will perform under different conditions. This aids in designing structures that are energy-efficient and resilient, contributing to a more sustainable built environment.

AI-driven project management tools are streamlining the construction process. AI can predict project timelines, identify potential bottlenecks, and allocate resources efficiently. This results in reduced project delays and cost overruns, which are common in the construction industry.

Moreover, AI-powered software can assist architects in automating repetitive tasks, such as generating construction documents or conducting site surveys. This frees up architects to focus on more creative and strategic aspects of their projects.

In addition to its impact on the design and construction phases, AI can enhance the user experience within buildings. Smart buildings equipped with AI-driven systems can adapt to occupants' preferences for lighting, temperature, and security. This personalization enhances occupant comfort and productivity, making buildings more enjoyable and efficient spaces to inhabit.

Artificial Intelligence (AI) has undoubtedly brought about transformative changes in the field of architecture, offering new tools and capabilities to architects. However, it is crucial to acknowledge that while AI has the potential to revolutionize architecture for the better,

it also comes with its own set of challenges and negative effects. In this article, we will explore some of the downsides and potential bad effects of AI in architecture.

One of the most significant concerns surrounding AI in architecture is the potential for job displacement. As AI technologies, including generative design and automated drafting, become more advanced, there is a risk that certain tasks traditionally performed by architects and drafters could be automated. This could lead to a reduced demand for human architects, especially in routine design and documentation tasks.

While AI can assist architects in generating design options and optimizing designs, there is a risk of overreliance on AI-driven solutions. Architects might rely too heavily on AI-generated designs, potentially stifling their creativity and the diversity of architectural styles. Aesthetic decisions made solely based on algorithms may result in a homogenized architectural landscape.

The use of AI in architecture often involves collecting and analyzing vast amounts of data, including sensitive project details and client information. This raises concerns about data privacy and security. Architects must ensure that the data they collect and store is adequately protected from cyber threats and breaches, which can have serious consequences for both the profession and clients.

AI systems are only as good as the data they are trained on, and bias in data can lead to biased AI outcomes. In architecture, this could manifest as biases in design decisions, favoring certain demographics or preferences over others. Architects and AI developers must be vigilant in addressing potential biases in AI systems to ensure fair and equitable design outcomes.

AI-powered tools can facilitate remote collaboration and communication in architecture. While this can be advantageous, it may also lead to reduced face-to-face interaction among architects, clients, and project stakeholders. The human element in architecture, including the ability to understand and interpret non-verbal cues, can be diminished in a purely digital environment.

Overreliance on AI and technology in architecture can lead to a vulnerability in the profession. Architects who rely heavily on AI tools may face challenges when technology fails or when they encounter situations that require creative problem-solving outside the capabilities of AI systems.

While AI has the potential to bring numerous benefits to architecture, it is essential to recognize and address the potential negative effects and challenges it poses. Architects must strike a

balance between leveraging AI's capabilities and preserving the profession's creativity, ethics, and human interaction. By being aware of these challenges and actively working to mitigate them, architects can harness the power of AI while safeguarding the integrity and future of the field.

Video games have evolved from simple pixelated graphics to breathtakingly immersive virtual worlds. One of the key elements contributing to this transformation is architecture. The significance of architecture in video games goes beyond just visual aesthetics; it plays a pivotal role in shaping gameplay, storytelling, and overall player experience. In this article, we delve into the multifaceted role that architecture plays in the world of video games.

Architecture in video games serves as the backdrop for the entire gaming experience. It sets the tone, mood, and atmosphere, creating a captivating visual landscape that draws players into the game's world. Whether it's the grandiose castles in fantasy RPGs or the post-apocalyptic ruins in survival horror games, the architecture adds a layer of realism and immersion that enhances the gaming experience.

The design of game levels often revolves around architectural elements. The layout of buildings, rooms, and structures can influence the flow of gameplay. For example, narrow corridors can create tension and suspense, while open spaces allow for strategic maneuvering. Well-designed architecture can provide players with both challenges and opportunities, making gameplay more engaging and dynamic. In many video games, architecture is an integral part of world-building and storytelling. The architecture of a game world can reveal its history, culture, and the lore of the in-game universe. For instance, a decrepit, abandoned asylum can tell a haunting tale of a dark past, while a futuristic cityscape can hint at a technologically advanced civilization. Players often find themselves exploring these architectural wonders to uncover hidden secrets and unravel the narrative.

The significance of architecture in video games extends to player immersion. Well-crafted architecture helps players suspend disbelief and fully immerse themselves in the game's world. When players can interact with and explore intricately designed environments, they become more emotionally invested in the game's narrative and objectives.

Some video games incorporate architectural puzzles and challenges as part of their gameplay mechanics. Players must use their problem-solving skills to navigate complex structures, unlock doors, or decode hidden messages within architectural elements. These challenges not only add depth to the gameplay but also encourage critical thinking and creativity.

Certain video games are known for their attention to historical accuracy and cultural representation through architecture. Games like Assassin's Creed series transport players to different time periods and locations, showcasing the architectural wonders of ancient Egypt, Renaissance Italy, or Revolutionary America. This allows players to not only enjoy the gameplay but also learn about history and culture through interactive experiences.

Architecture is an indispensable element of video games, shaping everything from visuals and gameplay to storytelling and player engagement. It serves as the canvas on which the virtual worlds are painted, adding layers of depth and complexity to the gaming experience. As technology continues to advance, we can expect even more intricate and awe-inspiring architectural designs in video games, further blurring the line between reality and the virtual realm.

Technological innovation is essential in the architectural field because it empowers architects to design more efficiently, sustainably, and creatively while addressing the evolving needs of society. Embracing these innovations not only enhances the practice of architecture but also contributes to the creation of safer, more sustainable, and aesthetically captivating built environments.

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Platform Based Movie Culture during the COVID-19 Pandemic: Streaming Wars and the International Film Industry

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Abstract

The premise of this study is based on the fact that the film industry is constantly changing due to media convergence. As a result, new platforms emerge because of substantially altered consumer behaviours. In this sense, this paper conducts a marketing- and distribution-focused examination of the film industry during the COVID-19 pandemic. One of the major topics investigated is how lockdown and social distancing have impacted the premier-based distribution system and how new streaming services have come to dominate the international market. The study pays particular attention to new business models and the role of movie theatres in consumer entertainment in the post-pandemic era.

Keywords

Streaming, movie production, film marketing, pandemic

1. Introduction

In the field of film culture one of the most important events of the 2010s definitely was the COVID-19 pandemic. The novel human corona virus disease was identified from an outbreak in Wuhan, China, in December 2019. By 2021, almost two years after COVID-19 was first reported, there had been more than 200 million confirmed cases. As of 2022, over 6 million registered deaths have been attributed to COVID-19 since the start of the pandemic.

This event has radically changed the everyday life of the film industry and the future prospects of the participants of the entertainment business. My study interests focus on the short and long-term effects of the pandemic on international film culture. The first part of my essay gives an account of how COVID-19 affected the film industry immediately after the outbreak. The second section of my paper explores what is commonly referred to as the streaming wars. While the past decade has witnessed the rapid growth of streaming services, the recent coronavirus pandemic has introduced a game-changing scenario and created new opportunities within the video-on-demand sector.

Given the significant connection between the COVID-19 pandemic and the streaming wars, it is crucial to gain a deeper understanding of how these streaming wars will influence the future of cinema.

2. Film culture in quarantine

In the wake of the global COVID-19 pandemic, we experienced some instantaneous effects of the pandemic on film culture. On all fronts, the rapid spread of COVID-19 demanded rapid responses from the film industry. Movie theatres closed, release dates of big tentpole movies were postponed, and film festivals were cancelled all around the world. The halt of production was absolutely necessary both from an economic and a public health perspective.

The COVID-19 pandemic was far more than a health crisis with colossal socio-economic impact on the industry. According to the US Entertainment Industry Union International Alliance of Theatrical Stage Employees (IATSE) report 120000 workers had been laid off their jobs before early 2020. The near-total cessation of activity in the film industry caused heavy losses: “theatres and movie sets were shut down for months, causing the U.S. box office to lose \$5 billion in 2020. Only 338 movies were released in theatres in 2020, a 66% decline from 2019. The number of movies that began production in 2020 declined significantly, taking a 45% drop to 447.” (Morgan 2021)

In 2020 self-isolation and social distancing became the new norm and cinemas could not operate under these circumstances. Some of the major studios postponed their scheduled movie premieres between 2020 and 2021. In response to the fast-spreading crisis, studios’ big hits promptly postponed their release dates: *The Avatar: Way of Water* was pushed from December, 2021 to December, 2022. New Line Cinema’s *Black Adam*, Disney’s *Mulan*, Marvel’s *Spiderman: No way home* and DC’s *Wonder Woman 1984* were also delayed. While other companies experimented with the length of the release windows and distribution models, studios like Warner and Universal broke exclusivity of the theatrical window to protect their investments. This tendency lies at the heart of the institutional shift of Hollywood; therefore I will discuss this topic more fully in the second section of my paper. When the pandemic first swept across the world in early 2020, all European countries restored border control and seriously restricted air traffic, but the numbers and conditions of emergency measures differed widely within the film industry. During the pandemic Hungary tried to retain its leading role as one of the most popular filming destinations in Europe. To this end, the Hungarian government ensured some special exemptions for foreign productions. Government

commissioner Csaba Káel declared the terms of film production of the National Film Institute in 2021 despite the pandemic:

„No ban was imposed on film production in Hungary, the most popular filming destination in Continental Europe, during the emergency. ...Now that the state of emergency has ended, restrictive measures have been eased and travel restrictions are continually being lifted, special exemption can be granted for non-EU residents to enter Hungary without mandatory quarantine, international projects are being prepared, making it possible to restart production at full capacity.” (Anonymus 2020)

Some American blockbuster feature films and series as well as feature films were partly produced in Hungary during this term. Many world famous stars arrived in Hungary during the pandemic. For instance, Oscar Isaac and Ethan Hawke worked on the *Moon Knight* in Budapest and Szentendre, the newest Marvel series. Emma Stone, Mark Ruffalo, William Dafoe and Mel Gibson were seen in Hungary because their films were being shot in the capital.

During the pandemic, movie theaters closed down, and film festivals appeared to be particularly vulnerable. As a result of the restrictions, the ban on film festivals and the necessity of social distancing had a devastating impact on film culture. Festivals serve as more than just distribution channels; they play a vital role in business-to-business and business-to-consumer marketing campaigns. They also offer opportunities for creators to receive feedback, present their films to audiences, and network with fellow filmmakers. Nowadays, the most well-known film festival likes the Cannes Film Festival can be seen to have a number of purposes. Education, promotion and networking are equally emphasized missions of contemporary festivals. The largest film market in the world, Marché du Film is the business counterpart of the Cannes Film Festival. If festivals stop, it breaks the life cycle of films. The festival environment is irreplaceable for every filmmaker, but it was independent and arthouse films that suffered the most damage during the pandemic because film festivals and awards ceremonies provide alternative methods of distribution and publicity for independently produced films without star value. (Kerrigan 2010: 164-172)

Moving away from how the pandemic impacted the customary life of the film industry in the short term, the next part of my essay is concerned with the more far-reaching consequences of the outbreak on film consumption.

COVID-19 was the fifth documented pandemic since the 1918 flu pandemic. In October 1918, the National Association of the Motion Picture Industry made a hard choice and abandoned the production of new movies because of the Spanish flu. The most significant consequence of the 1918-19 influenza pandemic was that the movie

industry responded to it with structural changes. This is, in fact, how the big studio system was born. We may be witnessing a similar profound shift in film production and distribution during and after the COVID-19 pandemic. The following analysis will delve into the enduring impacts of the pandemic on the film industry's institutions.

3. The death of cinema? New ways in the distribution and production

In the upcoming chapters, I will explore how the Covid-19 pandemic has reshaped the streaming wars and the way major studios have competed in the market until now. The examination of the evolving methods of film production and distribution has raised several questions, all of which are interconnected with what the academic literature and the media have often referred to as the death of cinema in connection with the post-COVID film industry. Some inevitable questions arise: Is streaming killing the cinema industry? How will cinema be affected by the ongoing changes?

Declarations about the death of cinema resurface every few decades in popular discussions of films. The death of cinema has been proclaimed repeatedly, from the advent of sound in film to the rise of television and, later, the proliferation of video cassettes in the 1980s (Gopalakrishnan, 2020). Therefore, it is crucial to approach the notion of the death of cinema with caution and circumspection.

The death of cinema should not be seen as a definitive endpoint in the life of the medium; rather, it is an ongoing process. Technically, the medium of motion pictures is constantly evolving and adapting to the preferences of its audience. In some respects, cinema has already undergone transformations. The COVID-19 pandemic and the streaming wars are just a few recent developments in the life of this medium, each causing various institutional and distributional effects.

Hence, my research begins by examining the streaming wars to gain insight into the concerns surrounding the future of cinema and the enduring repercussions of the pandemic. The history of streaming services can be traced back to Netflix, which was established in 1997 by Marc Randolph and Reed Hastings as a movie rental service. This streaming giant introduced a revolutionary shift in the world of rental services, not only in its policies but also in its overall approach (McFadden 2020). Beginning in 2002, the core elements of Netflix's success included affordable memberships and a recommendation system based on users' personal preferences and viewing history. Four years later, Netflix offered a \$1,000,000 prize to the first developer of a video-recommendation algorithm that could surpass the existing algorithm

called Cinematch at predicting customer ratings by more than 10%. By now it has become absolutely clear that Netflix has reshaped the ways of promotion and, with the help of the recommendation system, it has created a distinctive place in customers' thinking while generating sales and building brand loyalty. In contrast, traditional studios still use conventional ATL advertisement solutions. ATL (Above the Line) Marketing has a wide reach to target a wider audience which is used when the movie production company wants to build brand awareness in a region or a country. Vague, generic, and untargeted marketing is far less likely to resonate with audiences than specific, direct communication and is much more expensive internationally than a streaming specific marketing campaign, when Netflix or other services use their own platform to promote a digital movie premiere. ATL campaigns usually apply tools of mass media (TV, radio, billboards, newspaper ads, etc.). Making special marketing content in this way and purchasing advertising space on both traditional and digital media for every single country around the world make promotion extremely costly. Trailers, radio, billboards and other items on the budget cost more because many are dubbed into other languages. This step is significant because every studio must fight to find audiences overseas. Naturally, China is the most valuable market of all. Such differences between traditional and platform-specific marketing are increasingly important in the pandemic, when self isolation and homestay disqualify oldschool marketing models.

While production costs in the film industry have often been scrutinized in the media, marketing budgets are typically kept confidential. Surprisingly, some film studios allocate more funds to marketing than the combined costs of preproduction, production, and postproduction. The entertainment industry is increasingly driven by marketing, as success relies heavily on generating “buzz.” This “buzz” plays a vital role in Word of Mouth Marketing, where viewers' interest in a movie is reflected in their everyday conversations and online interactions.

Today, no film can achieve success without a substantial marketing budget, often constituting at least half of the total production expenditure. Hollywood faces challenges with escalating marketing costs, where the marketing budget can exceed 150% of the total production budget. For instance, the marketing campaign for 'Endgame' cost over \$200 million, surpassing 50% of the \$356 million total production expenses. In contrast, streaming companies benefit from cost-effective digital premieres, leveraging high-efficiency solutions to promote new releases.

“Netflix, Apple TV+ and Amazon do not generally have to make a major theatrical marketing spend for their films since they often only get

a token release in theatres (a streaming-only title will have a much harder time driving watercooler conversation than a tentpole). According to iSpot.TV, which monitors media spending, Apple did spend \$6.4 million on ads for CODA when it was rereleased in theatres after its best picture win at the Academy Awards, but it is hard to know how it fared since no box office grosses were revealed.” (McClintock 2022)

The introduction of the personalized recommendation system marked a significant advantage for Netflix during an era when people sought to resist the constant bombardment of advertisements. The future of film marketing lies in the personalized recommendation system, driven by the reality that today's consumers exhibit strong narcissistic tendencies. In our algorithm-driven world, major tech services like Google are tailored to mirror our preferences and choices, creating a perception that we are the architects of our consumption habits. The prevailing myth of the 21st-century Narcissus is our reflection in the media. We now anticipate this personalized orientation in the consumption process, making us believe that our decisions are the result of free choice.

As previously mentioned, in 2007 Netflix began to offer subscribers the option of having films and television shows delivered directly to users' PCs through the Internet. This innovation changed the way we watch everything, and within a few years Netflix turned into a culture dominant behemoth. Part of the reason for its success was that Netflix effectively uses tie-in marketing and technical collaboration with other brands. Netflix partnered with various consumer electronics companies, including manufacturers of video game consoles and Blu-ray Disc players in order to enable its videos to be streamed on Xbox 360, PS3, Nintendo Wii or Apple devices. This led to Netflix ending the year with around 9.4 million subscribers (Hosch 2021). In the 2010s international growth and expansion became its main focus. Starting its accretion to Europe, Netflix was first launched in the United Kingdom and Ireland. By 2016 its streaming service was available in nearly 200 countries, including Hungary. Over this decade, Netflix and Hulu emerged victorious from this trend both in terms of revenue and market share. By 2020 the streaming market had become a heterogeneous sector with various companies. The traditional film studios and tech Giants appeared as new market operators. Nevertheless, on a global scale Netflix was able to retain its advantage and leading role on the market. According to the latest statistics Netflix has the most extensive audience ahead of the other market players with 223 million subscribers, followed by Amazon's Prime Video with 150 million subscribers. Netflix's streaming supremacy is also

challenged by two other rivals: the Disney conglomerate's platform Disney+ has the third highest popularity with 95 million, posing a legitimate threat to Netflix's crown. (Weprin 2021) The fourth platform is Hulu, which has 42 million users. Despite the significant difference in the number of their respective subscribers, both of these should be viewed as significant competitors to Netflix. Hulu was in fact among the first companies on the market, but its significance became more negligible when Disney acquired 40% of the company. In the future, aggressive expansion of Disney makes it likely that Hulu will be part of the Disney Empire. The 2016-2022 period appears to be a crucial time in the streaming sector because during that period it becomes visible how big the streaming market is and how many services can be profitable and survive the contest. In the golden age of Hollywood in the 1930s and '40s the studio system had eight major studios that dominated film making. These studios, commonly known as "The Big Five" and "Little Three", controlled all aspects of their film production and made films for their own movie theatres. Just like contemporary streaming companies, conventional studios handled production, distribution, and exhibition "in-house" (Abreau 2023). It's hard to imagine that more streaming providers will take the lead on the global stage than the number of major studios that dominated film production in the 1930s. The primary reason for this is that viewers prioritize cost-effectiveness and don't want to manage too many accounts. Therefore, it's evident that the largest and most extensive content providers will emerge as the winners in this competition.

A consumer that doesn't place cost as an important virtue is rare, and that's no different in the streaming world. According to survey respondents, price is the most vital attribute for a quality streaming service. This puts the impetus on platforms to satisfy customers' return on investment while being affordable enough for the rest of their media habits. ... User-friendly interactivity plays a key role for streaming services and ranked second in consumer importance. (Anonymus 2021)

This survey unmistakably underscores the importance of this issue. Convenience holds immense value for consumers. The conclusion is evident: as more streaming services proliferate, consumers find it increasingly challenging to manage their numerous streaming accounts. Consumers prioritize the ease of familiarity and simplicity. The presence of different passwords and multiple platforms poses a challenge to viewers, and consequently, consumers may lean towards pirated content on illicit peer-to-peer platforms since they offer all-in-one access for free.

The pandemic reconfigures the streaming wars. It is widely believed that the expansion of streaming companies is solely due to the

fact that the pandemic has drastically disrupted the movie industry and has given streaming services the opportunity to overcome traditional film distribution. “While lockdowns and social distancing measures to contain the pandemic have had a huge impact on the traditional movie industry, the video streaming model seems to be the greatest beneficiary in this difficult time as people are isolated at home, which is the ideal condition for binge-watching” (Luo 2023).

This statement is indisputably true, but it needs some clarification. The pandemic has unequivocally exacerbated the crisis of the film industry, but the outbreak just accelerated the process and strengthened the trend, which had been under way for a few years already as suggested by the following figures: in the last quarter of 2020, the growth rate of global streaming time was 44%. The UK experienced a 50% increase in streaming consumption with the total average time spent streaming services per day among viewers being 1 hour 11 minutes. (Whittington 2021)

To comprehend how the pandemic has influenced the streaming industry, it's crucial to assess the prospects of the competitors and analyze the substantial transformations that this competition is poised to usher in. Foremost, the matter of theatrical releases warrants discussion. As researchers have highlighted, the alteration of movie release strategies is inflicting unprecedented harm on film culture.

After the COVID-19 pandemic forced theatres to shut down throughout 2020, studios adopted new distribution strategies to get their films in front of people and opened the gates for more permanent changes. The result of the changes is a shifting mix of release windows. NBCUniversal Media LLC has crafted a unique agreement in which its films will have at least a 17-day theatrical window before being released on premium video on demand, or PVOD. However, if the films make at least \$50 million in their opening weekend, the theatrical window grows to 31 days before PVOD release. Other studios have cut the exclusive theatrical window from 90 days to 45 days. (Holden 2021)

Examples of movies breaking from the traditional model, such as "Shaft" and "No Time to Die," are abundant, showcasing the adoption of a hybrid release strategy. In simultaneous release, often referred to as "day-and-date" release, movies become accessible on various platforms, encompassing both theaters and streaming services, on the same day. This approach doesn't eliminate the theatrical experience but ensures immediate availability on streaming platforms, helping them retain their subscribers.

In 2000, major studios' tentpole titles were released on home video 171 days after their initial theatrical release on average. So far in 2021, this average has changed to 45 days, representing a 73% fall since

2000. Besides same-day theatrical releases 2020 saw a significant rise in streaming-only movies as the corona virus pandemic closed cinemas. (Clark 2021) Cinema chains have been agonizing over limited theatrical release as they regard it as an existential threat to their business.

The reduction of theatrical release windows has had a detrimental impact on the cinema industry for several reasons. Conventional windowed release patterns are ideal market models, benefiting not only cinemas but also the overall operations of these businesses. These models allow a movie to be sold to the same individual multiple times. Initially, viewers watch it in theaters, and subsequently, they have the option to purchase, rent, or view it on cable or television. If technology companies disrupt the traditional release model, they face the risk of being unable to monetize the product multiple times (Marcus 2010). The question arises: How can studios eliminate theatrical windows without incurring significant financial losses?

It is evident that viewers are increasingly favoring streaming options over traditional theatrical releases, with digital movie revenues surpassing physical revenues in recent years. These shifts are not solely due to institutional changes and the rise of new platforms; they also have social and psychological effects on the audience.

The year 2020 marked a significant turning point. People found themselves confined to their homes, and cinemas worldwide were forced to close. Despite more than a year passing since the onset of the pandemic, the situation has yet to fully recover. The theater experience holds fundamental importance in our culture and social life. In many mid-nineteenth-century Russian and French realist novels, we find realistic portrayals of everyday life, detailed accounts of aristocratic customs and behavior, and discussions about the theater as an integral part of ordinary social life.

Today, cinema has assumed the role of socializing that was once embodied by the theater during the era of realism. It goes beyond a sense of social belonging; global film releases and events can generate a kind of ontological joy and well-being stemming from the shared social experience. Similar to massive sporting events or championships, global movie premieres have the power to unite the world, allowing viewers to feel like they are part of a larger whole. This psychological aspect cannot be replicated or repeated, unlike the experience of home entertainment. The communal experience of the big screen has been in competition with the convenience of video-on-demand for many years.

Another aspect to consider when comparing the entertainment strategies of streaming services and traditional studios is how the latter structure their supply market. The scale or volume of films produced by

these studios is adjusted to fit their specific media and market opportunities. It's important to recognize that on the supply side, Netflix's entertainment policies diverge significantly from those of traditional studios.

In contrast to streaming services, traditional studios often invest hundreds of millions of dollars in producing high-budget films. The production of blockbusters has traditionally been the domain of major Hollywood studios. These high-budget movies are wielded as a means to dominate the entertainment landscape and deter potential new competitors and rivals. Big-budget filmmaking, often featuring expensive actors, tends to result in a market saturated with homogeneous, formulaic, and mega-production-based offerings due to risk aversion.

The production logic, budget management, and genres favored by streaming services, in particular, differ substantially from this conservative investment strategy. The diversity in film types and scales on Netflix is a result of their budget-conscious approach. This strategy prevents megaproductions from overshadowing and displacing other forms of content such as author films, documentaries, mid-budget dramas, and more. To comprehend these dynamics better, it is crucial to delve into the underlying reasons.

It's worth noting that only a limited body of literature focuses on the rapidly evolving economic dynamics within the media industry. David Croteau's institutional approach highlights that we cannot analyze media products in isolation. Instead, we should perceive them as outcomes of a socially driven process operating within an institutional framework. (Croteau–Hoynes 2019: 108). This institutional framework has changed radically during the streaming wars.

In June 2018, the Walt Disney Company announced an agreement to outbid rival Comcast and purchased most of 21st Century Fox, one of Disney's long-time rivals in the media and entertainment industry, for more than \$71 billion... In likely acquiring Fox, Disney will obtain the 20th Century Fox movie and television production company (including the rights to Fox's popular franchises such as Avatar, X-Men, The Simpsons, and Modern Family), several major domestic and international cable television networks (including FX, National Geographic, and popular networks in India and Latin America), Fox's 22 regional sports networks, and 30 percent of Hulu, which will give Disney a majority share of the streaming service. (Croteau–Hoynes 2019: 106)

Disney's operational approach and market policies provide a clear illustration of how new conglomerates operate. Media giants buy up other media giants in order to develop their global presence and maximize profits. These conglomerations enjoy some advantages due to their monstrous size. (Croteau–Hoynes 2019: 113–115) First, they can afford expensive projects. As firms increase in size through

acquisitions, they constantly break records. A typical example, *The Avengers: Endgame*, was made on a budget of \$356 million USD, breaking the record of James Cameron's *Avatar* for the highest-grossing movie in the Box Office, earning almost 2.8 billion dollars worldwide – almost eight times its budget. In addition, the marketing campaign for *Endgame* cost over \$200 million. Another advantage of size is that conglomerates have the financial background to organize expensive and heavy marketing campaigns for their movies. The costs of these campaigns often amount to 50% of a movie's entire production expenditure. Therefore, studios try to carefully pick and choose the movies that will receive promotion support. (Croteau–Hoynes 2019: 122) Croteau–Hoynes argues that smaller competitors of studios do not have the well-established strategy of Hollywood movies, which employ “tested” formulas with genres that have records of previous success and crowd-pulling stars. This “proven” formula, together with significant investment and massive promotion are guarantees for enormous profits. (Croteau–Hoynes 2019: 122)

Netflix and other streaming services can beat Hollywood at its own game, because this entertainment strategy minimizes risks and exclude small productions and a wide range of genres to grant big budget blockbuster productions.

In contrast, Netflix's innovative and novel projects are perceived by the audience as a progressive form of entertainment and a means of artistic expression. Netflix's brand image is closely associated with notions of rebellion and audacity. Unofficially, Netflix's mission seems to be fixing the issues that plague Hollywood. Interestingly, Netflix has not committed to large-budget projects, but they have the freedom to experiment with different genres and break away from conventional patterns without any constraints. This is particularly noteworthy because today's audiences have become well-acquainted with the generic conventions of current genres. In the contemporary film industry, the ability to introduce novelty and innovation is of paramount importance. Netflix entered the market at a time when the genres that had been in use since the 1980's had become increasingly dull for viewers who were already familiar with these genres. Therefore, genre exhaustion is a phenomenon closely related to the subject, and it is necessary to briefly discuss this trend to better understand the players in the streaming wars.

Numerous studies have delved into the role of variety in genres, with research by Cawelti offering valuable insights into the critical approach to addressing issues related to genre exhaustion.

Generic exhaustion is a common phenomenon in the history of culture. One can almost make out a life cycle characteristic of genres as they move from an initial period of articulation and discovery, through a phase of conscious self-awareness on the part of both creators and audiences, to a time when the generic patterns have become so well known that people become tired of their predictability. ... In our time, the awareness of the persistence of genres has been intensified by an increasing historical awareness of film. (Cawelti 2023: 260)

The success of conventional studios depends primarily on the strengthening awareness of genres that will lead to dullness and redundancy. Netflix has shown its audience something new and complicated. There are two reasons why streaming has become so dominant and progressive. First, the use of the big data analysis approach and predictive modelling to identify trending entertainment patterns that enable Netflix to find new ways. Netflix seeks to remedy genre exhaustion by analysing subscribers' habits. Like every modern companies, Netflix gathers big data. Cookies, account information sheets and web beacons are widely used methods to gather data on users. These analyses are used as one of the main opportunities to develop projects and scripts which are designed on the basis of the audience's tastes and customs. In this process, there is an ever-increasing emphasis on the use of artificial intelligence. AI will play a big role in finding popular and lucrative subjects in the future. This issue is believed to be important for the future of the entire industry and beyond.

Secondly, the period when Netflix surged in popularity through its venture into streaming aligned with the rise of high-quality television. Netflix made its mark in the video-on-demand industry by offering top-tier TV shows. Consequently, they had the chance to challenge the traditional studios' dominance and rejuvenate genres and entertainment formats overall. While television was once linked with modest production values, today's series are characterized by cinematic production, intricate storylines, and multifaceted characters.

These highly valued, prestigious series have already reached massive levels of global audiences in immensely new ways. Cardwell argues, „/o/ther aspects encourage an intense level of audience appreciation and engagement, such as the complex narrative structure, its intricate themes, its use of erudite, technical, oratorical and even poetic language, and its fast-paced style.” (Cardwell 2007: 26) The development of TV shows has brought many generic changes: established tendencies are now broken and there has been a general need to utilize the long running format in order to deliver compelling narratives to draw audiences. (Rutherford – Baker 2021: 112)

4. Platform economy of the postmillennial feature film

After exploring the significant disparities between the production methodologies of traditional studios and streaming companies, the concluding section of this paper delves into strategies for segmenting territories and markets. Recent literature has presented conflicting conclusions regarding the evolving patterns of investment in Hollywood. A prominent aspect of this trend is the decline observed in various genres. Shifting preferences within traditional studios have cast doubt on the future of comedies, romantic films, and mid-budget dramas. To shed light on this matter, the following summary by Will Mavity offers some valuable insights:

Audiences just aren't turning out for adult dramas in general as they once did. Studios have noticed and are reacting accordingly. When was the last time Disney put out something that wasn't a remake, sequel, or animated? And as such, for interesting projects that are going to cost more than \$15 million to make, today's most exciting filmmakers are going to TV. And that's not a bad thing. TV is the future for adult drama. We've seen that with shows like "Breaking Bad" and "The Wire" that there is room for extended storytelling and deep character work, without the concern of having to meet box office expectations. Spielberg and Lucas once predicted that cinema would only be the domain of blockbusters one day. Everything else would be streaming. (Mavity 2018)

According to available figures, in recent years there has been a setback in terms of budget for both comedy and romantic comedy. Ever since the late 90s the supply of comedy and romantic movies in theatres has been dropping steadily. In 2011 comedies made more than \$2 billion dollar box office revenue in the US. In the next decade comedy grosses were down drastically and comedy movies lost their position as a leading genre. (Galloway 2019)

The Hangover was one of the last comedies that had a chance of a movie franchise with two sequels.

Comedies as well as mid-budget dramas and thrillers, etc. did not disappear, just migrated to TV. Results of surveys such as the one conducted by Smith (1988) show that the budget-level for dramas showed a similar picture: „/t/he average budget for a drama in 2016 was \$30.6 million, 84% of the 1997 figure of \$36.5 million. However, ...there have been big shifts over this twenty-year period, with the 2013 figure (\$21.3m) being under half that of 1999 (\$44.5m).” (Follows 2017) This process has led to a new strategy in the film industry. Studios will try to calculate which movie justifies a theatrical release and which should be delivered straight to streaming (Follows 2017).

The increasing influence of streaming platforms continues to have far-reaching consequences. The direct migration of certain genres to streaming services presents not only a qualitative challenge but also

a quantitative one, jeopardizing the variety of movies available in traditional cinemas. This phenomenon sets off a domino effect.

In contrast to the traditional premiere-based film production, streaming platforms demand a higher rate of production. In the streaming industry, the need for an ever-growing number of new productions arises to satiate subscribers' appetite for fresh releases and innovations. Paradoxically, despite the substantial increase in production rates, the number of theatrical premieres in movie theaters has declined significantly. The experimentation with release windows and the shift toward streaming-only distribution has led to a radical reduction in theatrical premieres.

In light of these circumstances, theaters find themselves compelled to reevaluate their cultural missions and business prospects. This crisis bears resemblance to the critical juncture faced by museums during the millennium transition. Drawing a parallel between these two situations could be enlightening and inspiring.

The shift from a traditional society to a post-industrial consumer society has transformed the role of museums in our culture. Museums have undergone a process of diversification, expanding their functions beyond cultural heritage preservation and protection. Today, museums serve as centers for both entertainment and education, engaging visitors with immersive techniques. Modern museums offer a wide range of amenities, including concerts, wine tastings, performances, and children's activities, evolving into venues for *gesamtkunstwerk* experiences.

This change was unavoidable as the interpretation of arts and knowledge has changed radically in the age of the internet. Innovations are born out of necessity: movie theatres can turn the pandemic crisis into opportunities as museums did. In this new online and isolated world real events and the feeling of „here and now” will be highly valued. Cinemas are already struggling with the shortage of film premieres and the lack of interest on the part of movie goers. There is, therefore, a process in motion and this situation is likely to increase. These days movie theatres are experimenting with new modes of functioning: this is one of the most important and far-reaching consequences of the COVID19 pandemic.

The pandemic has opened up opportunities for alternative forms of content to be shown in cinemas. Movie theatres are experimenting with a wide range of shows, commonly referred to as event cinema, including the broadcasting of sports events, art events (music festival, film festivals) and live streaming of different award ceremonies like The Oscars, or recorded performances of art events. Based on the results of the last few years it is a dynamically developing sector.

These shows seem to be making large profits. Event Cinemas' estimated annual revenue is currently \$541.M. Concerts had become the highest grossing genre for 2020, accounting for 28% of total box office:

„In a rare, one-night-only event, HYBE and Trafalgar Releasing brought the concert to movie theatres across the country to blockbuster results. At the global box office, the limited engagement of *BTS Permission to Dance on Stage: Seoul* raked in \$32.6 million from 3,711 cinemas in 75 worldwide theatrical markets. For context, the concert screening brought in more money in a single day than some pandemic-era Hollywood movies generated in their entire opening weekends.” (Aswad – Rubin 2022)

It is a relatively small business sector now, but present achievements are still dwarfed by the range of unexploited possibilities. The success of BTS shows the key elements of recipe for success. The lucrative event cinema is absolutely fan-based because deep commitment is crucial. The second criterion is the limited or very short distribution window, which in some cases may be just one day. This limited opportunity could give the viewer the feeling of one chance. Event cinema can be profitable for the institution of the cinema in other ways, too, if it works as some kind of „gateway drug” for the new generations who are not familiar with the big screen experience in cinemas at all.

5. Rethinking Canons

In the previous chapters, I have shown how the rise of streaming within film culture is changing the way it has been distributed and presented. This analysis cannot be complete without a description of how streaming-based film consumption is increasingly determining what the average viewer considers to be a valuable or, conversely, an unvaluable part of film culture. This is clearly a question of how the infocommunication revolution, in particular the blockchain technology that enables platforms and streaming systems, is rewriting the way canons previously functioned and the role they play in film culture and, as a consequence, in education. I define the canon as the product of work on tradition, as a selective memory, as the starting point for this study. Therefore, canon and forgetting are interrelated. In this sense, canons have an identity-forming power for certain communities of interpreters. In the traditional sense, the canon is defined as a high cultural phenomenon and performs the role of value preservation and, in a sense, has a school function. This type of canon is well known. It is the result of film historians, film archives, official teaching materials. The resulting canons are the building blocks of official film histories and film history narratives. It is clear, however, that the traditional definitions of canons are becoming relative and new ones are emerging among the institutions with canon-making power.

In my interpretation, in addition to the canon-creating role of academic discourse, political will, and thus institutional forces in the creation of film canons, the media medium to which the canon is linked is also emphasized. To adapt to the present question and paraphrase McLuhan's oft-quoted statement that "the medium is the message", I could also say that the medium is the canon. So in this sense I will define the relationship between canons and streaming.

The effectiveness of algorithms is demonstrated by the fact that 80% of the content watched on Netflix is the result of an algorithmic recommendation. The platform's role does not end with recommendation and inclusion, as it helps the viewer to create lists. In other words, it can help logistically and technically to create canons by enabling platforms to constantly create selections, filters and label and classify films by genre and many other aspects. Just as it is up to music curators to compile playlists, the selection of good, recommendable music from the mass of films and music is in the hands of the gatekeepers of technological bureaucracy. The codes are not neutral in the sense that they are not just the result of cold programming, but the result of human curation, of taggers and experts, which as human factors can have many different kinds of biases. It is important to note that the previous canons are being replaced by one-person and fully personalised listings. The canon often loses its objective and communal character and is replaced by filter bubbles.

6. Conclusions

The pandemic was much more than a health crisis. It accelerated certain processes in the film industry. What seemed to be the death of film in the early twenties is clearly the beginning of something new. To answer our original question as to whether cinema is really dying, we can conclude that presumably it will not die, but the way we use cinema most certainly must change. The position of cinema in our culture and society will likely change sooner than we expect.

All of the changes I have examined in my study are related to the fact that streaming service providers have been combining the production operations of distribution, production and presentation, thereby monopolizing the cultural capital they hold. In 1948, in the Paramount lawsuit, it was ruled that the major film producers should sell their cinema networks because by combining distribution, exhibition and production they were excluding independents from the market and were unconstitutionally restricting freedom of thought. Over the past nearly fifty years, a series of deregulatory measures have reinforced the trend against this, allowing media moguls to grow ever

larger. Thus, today, media conglomerates are being bought up by media conglomerates, as illustrated, for example, by the examples of Netflix and Disney, which have reached alarming proportions and market influence. For the first time in its history, the future of the medium will depend mostly on how the technical conditions for its distribution evolve, and this will very much mean the possible regulation of streaming and artificial intelligence in the next decade.

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◆ LINGUISTICS ◆

An investigation of interactive metadiscourse markers in academic research article abstracts in two disciplines

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Abstract

An in-depth examination of abstracts from research articles can delve into various aspects, with linguistic features being a key focal point. One essential facet of linguistic features within research article abstracts involves the strategic use of interactive metadiscourse. This dynamic element plays a pivotal role in enhancing text persuasiveness and unfolding its significance within a discourse community. At the core of employing interactive metadiscourse is the belief in crafting socially engaging writing. Specifically, it illustrates how writers immerse themselves in their arguments, conveying attitudes and commitments to their readers. This research seeks to unravel the deployment of interactive metadiscourse markers by abstract writers across two disciplinary communities, Linguistic and Information Technology sciences. The overarching objective is to understand how these writers, hailing from diverse academic backgrounds, employ interactive metadiscourse to effectively communicate and organize their discourse for a wider audience. In line with this objective, Hyland's (2005) interpersonal model of metadiscourse serves as the analytical framework. A meticulous analysis was conducted on 64 research article abstracts in the fields of Linguistics and Information Technology. The findings reveal notable variations in the utilization of interactive metadiscourse across these two disciplines, shedding light on the distinctive approaches employed by writers to engage their audience and structure their discourse

Keywords

Genre, interactive metadiscourse markers, linguistic features, metadiscourse, research article abstracts

1. Introduction

The abstract functions as the starting point for the majority of research articles and has evolved into a critical component of the research article writing process. Positioned as the initial segment of the document, it essentially 'sells' the article, according to Pho (2008: 231). It is a rare occurrence for journals not to include an abstract alongside the main research article (Martin-Martin, 2003). Underscoring the

significance of the communicative attraction of an abstract, numerous journals publishing in languages other than English recognize the necessity of adding an English version of the abstract as well (Lorés, 2004; Ventola, 1994). In the face of the abundance of information in the academic world, members within each research community increasingly rely on abstracts to stay informed. Given its paramount importance, mastering abstract writing skills is crucial, particularly for beginner research article writers aspiring to integrate into the discourse community of their respective fields of knowledge.

Exploring expert abstract writing begins with the American National Standards Institute's (ANSI) definition of an abstract as 'an abbreviated, accurate representation of the contents of a document, preferably prepared by its author(s) for publication with it' (1979: 1). Huckin's (2006: 93) further classification outlines abstracts as 'Stand-alone mini-texts,' 'Screening devices,' 'Previews,' and 'Aids to indexing.' The first function entails providing readers with a concise summary of the topic, method, and results of a work. The second aids readers in deciding whether to delve into the entire article, with a focus on extracting the core information. The third function shapes an interpretive framework guiding the reading process, and the fourth assists in indexing for large database services (Huckin, 2006), facilitating information access. Additionally, a research article abstract (RA abstract), as part of an article, serves as a 'time-saving device,' enabling readers to assess the article's value (Martin-Martin, 2003: 26). Given the competitive nature of research, RA abstracts also function as a form of advertising, informing readers about the conducted research and encouraging them to explore the entire article (Dahl, 2009; Hyland, 2000; Hyland and Tse, 2005; Lindeberg, 2004). This not only broadens the possibility of citation but also enhances research dissemination of results and impact. The multifaceted significance of an RA abstract has attracted attention from genre analysts (Ghadessy, 1999; Gillaerts and Van de Velde, 2010; Hu and Cao, 2011; Huckin, 2006; Hyland and Tse, 2005; Lorés, 2004; Martin-Martin, 2003; Pho, 2008; Samraj, 2005; Santos, 1996). Scholars, such as Berkenkotter and Huckin (1995) and Lindeberg (2004), highlight the increasing importance of abstracts as a specific genre in academic contexts, offering rich potential for analysis. The investigation encompasses various features, including interactional linguistic features (Hyland, 2000) such as metadiscourse.

Graetz (1985) underscores the importance of understanding journal abstracts, emphasizing the significance of distinguishing the functions of linguistic features, including metadiscourse. Metadiscourse, as 'self-reflective linguistic expressions referring to the

evolving text, to the writer and to the imagined readers of that text' (Hyland, 2004: 133), carries a social function in communication, contributing to effective knowledge dissemination within a discipline. However, due to disciplinary differences, metadiscourse usage is expected to be diverse across fields (Hyland, 2005: 143).

Given the role of metadiscourse in shaping perceptions and conveying the intention of the abstract, this study aims to help filling a gap by investigating a broad spectrum of interactive metadiscourse markers (IMMs) and situating their use in different disciplinary structures. The hypothesis suggests that discipline influences the use of IMMs, prompting a cross-disciplinary examination to offer insights into metadiscourse as a persuasive tool across varied contexts. The study focuses on two arbitrarily chosen disciplines: Information Technology (IT) and Literary & Linguistic studies (Lit), falling under two different categories of science.

The research questions seek to address the types of IMMs in RA abstracts in IT and Linguistics, as well as any significant differences between the two disciplines in terms of IMMs manifestation.

2. The method

The corpus

The corpus of this comparative and contrastive research consists of around 64 RA abstracts. The details of the corpus are as follows:

Table I. Description of RA abstracts corpus

	Information Technology Sub-corpus	Literary studies and Linguistics Sub-corpus
No of RA abstracts	48	17
No of journals from which abstracts were taken	2	2
No of RA abstracts taken from each journal	17	17
Length of Ra abstracts	150-200	150-200
Total number of words of RA abstracts	7100	3812

Discipline: Information technology and Literary Studies and Linguistics.

Number of RA abstracts', 64 RA abstracts were selected (17 from each discipline).

Year of publication: all articles from which the abstracts were extracted were published in 2017.

Journal: AL abstracts were sourced from the University of Vlora “Ismail Qemali” Scientific Bulletin

Following the work of Grabe (1987) and Paltridge (1996), the corpus selection was based on two criteria: genre, and text type. RA abstracts qualify as a genre on its own as a first criterion (Dahl, 2004; Hyland, 2000; Lorés, 2004; Samraj, 2005). To meet the second, this study focused on the abstract section of RAs as a text type which contains distinctive linguistic features, as discussed earlier. The initial details of the RA abstract corpus are summed up in Table 1.

The Analytical categories

The analytical categories based on the taxonomy of metadiscourse provided by Hyland (2005), five IMMs, transition markers, endophoric markers, frame markers, evidentials and code glosses built the categories for analysis. Each marker and its functions are explained below accompanied by examples obtained from the corpus. Illustrations of the IMMs are italicized.

As defined by Hyland (2005), transition markers refer to conjunctions and adverbial phrases that aid readers to make pragmatic connections between stages in discourse development and they can be functionally interpreted. Such metadiscoursal features could project additive, consequential or contrastive connections between ideas.

Transition markers are characterized through lexical constructions, such as *and*, *furthermore*, *equally*, *in the same way*, *thus*, *therefore*, *however* and *in contrast*.

Example 1 *Subsequently*, sufferers of such debilitating linguistic neurological problems, gain representations in literary texts as they mirror reality. [Linguistics]

Example 2 They do face high levels of documentation, *hence* enhancing the need for an effective data management. [IT]

The second category of IMMs, endophoric markers, relates to expressions which signal the connection of information presented in the different parts of the text. These markers equip readers with extra propositional content to assist them to better understand writers' preferred meanings.

Example 3 It should be *noted* that, once again, all these conditions are entered at once into the statistical model... [Linguistics]

Example 4 T An *example* of the schema integration is made using the geographic data for the city of Tirana.... [Eco]

Through the use of frame markers, the next category analyzed, writers indicate the text boundaries through labeling, sequencing, announcing and altering the direction of arguments so as to clarify the propositional content for readers. Some linguistic resources that writers can utilize as indicators of the schematic structure of a text are: *first, then, next, 1/2 and a/b, to summarize, in sum; I argue here, my purpose is, the paper proposes; well, right, OK, now and let us return*. The following are examples of actual use.

Example 5 *However*, since its inception, this educational phenomenon has been questioned for lacking, among other things, solid cognitive foundations.... [Linguistics]

Example 6 *In addition*, an inductively degenerated cascode approach is employed to have better simultaneous matching and Noise Figure (NF). [IT]

Concerning Evidentials, the fourth category, these are linguistic expressions which represent ideas taken from sources outside the text. These markers help writers build up the authorial command of the subject and support their positioning. One worthy point of evidentials is their contribution to the achieving of a persuasive goal. Evidentials require the writer to state an attitude and also take responsibility for the position taken. Evidentials are exemplified by expressions such as *X states that. . . and according to*. Text examples are:

Example 7 *According to* these definitions of Lakoff& Turner¹, it seems that we have to accept the assumption that what is hidden...[Linguistics]

Example 8 We will discuss several ways of trying to accomplish it and *argue that* using Docker is the most. [IT]

The final category is code glosses, which are markers that provide extra information to pave the way for readers to be acquainted with the writers' preferred meanings. Writers could convey meaning by describing, elaborating, paraphrasing, and restating their afore mentioned arguments, using phrases that include *this is called, such as, in other words, that is, this can be defined as, and for example*, or resorting to punctuation marks such as parentheses and comma as found in:

Example 9 ...sustainable knowledge in various linguistic fields *such as* phonetics, morphology, syntax, lexicology, pragmatics, etc. [Linguistics]

Example 10 We propose a communication model (schema) between technologies, *such as* PostgreSQL, Geoserver and OpenLayer3... [IT]

The analytical procedure

This research predominantly adopts a quantitative methodology, focusing on the comparative and contrasting analysis of selected RA abstracts through the lens of IMMs. When performing text analysis with a metadiscursive approach, there's a prevalent notion among academics that metadiscourse inherently possesses a blurred yet functional nature. The lexicogrammatical elements acting as metadiscourse exhibit multifunctionality and are influenced by their context (Ädel, 2006). This dual nature of being multifunctional and context-sensitive suggests that metadiscursive components should be viewed not just as linguistic elements, but also as pragmatic and rhetorical tools bearing socio-contextual significance.

Hyland (2005) suggests that metadiscourse is a flexible concept where textual elements become metadiscursive in relation to other text parts. Consequently, what is considered metadiscourse in one scenario might function as propositional content in another. This necessitates an exploration of the techniques authors use to craft metadiscursive elements at specific stages in their discourse. In this study, Hyland's (2005) framework is employed for an in-depth examination of IMMs, with a particular focus on their functional implications.

The methodology of this study involved several steps. Initially, the chosen RA abstracts were sourced from the journals, digitized. Subsequently, a word count was performed on these documents. The search for IMMs within the data was conducted electronically using Text Inspector, an online tool for text analysis and concordance. Each instance of the five IMMs categories was analyzed on an individual basis, considering the context to determine their metadiscursive role.

To ensure a balanced comparison and to accommodate variations in length, the frequency of metadiscourse elements was calculated per around 3,000 words.

3. Results and Discussions

To examine the potential similarities and differences in how the five categories of IMMs are utilized in IT and Linguistics abstracts, the occurrence of IMMs in each category was calculated per 3,000 words. The distribution of IMMs across these disciplines is detailed in Table 2. A detailed analysis of the data showed a higher usage of IMMs among Linguistics. As depicted in Table 2, there was a notable

consistency in the use of IMMs between Linguistics and Information technology abstracts in terms of their frequency ranking. Transition markers emerged as the predominant category, with Linguistics featuring 18 types (1.41%) and Information Technology with 9 types (0.93%). Second most common are Frame markers with 8 types (0.63%) in Linguistics and 8 types (0.82%) in Information Technology. Third most common were Evidentials with 7 types (0.55 %) in Linguistics and 6 types (0.62%) in Information Technology. Code glosses ranked fourth in frequency, with 6 types (0.47%) in Linguistics and 2 types (0.21%) in Information Technology. Finally, Endophoric markers were the least used with 1 type (0.08 %) in Linguistics and 1 type (0.10%) in Information Technology.

A notable characteristic of academic writing is the extensive use of transition markers, which facilitate cognitive connections within the discourse. Table 2 illustrates significant differences in how RA abstract authors in IT and Linguistics use transition markers to structure their arguments and guide readers. Linguists tend to use more transition devices, possibly reflecting their emphasis on clear interpretation and understanding of their claims. This might also indicate a more discursive style in Linguistics abstracts and a stronger focus on crafting cohesive, persuasive arguments. Transition markers in both Linguistics and IT serve similar communicative purposes: a) introducing additional propositional information; b) indicating the presentation or justification of a conclusion; and c) highlighting similarities or differences in arguments.

Table 2. Frequency analysis of IMMs in each discipline per 3000 words

	Linguistics		Information Technology	
	Type no.	Freq. (per 3000 words)	Type no.	Freq. (per 3000 words)
Transition markers	18	(1.41%)	9	(0.93%)
Frame markers	8	(0.63%)	8	(0.82%)
Evidentials	7	(0.55%)	6	(0.62%)
Code glosses	6	(0.47%)	2	(0.21%)
Endophoric markers	1	(0.08%)	1	(0.10%)

In summary, as evidenced by the results presented in Table 2, it was observed that all IMM categories were present in both corpora. However, their frequency of use was notably higher in the Linguistics corpus. This observation implies that linguists, in particular, felt an increased need to communicate their actions in claim-making and to steer clear of any potentially vague interpretations of unclear concepts. This inclination towards a more frequent use of IMM categories in the Linguistics corpus suggests a reciprocal effort among linguists to enhance clarity in communication and mitigate the risk of misinterpretation.

4. Conclusion

In this research, distinct textual practices were noted to vary between the two chosen disciplinary groups within IMMs. This indicates that each group possesses its own social permissions and contextual limitations regarding the use of metadiscourse. The findings concretely support Hyland's (2004) assertion about the importance of metadiscursive elements as textual tools, highlighting their deep connection with the contexts of their use and the principal goals, standards, and traditions of specific academic discourse communities.

This study offers a comparative analysis of metadiscourse in academic writing, with a focus on IMMs in RA abstracts. However, there were certain limitations that restricted the broader applicability of the results. The corpus size was relatively small and confined to just two disciplines. Moreover, the study predominantly employed a quantitative methodology, which could be complemented by qualitative research for a more nuanced understanding of IMMs. Nonetheless, the findings presented here hold particular relevance for abstract writing in Linguistics and IT, both of which attract a substantial academic audience. Authors in these fields should be aware of the specific characteristics, norms, and discursive techniques that constitute best practices in their disciplines. Furthermore, the analysis highlights the preferences of these discourse communities as reflected in peer-reviewed publications within these areas.

A key observation is the significant role of social interaction facilitated by IMMs in academic writing. It underscores the necessity for writers to be aware of how these devices can be strategically used to guide readers towards a clear, formal, and intended research message.

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Terminologia externă a domeniului botanică Motivarea extralingvistică

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Abstract

Caracteristica „motivată” poate fi atribuită termenilor specializați, în opoziție cu majoritatea semnelor lingvistice care au caracter nemotivat sau arbitrar, din perspectiva relației extrinseci dintre concept și realitatea extralingvistică. Suntem conștienți că lexicul specializat nu aparține doar specialiștilor, utilizarea termenilor în alte registre ale limbii este o realitate. În acest caz, există o relație de complementaritate între terminologia internă și cea externă.

Motivarea extralingvistică este fundamentală în terminologie și este ilustrată prin relația dintre termen-concept și obiectul aparținând lumii exterioare. În lingvistică, motivarea este definită ca o caracteristică atribuită unui număr mic de semne lingvistice, în opoziție cu majoritatea semnelor care au un caracter arbitrar sau nemotivat din punctul de vedere al relației extrinseci dintre semne și realitatea extralingvistică. În lucrările de specialitate, se vorbește despre motivare: absolută și relativă în cazul cuvintelor derivate și compuse; parțială (cu sufixoide și prefixoide), etimologică (cuvinte moștenite din latină și greacă); fonetică, morfo-lexicală, semantică; internă, externă, intrinsecă, fonetică, structurală, etimologică parțială, de gradul al doilea etc. Ne vom raporta la fenomenul motivării extralingvistice, deoarece în cadrul terminologiei toate tipurile de motivare se subordonează acesteia. Astfel, identificăm motivare derivațională, realizată cu ajutorul sufixelor și al prefixelor (capsular, acariot, află) și motivare cu ajutorul modelatorilor semantici, respectiv sufixoide, prefixoide, rădăcini (hidrofit, heliofit, bazifil, heliotrop).

Keywords

Terminologie externă, terminologie internă, termen, concept, motivare extralingvistică, botanică

Procesul de constituire a terminologiilor a început la sfârșitul secolului al XVIII-lea. Dezvoltarea științelor a determinat o evoluție rapidă a ariilor terminologice, în special în domeniul tehnicii și al științelor, provocând și un interes sporit pentru studierea terminologiilor de specialitate.

Etapele stabilite în dezvoltarea terminologiei moderne au fost încadrate în secolul al XX-lea. S-au identificat patru etape: originile

terminologiei (1930-1960), organizarea terminologiei (1960-1975), perioada de avânt (1975-1985) și perioada de maximă dezvoltare (după 1985). (Butiurcă 2015:40)

Terminologia modernă s-a dezvoltat pe bazele încercărilor de conturare a terminologiilor științifice propuse încă de la sfârșitul secolului al XVIII-lea. Raportându-ne la domeniul botanic, constatăm că specializarea terminologică a denumirilor de plante se înfăptuiește odată cu apariția primelor lucrări științifice cu specific botanic: listele de plante.

Dintre cele mai importante școli de terminologie din lume, menționăm: Școala terminologică din Viena al cărei reprezentant este chiar fondatorul terminologiei moderne, Eugen Wüster; Școala terminologică din Rusia, Școala Terminologică franceză și Școala terminologică din Quebec.

Eugen Wüster a prezentat în lucrarea sa de doctorat, *Internationale Sprachnormung in der Technik besonders in der Elektrotechnik*, fundamentele teoretice ale terminologiei: organizarea datelor terminologice, principiile de funcționare a termenilor, dar și metodele de prelucrare a acestora. El considera terminologia un instrument de lucru. (Butiurcă 2015:40)

În ceea ce privește terminologia românească, constituită ca știință independentă în secolul al XX-lea, constatările referitoare la apariția terminologiilor sunt formulate în cadrul unor studii de istorie a limbii literare.

Terminologia românească este studiată astăzi sub trei aspecte: cercetarea lingvistică, traducerea specializată, normarea și normalizarea terminologiei. (Butiurcă 2015: 49)

Cercetările de terminologie vizează analiza relației dintre lexicul comun și lexicul specializat, analiza termenilor în texte, la nivel sintagmatic și paradigmatic, dar și analiza lor din perspectivă normativă, descriptivă și filologico-istorică. (Butiurcă 2015: 49-50)

Noțiunea de *terminologie* desemnează „*disciplina care se ocupă de comunicarea specializată, realizată fără echivoc într-un anumit domeniu științific, tehnic, profesional*”. (Bidu-Vrâncianu 2010: 13). Pornind de la definiția terminologiei, putem constata că există două concepte diferite: terminologie (noțiune universală, care se ocupă de comunicarea specializată) și terminologii (vocabulare specializate specifice, de exemplu vocabular botanic).

În cadrul terminologiei, au fost delimitate două sfere de interes: terminologia *internă, clasică*, în tradiția studiilor lui Eugen Wüster și terminologia *externă*, specifică nespecialiștilor, vorbitorilor comuni.

Terminologia „internă” apărută în anii 40 în cadrul Cercului de la Viena, numită *wüsteriană* sau *tradițională* are ca obiectiv „*asigurarea*

unei comunicări univoce, precise, într-un domeniu de activitate.” (Bidu-Vrănceanu 2010: 14). Este terminologia specialiștilor care îndeplinește funcția de reprezentare a conceptelor. Conform acesteia, se stabilesc denumiri precise pentru conceptele noi. De exemplu, pentru desemnarea unei părți a frunzei se folosește termenul de *pețiol*. La nivelul terminologiei interne, ambiguitatea conceptului este eliminată, atât în definiții terminografice, cât și în tratate, așa cum se poate vedea din contextul dat: „*Pețiolul este un cordon de formă cilindrică sau convex-concavă care se formează din porțiunea superioară a primordiului foliar. Pețiolul poate fi dilatat, la baza sa, având niște umflături denumite pulvinule*”. (Ionică, Ciobanu 1977: 78)

Terminologia „externă” se diferențiază de terminologia internă prin „*orientarea descriptiv semasiologică*.” (Bidu-Vrănceanu 2010: 15)

Un interes aparte în cercetarea din domeniul *terminologiei externe* îl reprezintă identificarea sensurilor specializate de către vorbitorii nespecializați. Dacă în comunicarea uzuală, accentul cade deopotrivă asupra emițătorului, a destinatarului, a canalului de comunicare, în cazul comunicării specializate, accentul cade pe destinatar. Un rol important în *cadrul terminologiei externe* îl au semantica, sensul termenilor, filosofia limbajului, statutul comunicării specializate. „*Frunza este un organ lateral al tulpinii, monosimetric, cu creștere limitată...Tipuri de frunze: cotiledoane (primele frunze care iau naștere în viața plantei; catafile (frunze inferioare); nomofile (frunze mijlocii); protofile (primele nomofile); metafile (nomofile care caracterizează plantele mature); hipsofile (frunze superioare)*.” (Ionică, Ciobanu 1977: 90)

Contribuția noastră vizează fenomenul motivării în cadrul terminologiei botanicii prin identificarea acelor elemente care îmbogățesc vocabularul limbii române prin procesul de derivare sau compunere. Este vizibil cum se pot face conexiuni între cuvinte și cum se pot reține mai ușor: *amatofil, bazifil, calcifil, mesofil, mezofil, neutrofil, nitrofil, oxifil, reofil, saxifil, sterofil*.

Limbajul specializat este constituit din elemente folosite în variate contexte științifice, iar aceste elemente capătă calitatea de termeni care se caracterizează prin „*univocitate, precizie și monoreferențialitate*” (Bidu-Vrănceanu 2010: 20). Respectarea acestor condiții duce la stabilirea caracterului de termen pentru unele elemente lexicale.

La nivelul lexicului științific, găsim termeni generali, care se folosesc în cadrul tuturor terminologiilor, dar și termeni specifici: *genuri, specii, stil, embrion, familie, taxonomii*. Raportându-ne la domeniul botanicii, întâlnim aici: *saprofit, heliofite, helofit, helotrof, heliotrop, hidrofit, nitrofil, bazifil etc.*

Dacă lexicul comun este alcătuit din toate elementele folosite în comunicarea obișnuită, lexicul specializat este utilizat în comunicarea de tip științific (din domeniul științelor: matematică, biologie, chimie, fizică etc). Pentru a stabili caracterul de cuvânt sau de termen, se realizează analize semantice.

Considerăm că este greu de delimitat limbajul specializat de limbajul general. Se întâlnesc numeroase situații în care cuvintele devin termeni sau în care termenii pot deveni cuvinte.

O altă deosebire între limbajul general și cel specializat constă în faptul că lexicul comun este cunoscut și folosit de toți vorbitorii. Terminologia de specialitate se regăsește în cadrul unor limbaje științifice, de specialitate. Astfel, matematica are un lexic al ei, botanica și celelalte științe, la fel. De exemplu, terminologia botanică cuprinde termeni specifici: *autogamie*, *biocenoză*, *corolă*, *eucariote*, *meioză*, *mitoză*, *saprofit* etc.

Termenii pot fi cuvinte preluate din lexicul comun sau împrumuturi. Chiar Angela Bidu Vrânceanu constată că se pot realiza transferuri, existând o „*dinamică a raportului dintre terminologizare și lexicalizare*.” (Bidu- Vrânceanu 2010: 25).

O altă constatare a lingviștilor vizează transferul unor termeni între variate domenii științifice. De exemplu, termenii întâlniți la botanică *gen*, *familie*, *patent*, *capsulă*, *diseminare*, *iris*, *ordin* apar cu alte sensuri în alte domenii.

Pe baza unor cercetări, s-a stabilit că lexicul științific este format din elemente preluate din lexicul general al limbii, pentru că aceste elemente au trecut printr-un proces complex de specializare semantică și terminologică. Există interdependență între limbajul general și cel specializat. De exemplu, *bășica porcului*, denumire alcătuită din două cuvinte aparținând lexicului comun, a preluat un sens nou în domeniul botanicii, făcând referire la o ciupercă, *Calvatia gigantea*, saprofită, comestibilă, ce poate atinge și 20 de kilograme.

Lexicul științific, bază a terminologiilor de specialitate, se află într-o strânsă legătură cu lexicul general, prin schimbul de elemente lexicale de la o terminologie de specialitate către lexicul comun și invers.

Relația cuvânt-termen

Cuvântul, unitate de bază a vocabularului unei limbi, este definit de numeroși specialiști. Dintre multiplele definiții, am selectat-o pe cea mai complexă „*orice fragment care are autonomie față de un enunț, prezintă o distribuție proprie, poate fi substituit cu o unitate similară și este permutabil*” (Bidu- Vrânceanu 2005: 16).

Termenul reprezintă „*forma (lingvistică sau nelingvistică) care desemnează un concept determinat, impus printr-o definiție la nivelul*

unui domeniu dat, el fiind o unitate cognitivă (a cunoașterii din orice tip de terminologie), cu un conținut stabil.” (Bidu-Vrănceanu 2010: 20)

Deducem astfel că orice termen poate fi cuvânt, dar nu orice cuvânt poate să fie termen. Condițiile pe care trebuie să le îndeplinească sunt numeroase: să fie precis, univoc, monoreferențial și să aparțină unui limbaj științific. (Bidu-Vrănceanu 2010: 23).

Se întâlnesc și situații în care un termen nu se mai încadrează în aceste condiții și devine cuvânt, dobândind un sens nou, curent.

O altă deosebire dintre cuvânt și termen constă în faptul că un cuvânt poate avea mai multe sensuri, pe când termenul se caracterizează prin *„monosemantism, stabilit la nivelul unui domeniu”* (Bidu-Vrănceanu 2010: 23). În cazul termenilor care trec de granițele comunicării specializate, se vorbește despre determinologizare. Dacă un termen este folosit în texte de largă circulație, și, în afară de sensul specializat, mai are și un alt sens *„apropierea lui de cuvânt este maximă”* (Bidu-Vrănceanu 2010: 23).

Din punctul de vedere al alcătuirii, termenii pot fi exprimați prin semne lingvistice ori extralingvistice-cifre, litere, simboluri, formule. Termenii exprimați prin semne lingvistice pot fi *„unități simple sau complexe (grupuri de cuvinte, sintagme, expresii)”* (Bidu-Vrănceanu 2010: 21-22).

Raportându-ne la domeniul botanic, pe lângă semne lingvistice simple și complexe, întâlnim și semne extralingvistice, reprezentate de numele latinești ale plantelor. Angela Bidu Vrănceanu consideră că aceste nume trebuie încadrate în sfera extralingvisticului, deoarece au caracter convențional, sunt termeni recunoscuți la nivel internațional. Exemple: *acer platanoides* (arțar); *papaver somniferum* (mac); *prunus domestica* (prun).

În cazul termenilor care sunt exprimați prin mai multe cuvinte, există criterii specifice *„să fie unități lingvistice integrabile în enunțuri, să aibă caracter stabil, semnificatul unui termen trebuie să se definească în raport cu ansamblul de semnificații aparținând aceluiași domeniu, iar în planul discursului științific, termenul trebuie să fie clar identificat în context.”* (Bidu-Vrănceanu 2000: 40). De exemplu: *frunze deciduale, lanț trofic*.

Ca unități ale terminologiei din cadrul limbajelor specializate, termenii botanici se caracterizează prin precizie, unic referent, univocitate.

Terminologia din domeniul botanicii constă în limbajul specializat, constituit din termeni specifici.

O trăsătură relevantă a cuvintelor care au devenit termeni este de a reprezenta un concept. Conceptul este definit ca *„o reprezentare mentală, un produs al generalizării obiectelor, el fiind un ansamblu de*

trăsături unitare care definesc un obiect desemnat printr-un termen” (Butiurca 2016: 51).

Termenul nu poate să existe fără conceptul pe care îl denumește. Conceptul nu poate exista dacă nu este numit de un termen. La nivelul terminologiei externe, a nespecialiștilor, întâlnim variația terminologică. În cazul terminologiei interne, aceste variații nu sunt posibile, cel puțin pentru terminologia botanică a numelor de plante, unde unui singur concept îi corespunde o singură denumire științifică latinească. Menționăm câteva exemple extrase din *Dicționarul poliglot*: *Helianthus annuus*-Floarea soarelui. Nume alternative: *soarea-soarelui, sora-soarelui, rază, soreancă, ruja-soarelui, răsărită, sorică etc. din grecescul helio-cu soare, însorit* (Vaczy 1980: 234).

Motivarea extralingvistică

Caracteristica „motivată” poate fi atribuită termenilor specializați, în opoziție cu majoritatea semnelor lingvistice care au caracter nemotivat sau arbitrar, din perspectiva relației extrinseci dintre concept și realitatea extralingvistică.

Suntem conștienți că lexicul specializat nu aparține doar specialiștilor, utilizarea termenilor în alte registre ale limbii este o realitate. În acest caz, există o relație de complementaritate între terminologia internă și cea externă.

Motivarea extralingvistică este fundamentală în terminologie și este ilustrată prin relația dintre termen-concept și obiectul aparținând lumii exterioare. În lingvistică, motivarea este definită ca o „*caracteristică atribuită unui număr limitat de semne lingvistice, în opoziție cu majoritatea semnelor care au un caracter arbitrar sau nemotivat sub aspectul relației extrinseci dintre semne și realitatea extralingvistică.*” (Bidu-Vrănceanu 2005: 330). În lucrările de specialitate, se vorbește despre motivare: absolută și relativă în cazul cuvintelor derivate și compuse; parțială (cu sufixoide și prefixoide), etimologică (cuvinte moștenite din latină și greacă); fonetică, morfoloxică, semantică; internă, externă, intrinsecă, fonetică, structurală, etimologică; parțială, de gradul al doilea etc.

Ne vom raporta la fenomenul motivării extralingvistice, deoarece în terminologie toate tipurile de motivare se subordonează acesteia.

Astfel, identificăm motivare derivațională, realizată cu ajutorul sufixelor și al prefixelor (*capsular, acariot, afilă*) și motivare cu ajutorul modelatorilor semantici, respectiv sufixoide, prefixoide, rădăcini (*hidrofît, heliofît, bazifîl, heliotrop.*)

a. Motivare derivațională

Motivarea derivațională se realizează prin intermediul derivării. Derivarea este un procedeu de îmbogățire a vocabularului bine reprezentat în lexicul botanicii.

Derivarea, cuvânt care s-a format de la verbul *a deriva*, și provenind din *fr. derivare*, *lat. derivare*, este un procedeu de formare a cuvintelor cu ajutorul afixelor care sunt cunoscute sub numele de sufixe și prefixe.

În lucrările de specialitate, derivarea este clasificată din punctul de vedere al adăugării sau suprimării unor sunete: progresivă (prin adăugarea unui sufix sau prefix: *pădure-pădurice-împădurit*) și regresivă (bazată pe suprimarea sufixului: *cireșă-cireș*).

În funcție de felul în care se realizează, derivarea poate fi cu sufix (*metabolism*), cu prefix (*anaerob*) sau parasintetică (*decorticat*).

În cadrul derivării cu prefixe, cuvintele se formează prin atașarea în fața rădăcinii, a unui prefix, cu scopul de a forma noi cuvinte. Prefixul (*lat. praefixum*) se atașează în fața rădăcinii pentru a forma cuvinte noi. Întâlnim un cumul de prefixe în cadrul unor termeni din domeniul botanicii. Există numeroase clasificări în lucrările de specialitate în funcție de vechimea și de sensul pe care îl exprimă. În ceea ce privește limbajul botanicii, observăm o pondere ridicată a cuvintelor derivate cu prefixe.

Des întâlnit este prefixul *ne*, împrumutat din slava veche, care dă naștere unor adjective categoriale (*nesaturat, neramificat*.) Un alt prefix negativ este *de-*. Derivatele negative (verbale, substantive) exprimă contrariul cuvântului de bază sau anulează acțiunea-de (*decorticat, defoliat, dehidrogenare*). Prefixul *în* creează derivate denominative: (*încrengătură, însilozare*).

Prefixul care sugerează lipsa este *-a* (*acariot-fără nucleu, aromatic, afilă-fără frunză, acaliculat-fără caliciu, apetal-fără petale, acarp-fără fructe*) sau *-an* (*anorganic, anaerob*).

Derivarea cu sufixe este prezentă în cazul unor cuvinte care reprezintă nume de plante, în cazul unor taxonomii sau trăsături. Urmărind un studiu de specialitate din domeniul botanicii, observăm productivitatea unor sufixe, care formează substantive, adjective, verbe. Întâlnim derivate cu sufixele: *-ism, -tor, -ist, -re, -os etc.*

Regăsim în texte câteva cuvinte derivate cu sufixe diminutive, care micșorează obiectul sau cuvinte care nu s-au format de la bază, dar au sufixe, însă ele nu micșorează obiectul: *aș* (*toporaș*); *ele* (*albăstrele, gălbenele*); *-el* (*bujorel*); *-iță* (*garofiță, lămâiță, tulpiniță*); *-aș* (*muguraș, ardeiaș*); *-or* (*grăuncior*); *-uța* (*feriguța*); *-ele* (*micșunele*); *-or* (*cimbrișor*).

Sufixul –ism este folosit pentru a crea substantive abstracte care denumesc procese: (*metabolism, albinism, chemotactism, fototactism, hidrotactism, geotropism, fototropism, higrotropism*). -Ar indică purtătorul unei calități (*axilar, pluricelular, fibrilar, nuclear, vacuolar, capsular, tabelar, colateral, bazilar, lamelar, unicelular, unicarperal*). Sufixul -ic formează adjective (*bazic, proteic, osmotic, lipidic, nucleic, plasmatic, sferic, prismatic, cilindric, citoplasmatic, endodermic, enzimatic, endoplasmic, meiotic, monociclic, holociclic, pleiociclic, monostelic, polistelic*); -os arată calități (*infecțios, solzos, fibros, scleros, rămușos, ierbos, fruticulos, fistulos, cimos, cărnos*); -at exprimă caracteristici (*azotat, măciucat, stelat, spiralat, reticulat, inelat, metamorfozat, tuberizat, fasciculat, crenelat, sinuat, fidat, reticulat, flagelat*); -al se referă la însușiri (*coloidal, parietal, reduțional, ecuatorial, mitocondrial, apical, seminal, gamosepal, dilisepal, reduțional*). Substantivele care denumesc acțiuni se obțin prin derivare cu sufixul -re (*lignificare, suberificare, cutinizare, mineralizare, cerificare, gelificare, lichefiere, butășire, altoire*).

b. Motivare cu ajutorul modelatorilor semantici

Din clasa modelatorilor semantici greco-latini fac parte sufixoidele, prefixoidele și rădăcinile. Un termen trebuie să aibă un singur sens chiar dacă conceptul este desemnat prin mai mulți termeni. S-a constatat că majoritatea termenilor din botanică s-au format în baza etimonului latin sau grecesc.

În cazul motivării cu ajutorul modelatorilor semantici, ne vom raporta la fenomenul compunerii.

Compunerea, ca mijloc intern de îmbogățire a vocabularului, este foarte bine ilustrată în lucrările de specialitate. Constatăm o creștere a ponderii acestui procedeu în limbă.

Clasificările din majoritatea lucrărilor de specialitate sunt realizate având în vedere modalitatea de compunere: alăturare, contopire, abreviere.

În clasificările mai recente apar: alăturare/parataxă/juxtapunere; subordonare/hipotaxă; abreviere.

Prin intermediul acestui procedeu, se creează un cuvânt din două sau mai multe unități existente independent în limbă. Cuvintele își pierd sensul pe care l-au avut inițial în limbă, iar noul cuvânt compus are „*individualitate semantică și morfologică*.” (Bidu-Vrănceanu 2005: 124)

De exemplu, cuvântul compus *ciuboșica cucului* (în latină *primula veris*) are în componență cuvântul *ciuboșica* ce ne duce cu gândul la o cizmă mai mică și cuvântul *cuc* care denumește o pasăre. Cuvântul nou format este numele unei plante foarte cunoscute, cu flori

galbene, ce răsare primăvara devreme. Traista ciobanului (*Capsella bursa-pastoris*) este o plantă a cărei capsulă are forma de traistă.

Scopul acestui procedeu este îmbogățirea vocabularului.

Un tip special de compunere este cea realizată cu ajutorul unor elemente savante de compunere, având circulație internațională, provenite din limbile greacă și latină. Acestea se adaugă în fața rădăcinii (prefixoide) sau după rădăcină (sufixoide) pentru a forma cuvinte noi. De exemplu, termenul din botanică *pseudopod* denumește piciorul fals.

Prefixoidul este definit ca un „*element formativ asemănător cu prefixele recente, care, așezat înaintea morfemului independent sau a rădăcinii, dă naștere unor cuvinte noi prin schimbarea sensului lexical*” (Bidu-Vrânceanu 2005: 401).

Prefixoidele sunt de origine latină și greacă, au circulație internațională. Printre cele mai utilizate prefixoide din domeniul botanicii, amintim: *aero-*, *micro-*, *mono-*, *poli-*, *proto-*, *pseudo-*, *semi-*, *tri-* etc. Așa cum se precizează în lucrările de specialitate, unele prefixoide apar doar în limbaje specializate și dezvoltă relații de sinonimie. De exemplu, *ana* (din nou, înapoi), *epi* (deasupra), *semi-hemi-demi* (pe jumătate), *micro-mini* (mic); *pluri=poli* (mai mulți); *sub=hipo* (mai puțin), *supra=hiper* (mai mult); *bi=di* (doi), *endo=intra* (înăuntru) etc.

Prefixoidele cele mai productive sunt: *auto-* (*autogamie*, *autogenie*, *autopolenizare*, *autosterilitate*); *bi-* (*bienal*, *bilabiat*, *bicapsular*, *bicarpelar*, *biflor*, *bigaminat*, *bilobat*); *bio-* (*biocenoză*, *biotip*, *biotop*, *biodermă*); *foto* (*fotosinteză*); *hidro-* (*hidrocarpie*, *hidrocit*, *hidrofil*, *hidrospor*, *hidroplast*); *hetero-* (*heterotrof*, *heterogamie*); *micro-* (*microorganism*); *macro-* (*macroelement*); *bio* (*biotop*); *pseudo* (*pseudopod*). Foarte multe cuvinte sunt create cu prefixoidele *dendro* „arbore”, *fito* (planta); *proto* (primul).

Numit și pseudosufix, sufixoidul este „*element formativ prezent în împrumuturi sau în formații după model străin care dă impresia unui sufix și apare numai în termeni aparținând limbajelor specializate.*” (Bidu-Vrânceanu 2005: 519)

Cele mai folosite sufixoide în limbajul botanicii sunt :-*fug* (care îndepărtează); -*fob* (care nu poate suferi); -*fil* (iubitor); -*for* (care poartă); -*gramă* (schemă); -*log* (specialist); -*cid* (ucigător); -*citoza* (celula); -*fag* (a mânca).

Întâlnim în textul științific numeroase compuse cu -*fil*: *amatofil*, *bazifil*, *calcifil*, *mesofil*, *mezofil*, *neutrofil*, *nitrofil*, *oxifil*, *reofil*, *saxifil*, *sterofil*; *fug*: *calcifug*; -*fit* (care este adaptat la): *heleofit*, *holofit*, *helofit*. -*trof* (referitor la hrană): *autotrof*.

Considerăm că termenii au o istorie proprie, determinată de relația dintre natura semnului lingvistic, istoria ideilor și varietatea

culturală. Istoria termenilor ar putea fi de folos în „stabilirea unor bănci de date terminologice, unde recursul la etimologie devine o condiție sine qua non a dezambiguizării.” (Butiurca 2007: 199)

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Title in English: *The external Terminology in the field of Botany.
Extralinguistic motivation*

Abstract in English:

The characteristic “motivated” can be attributed to the specialized terms, in opposition to the majority of the linguistic signs that have an unmotivated or arbitrary character from the perspective of the extrinsic relationship between concept and extralinguistic reality.

We are aware that the specialized vocabulary does not belong only to the specialists, the use of the terms in other registers of the language is a reality. In this case, there is a complementary relationship between the internal and the external terminology.

Extralinguistic motivation is fundamental in terminology and it is illustrated by the relationship between the concept-term and the object belonging to the external world. In linguistics, the motivation is defined as a characteristic attributed to a small number of linguistic signs, as opposed to the majority of signs which have an arbitrary or unmotivated character from the point of view of the extrinsic relationship between the signs and the extralinguistic reality. In treatises, motivation is presented as being: absolute and relative in the case of derivative and compound words; partial (with suffixoids and prefixoids), etymologic (words inherited from Latin and Greek); phonetic, morpho-lexical, semantic; internal, external, intrinsic, phonetic, structural, partially etymologic, secondary etc.

We will refer to the phenomenon of extralinguistic motivation because, within the terminology, all types of motivation are subordinated to it. Thus, we identify derivational motivation, accomplished with the help of suffixes and prefixes (capsular, akaryote, aphyllous) and motivation with the help of sematic modellers, respectively suffixoids, prefixoids, roots (hydrophyte, heliophyte, basophile, heliotrope).

Keywords in English: *internal terminology, external terminology, term, concept, motivation, botany*

Terminologia medicală din domeniul stomatologiei Preliminarii teoretice

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Abstract

Terminologia stomatologică reprezintă un discurs particular al terminologiei medicale a cărei importanță înregistrează evoluția și dezvoltarea culturală a ființei umane. Apariția terminologiei din domeniul stomatologiei se dezvoltă în cadrul terminologiei medicinei generale, astfel că termenii românești sunt înlocuiți cu termeni proveniți din limba franceză începând cu secolul XX, în timp ce ultimele decenii stau sub influența limbii engleze.

Baza teoretică a terminologiei determină introducerea noilor termeni în limbajul specializat cu o atenție deosebită pentru o comunicare eficientă a specialiștilor și a vorbitorilor unei limbi. Terminologii și lingviști precum Maria Teresa Cabré, Alain Rey, Angela Bidu-Vrănceanu, Mariana Flaișer etc. reprezintă câteva dintre numele cunoscute ale căror cercetare reprezintă fundamentele acestei teme.

Stadiul actual al cercetărilor din domeniul stomatologiei dovedește un interes scăzut pentru terminologia specializată, dar este un prim pas pentru studierea și dezvoltarea acesteia. Articolele cercetătorilor reprezintă un fundament științific pentru limbajul specializat stomatologic al acestei lucrări.

Keywords

Terminologie, stomatologie, limbaj specializat, cercetare, stadiul actual

Terminologia din domeniul stomatologic poate exista doar în cadrul terminologiei generale a unei limbi, astfel că se impune o cercetare din afara sa, ca un prim pas. În cercetarea noastră am utilizat Dicționarul Explicativ al Limbii Române (DEX) ca sursă pentru identificarea sensurilor unui cuvânt sau paradigme, cu specificarea limbii de proveniență a unității lexicale. DEX-ul este completat cu *Dicționarul medical* al lui Rusu Valeriu, dicționarul trilingv *Dicționarul de Stomatologie Maghiar-Român-Englez (Magyar-Román-Angol Fogorvosi Szótár)*. Dicționarul de stomatologie este fundamentat pe dicționarele generale și cele medicale și se află într-o completare continuă prin intermediul tratatelor de stomatologie, glosarelor, cursurilor și articolelor de specialitate. Corpusul de termeni studiat ne duce pe

urmele unor specialiști preocupați de latura practică a stomatologiei, un deziderat realizat în paralel cu publicarea unor lucrări științifice în secolele mai apropiate de timpurile moderne.

Startul se dă chiar de la cuvântul *stomatologie*, compus din doi termeni din greaca veche: *stoma* – gură și *logos* – studiu (DEX 2016: 1870). Același dicționar propune ca sinonim din limba italiană *odontoiastric*, *odontos* – dinte, provenind din greacă și *dentistică*, format din *dentist* + sufixul *-ică*.

În același timp, studiile din domeniul terminologiei au explorat modul de formare, bazat pe derivare, compunere a cuvintelor și grupurilor de cuvinte. Afixe contribuie la procesul de creare a termenilor stomatologici, urmând modelul general al limbii române. Un exemplu foarte simplu poate fi considerat cuvântul de bază *dinte* (din latinescul *dens*, *dentis*), se obțin derivatele sale *dentar*, *dentina*, *dentist*, *dențiție*, *dințișor*, *periodonțiu* etc. Compunerile, un proces intern prolific și supus analizei minuțioase din partea lingviștilor, creează o exprimare dinamică a limbajului intern, folosind termeni ușor de recunoscut uneori din vocabularul uzual în combinație cu alții mai puțin cunoscuți sau recunoscuți din altă arie: *odontonogeneză* (dezvoltarea normală a dinților) care se compune din grecescul *odous*, *odontos* și *genesis* din limba latină, recunoscut din Biblie, ca prima carte ce prezintă creația divină.

Abrevierile vin în ajutorul înlesnirii actului de comunicare, folosind sigle recunoscute de cei din domeniu. În România, astfel de exemple ar fi: *CMSR* – *Colegiul Medicilor Stomatologi din România*, *AMSPPR* – *Asociația Medicilor Stomatologi cu Practică Privată din România*. Alte prescurtări fac referire la tehnologia computerizată de proiectare și fabricarea lucrărilor dentare prin *sistemul CAD/CAM*, la procesul de înregistrare a situației dentare a pacientului prin *indexul DEF* – numărul dinților permanenți cariați extrași și/sau obturați.

Corpusul de termeni studiat cuprinde o arie largă de cercetare: denumiri anatomice, procese fiziologice, boli și simptome ale bolilor, diagnostic, tratament și instrumente: *dentimetru*, *gingivita*, *bruxism*, *eroziune dentară*, *edentație*, *inhalosedarea*, *fuloar amalgam* etc. Sursele corpusului de termeni cercetați sunt reprezentate de manuale universitare de stomatologie, tratate, reviste, site-uri, bloguri de specialitate.

Observațiile făcute la adresa dinamicii terminologiei din domeniul stomatologic se extind și la relațiile paradigmatică care permit corpusului de termeni pe care îl cercetăm expansiune și adaptare, precum și la avalanșa neologismelor datorată unei îmbunătățiri continue a odontoiastriciei.

Interesul manifestat în domeniul medical general se extinde și în domeniul lingvisticii, dar limbajul specializat din domeniul

stomatologiei cunoaște o arie mai puțin cercetată în limba română. Articole din acest domeniu sunt puține, atât pe plan național, cât și internațional. Dar, terminologia stomatologică, deși unică, se fundamentează pe raționamente științifice din domeniul terminologiei generale, teoretic explorate odată cu preocupările manifestate de Eugene Wüster, un inginer austriac. Conform lui Cabré, Wüster a fost preocupat de metodele formării termenilor (Cabré-Castellvi 1999: 5), iar odată cu dezvoltarea științifică și tehnologică, comunicarea internațională prin intermediul calculatoarelor reprezintă un teritoriu propice dezvoltării terminologiei. (Cabré-Castellvi 1999: 6).

Terminology: Theory, methods and applications de Cabré-Castellvi Maria Teresa este o lucrare științifică prin care se identifică două feluri de utilizatori ai terminologiei: specialiștii, utilizatorii direcți și intermediarii, cum ar fi traducătorii, scriitorii tehnici, care facilitează comunicarea. Țările unde știința și tehnologia sunt prezente, produc proprii termeni, dar utilizatorii din țările dependente de tehnologia externă, depind de neologismele create în cadrul societăților dominante. (Cabré-Castellvi 1999: 18) Conform lui Cabré, deși există năzuință spre un limbaj unic în comunicarea formală, dominantă fiind limba engleză, se observă și dorința de utilizare a propriei limbi ca mod de a relaționa în orice domeniu. (Cabré-Castellvi 1999: 22, 23)

În ceea ce privește definiția disciplinei, se admit punctele de vedere diferite ale specialiștilor, iar Cabré admite că terminologia este un domeniu interdisciplinar de investigație, care se ocupă de cuvinte specializate dintr-o sferă specifică. (Cabré-Castellvi 1999: 32) Astfel, utilizatorii cuvintelor aparținând lexicului general sunt vorbitorii unei limbi, pe când utilizatorii termenilor, sunt specialiști ai unui domeniu (Cabré-Castellvi 1999: 36), iar rolul acestor experți se extinde la răspândirea noilor cunoștințe specializate și structurarea lor în mai multe limbi. (Cabré-Castellvi 1999: 45)

Analizând limbajele specializate din prisma pragmatismului, Cabré afirmă că există trei caracteristici comune ale acestora– *utilizatorii, situațiile de comunicare, funcțiile principale, adică informative-*, (Cabré-Castellvi 1999: 68) dar existența unui singur limbaj specializat ar înlesni comunicarea scrisă dintre interlocutori, chiar dacă limba utilizată nu ar fi comună, având în vedere că acest limbaj devine mai restrictiv și mai internațional. (Cabré-Castellvi 1999: 70)

Alain Rey analizează terminologia având ca repere lexicologia, dar și filozofia, și parcurge o cercetare diacronică în cele două domenii. *Cratylus* de Platon este considerat de Rey primul text preocupat de bazele terminologiei, dar primele preocupări legate de numire și metodologia rezolvării acesteia în cadrul unei discipline independente, apar doar după

Renaștere. (Rey 1995: 11) Necesitatea teoretică a terminologiei reprezintă însăși existența ei, (Rey 1995: 23) iar baza acesteia este percepută ca *slabă*, deoarece există influențe inegale din partea lingvisticii și a lexicologiei, printre altele, apoi *dispersată*, din cauza diferitelor fundamente înaintate de diverse școli, și *arhaică*, pentru că unele presupoziii duc înapoi spre metafizica lui Aristotel, spre raționalismul lui Descartes sau pragmatismul englez al secolelor XVII și XVIII, fără a fi critice ale acestor filozofii. (Rey 1995: 23)

O problemă fundamentală asupra căreia Rey atrage atenția este existența anumitor caracteristici de metalimbaj a terminologiei care operează lumea reală și asupra semnelor nonlingvistice, diferență *fundamentală* față de lexiconul unei limbi. (Rey 1995: 23) Cu toate că terminologia și-a avut motivația în traducere și documentație mai ales în domeniul tehnologiei, administrației și al legii, aceasta s-a dezvoltat în mediul multilingvismului instituțiilor politice și al afacerilor, de aceea Rey ajunge la aspectul politic și economic al acesteia, afirmând că pentru noi terminologia reprezintă o știință mai mult socială, decât abstractă sau aplicativă. (Rey 1995: 50)

Funcțiile terminologiei sunt analizate din punct de vedere *sociologic* prin care se urmăresc crearea și îmbunătățirea sistemelor de comunicare, chiar și influențarea conștiinței colective, fiind conectate de obiective lingvistice și cognitive, (Rey 1995: 53) din punct de vedere *lingvistic*, ceea ce apropie terminologia de lexicologie, de gramatica limbajelor speciale, de lexicografie, când pierde orientarea politică sau economică, dar latura sa originală constă în fundamentarea conceptuală, nu doar lingvistică. (Rey 1995: 53, 54)

Rolul terminologiei în dezvoltarea lexicului, conform observațiilor lui Alain Rey, este susținut de strictețea semanticii sale care poate consolida cuvinte și expresii din limbajul uzual pornind din interiorul limbii și poate fortifica lexiconul din exterior prin creare și împrumut, (Rey 1995: 92) ideea continuată de imperativul menirii sale de asistență a lexicologilor și lexicografilor, prin dubla funcționalitate de analiză și descriere a termenilor, precum și a creării și numirii acestora. (Rey 1995: 93)

Definiția terminologiei din *DSL* admite mai multe variante și se referă la aceasta ca limbaj specializat care apelează atât la *mijloace lingvistice*, cât și *ne-lingvistice* cu scopul comunicării unor informații precise, lipsite de ambiguitate și de polisemantism, în cadrul unei arii specifice. Este definit și ca totalitate a termenilor aparținând unui *sociolect*, păstrând aceleași trăsături esențiale de *univocitate* și *non-ambiguitate*, fără a omite valoarea sa ca *știință interdisciplinară*. De asemenea, sunt clarificate diferențele dintre terminologie și

lexicologie, făcând apel la obiectul cercetării – lexicologia, cuvântul, terminologia, termenii -, la funcția *descriptivă* a lexicologiei și *normativă* a terminologiei, demersul *semasiologic* al terminologiei și *onomasiologic* al lexicologiei. (Bidu-Vrănceanu, Călărașu, Ionescu-Ruxăndoiu, Mancaș, Pană Dindelegan, Stan, Sala 1997: 372)

Interdisciplinaritatea terminologiei este admisă și de Mariana Flaișer, care apreciază bogăția „corpusurilor terminologice românești”, supuse observațiilor de către “lexicografi și lingviști”, cu scopul de a fi în folosul cercetătorilor „altor domenii conexe” care sunt puși în fața situației „de a găsi reguli și criterii care să acționeze în sensul structurării și normării materialului lexical al diferitelor domenii științifice sau de artă”, iar discursul specific unui domeniu include „pe lângă diferențe lexicale tranșante și unele elemente lexicale comune”. (Flaișer 2011: 19)

Cercetările Marianei Flaișer privind fenomenul de „internaționalizare” prezent în multe arii duce la observația că acesta a fost controlat în secolele XVIII și XIX „prin elemente lexicale populare, creații lexicale derivate, calcuri” considerate ca „sursa internă” a termenilor, dar secolul XX este mai puțin rezistent la introducerea termenilor proveniți din alte limbi și permite apariția fenomenului de *neolimbaj*, apelul la resursele proprii ale limbii române marchează o scădere considerabilă. Acest fenomen al preluării termenilor din afara limbii proprii este urmărit sincron și diacronic, constatându-se „că ponderea cea mai mare o are clasa neologismelor latino-romance adaptate sau neadaptate”. (Flaișer 2011: 19, 20)

Busuioc Ileana și Cucu Mădălina definesc terminologia în lucrarea *Introducere în terminologie* ca „disciplina sau știința care studiază termenii din punctul de vedere al formării, al semnificației, al întrebuințării, al evoluției lor.” (Busuioc, Cuc 2001: 3) Un aspect abordat de la început este cel pragmatic, comunicarea dintre specialiștii unui domeniu fiind facilitată printr-un „vocabular de specialitate”, astfel terminologia devine, pe rând, „vector al informației”, prin care lipsa de ambiguitate sau a pierderilor de sens este evidențiată de cele două autoare ca o necesitate fundamentală, precum am observat în *DSL*, alături de coerență și stabilitate, apoi terminologia este „sursă de informare” pentru identificarea domeniilor conceptuale folosite sau create, ținând cont de conjuncturile „confidențiale și sensibile” ale unei terminologii aparte, dar și de cele „comunicabile”, și în ultima instanță, terminologia este „informație”, un rezultat al investiției cu valoare „economică” cu valoare „intelectuală” care necesită control al difuzării sale. (Busuioc, Cuc 2001: 5-7)

Dezvoltarea limbajului specializat din domeniul odontoiatriei se construiește pe limbajul medical general și în paralel cu acesta.

Valeriu Rusu trage un semnal în *Dicționarul medical*, ediția a II-a, 2004, prin reluarea *Introducerii la ediția I*, că „există o criză a limbajului medical semnalată încă de la începutul secolului al XX-lea și caracterizată prin imprecizia unor termeni, abundența sinonimelor, excesul de eponime etc.”. (Rusu 2004: 7) Autorul dicționarului mărturisește dificultățile întâmpinate în realizarea dicționarului, având în vedere că este trilingv și este completat cu trei indecși de termeni trilingvi, în ordine, englez-român, francez-român și unul german-român, dar menționează că a folosit resurse românești pentru a nota cu cât mai mare acuratețe termenii medicali. Din punct de vedere terminologic, dicționarul are o valoare inestimabilă, la realizarea sa contribuind: doctori, academicieni, cercetători în domeniul lexicografiei, studenți etc. (Rusu 2004: 9-10)

Valeriu Rusu precizează că a recurs la DEX pentru formele termenilor incluși în dicționarul medical, iar micile abateri s-au datorat unor raționamente *justificate*, a respectat pluralul indicat de același DEX, (Rusu 2004: 9) termenii compuși au fost notați, de regulă fără cratimă, „cu excepția unor termeni formați din părți antagonice sau consacrați ca atare (de ex. DOPA-oxidază, entero-anastomoză, acido-bazic, antero-posterior etc.)”. (Rusu 2004: 9)

Preocuparea pentru eliminarea sinonimiei nu poate fi luată în calcul în acest dicționar medical, deși îngreunează comunicarea dintre specialiști, afirmă Valeriu Rusu, unele dintre variante fiind prezente în lucrarea sa. (Rusu 2004: 9) Un astfel de termen este și *măsea*, din latinescul *maxilla*=*maxilar*, desemnând molarul. (Rusu 2004: 643)

Toate aceste problematice sunt caracteristice și în cazul termenilor din stomatologie, iar termenii aparținând acestui domeniu sunt cuprinși în *Dicționarul Medical*, urmărindu-se etimologia, structura lor, precum și definiția/definițiile. Printre exemple putem menționa:

CARIE, s. f. / carie, s. f. / caries. [*Lat. caries = putrezire, carie (a lemnului).*] 1) Termen utilizat de obicei pentru desemnarea cariei dentare (v.). 2) Dezagregare moleculară sau necroză a osului care devine moale, decolorat și poros. C. osoasă a fost descrisă în trecut îndeosebi în tuberculoza osoasă (în particular, osteoartrita tuberculoasă a umărului). În prezent, boala este considerată consecința unei inflamații cronice a periostului și a țesuturilor învecinate, cu formare de abcese reci, cu puroi cazeos, fetid, în general extinse către părțile moi, prin intermediul cărora se pot deschide în sinusuri sau determină fistule.

CARIE DENTARĂ / carie dentarie / dental caries. Distrucție localizată a țesuturilor dure ale dintelui declanșată la suprafața dintelui prin decalcifierea smalțului dentar, urmată de liza enzimatică a structurilor organice, conducând la formarea unei cavități, care, în cazul în care nu

este tratată, se extinde la nivelul dentinei până la pulpa dentară. Etiologia c. d. este neclarificată, prin teoriile acidogenă, proteolitică și proteoliză-chelare fiind susținut rolul bacteriilor în procesele locale de proteoliză și decalcifiere. Adăugarea de fluor la apa potabilă previne, în anumite limite, apariția c. Din punct de vedere topografic, G. V. Black clasifică c. în cinci grupe, ulterior fiind adăugată a șasea. (Rusu 2004: 309)

PEDODONȚIE, s. f. / pédodontie, s. f. / pedodontics. [Gr. *pais, paidos* = *copil*; *odous, odontos* = *dinte*.] Stomatologie infantilă, în primul rând asistența medicală detară (diagnostic, terapie, profilaxie) asigurată copiilor. (Rusu 2004: 762)

Studiile terminologice din domeniul stomatologiei sunt puține, dar autorii articolelor urmăresc prin cercetările lor modalități de formare a termenilor specializați, relații paradigmatică, dar și probleme legate de multitudinea sinonimelor, eponimelor și neologismelor. Un articol publicat în 2019 de Natalia Vreme în revista științifică a Universității de Stat din Moldova „*Studia Universitatis Moldaviae*”, demonstrează interesul din domeniul terminologiei stomatologice la nivelul limbii române. *Terminologia stomatologică: structură și raporturi semantice*, titlul acestui articol precedă preocuparea principală a autoarei care enunță de la început ca scop al cercetării „analiza principalelor procedee de formare a sistemului terminologic al stomatologiei ca parte integrantă a limbajului medical și relevarea anumitor particularități semantice ale acestei terminologii.” (14)

Termenii proprii domeniului stomatologic sunt supuși observațiilor la nivel morfologic, dar și lexicologic. Ei sunt identificați prin clasificarea lor în substantive comune sau proprii, verbe, dar și prin compunerea termenilor, prin care sunt identificate sintagme, sigle, acronime și abrevieri. (14)

Limbajul particular al odontoatriei este îmbogățit prin derivare cu sufixe, prefixe sau prin derivare parasintetică. Sufixarea (**-ită**, **-ar**, **-al**, **-ic(ă)**, **-oză**), conform cercetătoarei, formează majoritatea termenilor care fac referire la bolile specifice acestei arii: *parodontoză*, *gingivită*, adăugarea lor la rădăcinile cuvintelor din limbile greacă și latină, indică sensuri referitoare la tumoare, durere, stare, afecțiune etc. Sufixe, de asemenea, pot denumi aparate (**-or**: *adaptor*, **-scopie**: *odontoscopie*), diferite acțiuni (**-ectomie**: *cheiloectomie*, **-plastie**: *odontoplastie*) etc. Prefixele menționate de Natalia Vreme sunt: **para-**, **peri-**, **sub-**, **infra-**, **hiper**, care formează cu sufixele, derivarea parasintetică: *periodontită*, *sublingual*, *submandibular*, *subglotic*, *infraglotic*, *hipercementoză*, *periradicular* etc. (14)

Terminologia stomatologică face uz de rădăcini provenite din cele două limbi clasice, latină și greaca veche, pentru a forma un limbaj

specializat universal, iar cele prezentate în *Terminologia stomatologică: structură și raporturi semantice* de Natalia Vreme sunt: **alveol/o**, **apic/o**, **buc/o**, **cari/o**, **cheil/o**, **coronar/o**, **dentin/o**, **dent/o**, **dist/o**, **amel/o**, **fluor/o**, **gingiv/o**, **glos/o**, **incis/o**, **labi/o**, **lingu/o**, **mandibul/a**, **maxil/o**, **muc/o**, **stomat/o**, **tempor/o** (alveolopalatin, bucingingival, amelogeneză, maxilopalatin etc.). (14)

Prin compunere, cea mai eficientă modalitate de obținere a unor termeni noi, monosemantici și lipsiți de ambiguitate, potrivit observațiilor din articolul omonim, se obțin, cu ajutorul substantivelor și adjectivelor, **sintagme terminologice bimembre**: medicina dentară, cavitate bucală, **sintagme terminologice trimembre**: anestezie maxilară regională, anomalie dentară cromatică, **Sintagme terminologice plurimembre**: inel ortodontic de sprijin pentru molari, matrice metalică pentru plombe de contur. (14)

Sinonimia, un aspect comun în limbajul medical, provine din utilizarea **siglelor**: ADA –Asociația Americană a Stomatologilor, ADAA – American Dental Assistants Associations, **acronimelor**: ALARA –As Low As Reasonable Achievable, LASER – Light Amplification by Stimulated Emission of Radiation, **abrevierilor**: abc – abscess/abces, ap–apex. Printre eponimele menționate ca sursă de sinonimie sunt: cheilită abrazivă – cheilită precanceroasă, cheilită Manganotti: Boala Capdepon – dentină opalescentă ereditară; scorbut – Boala lui Barlow etc. (14)

Articolul urmărește câmpurile conceptuale în care se regăsesc termeni majoritari cu variante sinonimice, astfel sunt identificate: **denumiri de organe** (terminologia anatomică) cavitate pulpară – cameră pulpară, odontoblast –celulă dentinală, zigoma –osul molar, **procese fiziologice** hipersalivație –sialoree, **simptome ale bolilor tartru** –calcul dentar, odontolit, placă dentară odontalgie –durere de dinți, **boli și afecțiuni** anchiloză –sinostoză anodonție –adenție, **metode de tratament și diagnostic** extracție–extirpare, apicoectomie –resecție apicală, **instrumente** freză dentară –bor stomatologică, grafă epidentală ortodontică –consolă, suport ortodontic. (14)

Antonimia reprezintă o altă modalitate de eficientizare a comunicării în domeniul terminologiei stomatologice, dar cantitativ, se dovedește a fi mai puțin prezentă în raport cu sinonimia, conform cercetătoarei. Dintre cele supuse observației, amintim câteva exemple:

- antonime homolexe –antonimia marcată morfologic prin prefixe: **poli-/a-** poligenezie dentară–agenezie dentară, **sub-/supra-** subgingival–supragingival,
- antonime heterolexe–antonimia realizată prin termeni neînrușiți formal: **erupția** dinților–**căderea** dinților, arc **superior** –arc **inferior**,

- *antonime absolute, care exprimă sensuri diametral opuse*
punte dentară: **fixă**–punte dentară **mobilă**, mușcătură
închisă –mușcătură **deschisă**. (14)

Aceeași autoare publică articolul *Terminologia medicinei dentare: procedee de formare a termenilor*, (15) atenția investigației terminologice este urmărită la categoriile: *Specialiști, Instrumente și utilaje, Tipuri de dinți, Boli și afecțiuni, Metode diagnostice și de tratament, Materiale dentare, Domenii de specializare*, (15) demersul cercetării fiind fundamentat pe clasicii pași (derivare și compunere), aplicat la categoriile menționate mai sus.

Derivarea – cu prefix, sufix sau parasintetică, este exemplificată la nivelul formării unor termeni, ca:

Perioral – circumoral, care este situat în jurul gurii.

Rădăcină: - oral (Gr. gură)

Prefix: **peri-** (Gr. în jurul)

Odontom – tumoare constituită din țesut dentar, localizată pe un dinte sau pe un maxilar. Rădăcină: odont- (Gr. odons – dinte)

Sufix: **-om** (Gr. tumoare)

Periodontită – afecțiune gravă a gingiilor care poate conduce la lezarea țesuturilor și la distrugerea osului care susține dinții. (15)

Originea greacă și latină a prefixelor permite înțelegerea termenilor stomatologici și se identifică poziția, cantitatea, calitatea, localizarea și direcția: **ante-, pro-, per-, anti-, post-, ab-, ad-, infra-, retro-, sub-, super-, hiper-, hipo-** etc. Sufixe au același rol, dar sensul lor distinge între relații, afecțiune sau boală, procese, agent sau persoană etc.:

- **ită** („inflamație, stare inflamatorie a unui organ, țesut”): gingivită, stomatită etc.;
- **ree** („eliminare, scurgere”): sialoree, pioree alveolo-dentară (parodontită marginală cronică) etc.;
- **oză** („augmentare, proeminență” (cu înțeles patologic)): fluoroză, fibroză, parodontoză etc.;
- **ism**: („stare de, stare bolnăvicioasă permanentă”): bruxism, ptialism etc. (15)

Compunerea reprezintă o modalitate care se dovedește în continuare cea mai eficientă în crearea noilor termeni, conform observațiilor Nataliei Vreme, și sunt identificate în funcție de numărul termenilor utilizați (exemple din limbile română și engleză). Aceste sintagme au fost exemplificate de cercetătoare și în articolul menționat anterior *Terminologia stomatologică: structură și raporturi semantice*, completându-se cu modele din limba engleză:

- **Sintagme terminologice bimembre:** (S + Adj.) în limba română: coroană protetică, obturație coronară etc.; (Adj. + S) în limba engleză: dental school, paediatric dentistry, etc.

- **Sintagme terminologice trimembre:** (Adj. + Adj. + S) în limba engleză: registered dental hygienist, certified dental assistant, etc.; (S + Adj. + Adj.) în limba română: activitate anestetică locală, adenită salivară acută, resorbție osoasă alveolară, anestezie maxilară regională etc. În limba engleză predomină și alte tipuri de sintagme trimembre, cum ar fi: (Adj. + S + S) - dental laboratory technician, broad spectrum antibiotics, dental public health, infectious body fluids etc.; (S + Adj. + S) – nonemergency dental procedures etc.;

- **Sintagme terminologice plurimembre:** în limba engleză: routine dental outpatient care, ambulatory dental health-care setting, metal ceramic crown restoration; în limba română: aparat de imobilizare extraorală a eschilelor mandibulare, stâlp anterior al vălului palatin, baza modelului tehnic dentar, zonă de croșet cervical de retenție etc. (15)

Siglele exemplificate în acest articol sunt preluate din limba engleză și una din limba franceză, dintre care amintim: BSc (Dent)- Bachelor of Science in Dentistry; DMD- Doctor of Medical Dentistry (or Dental Medicine); FDI- Fédération dentaire internationale (French: International Dental Federation); FDO- Fleet Dental Officer. Abrevierea folosită în cazul termenilor referitori la repararea cavităților simple sau complexe este cunoscută specialiștilor, iar dintre cele supuse observației de Natalia Vreme, menționăm: (15)

Abbreviations for single-surface restorations

I incisal
M mesial

Abbreviations for two-surface restorations (compound cavity restoration)

OB occluso-buccal
MO mesio-occlusal

Abbreviations for three or more surface restorations (complex cavity restoration)

MOD mesio-occluso-distal
MODBL mesio-occluso-distal-bucco-lingual

O situație comună științelor este utilizarea numelor proprii, în formă nealterată sau metamorfozată, fenomen expus de același cercetător în articolul *Structuri eponimice în terminologia medicinei dentare*. (16) În domeniul stomatologic, selectăm dintre cele menționate de Natalia Vreme, structurile eponimice care fac referire la:

- **denumiri ale elementelor anatomice:** antrul Highmore, antrul Valsava etc.;
- **denumiri ale bolilor și sindroamelor:** boala Capdepont, fenomenul Christensen, afta Bednar etc.;

- **denumiri ale unor manevre, proceduri sau intervenții chirurgicale:** *metoda Caldwell-Luc, legea lui Ant, scala Rockwell, , metoda Weigele, operația Newmann etc.;*
- **denumiri ale diferitor teste, reacții, reflexe, indici:** *test de duritate Shore, indice parodontal Russel;*
- **denumiri ale aparatelor, ale componentelor sau ale instrumentelor medicale:** *coroana de substituție Richmond, bandajul Barton, bandajul Hamilton, croșet continuu Kennedy, ac Miler cu profil rotund, ac Lentulo.* (16)

Tipurile de eponime identificate în acest articol, având în vedere numărul de elemente componente, este clasificate de Natalia Vreme în:

- **binoame lexicale fără elemente de legătură:** *antrul Highmore, , aparatul Parker, pensă Kocher, ac Lentulo, implant Branemark etc.;*
- **unități lexicale în care numele propriu este legat de substantivul comun precedent:** *linile lui Retzius, boala lui Barlow, sindromul lui Costen etc.;*
- **unități lexicale ce includ două nume proprii, ortografiate prin cratimă:** *metoda Caldwell-Luc, metoda Wassmund-Rehrmann, sindromul Stevens- Johnson etc.* (16)

La sfârșitul articolului *Structuri eponimice în terminologia medicinei dentare*, sunt prezentate din domeniul terminologiei medicinei stomatologice, termeni-eponime cu referire la etimologie și semnificație: *Metoda Caldwell-Luc, Coroana de substituție Richmond, Boala Riggs, Sindromul lui Costen, Sistemul de numerotare al dinților Haderup* etc. (16)

În plan internațional câteva articole demonstrează preocupare pentru terminologia din domeniul odontoiației, precum cel publicat de Zlatina Zheleva și Svetla Petrova în *Knowledge – International Journal* (17) în iunie 2019 cu titlul *The terminology of paediatric dentistry- a contrastive English-Bulgarian study* care scoate în evidență latura simplificată a comunicării din domeniul medical datorită împrumuturilor din limbile latină și greacă, dar nu rezolvă problema terminologiei noi care se află sub incidența dezvoltării continue, limba engleză prezidând denumirile din acest domeniu. (17)

Un alt articol internațional preocupat de terminologia specializată a stomatologiei *Method of Structural Semantic Analysis of Dental Terms in the Instructions for Medical Preparations*, (18) a fost publicat iulie, 2020 de cinci autori ucraineni: Iryna Zavushchak, Dmytro Dosyn, Mariya Hrendus, Mykola Prodaniuk, Roksolana Perkhach cu preocupări legate de terminologia stomatologică. Traducerile din limba

engleză și semantica diferită a limbii engleze și ucrainene sunt argumente pentru o analiză serioasă a terminologiei specializate. Autorii fac observații similare în domeniul terminologiei preluate din limba engleză, cu cele observate de Natalia Vreme cu privire la formarea în limba română: sintagme terminologice bimembre – *coroană dentară*, (14) *zygomatic arch*, (18) utilizarea unor sufixe, în limba română – *ită*, *ree*, *iză*, *ism-*, (14) în limba engleză – *er*, *ist*, *an* - (18) etc.

Articolul din 2018 *Synonymy and the causes of its occurrence in (Types of semantic relationships between English and Russian languages)* de Kamilov Khaydar Pazilovich și Nartaeva Mukhayyo Bahtiyorovna (19) evidențiază multitudinea sinonimelor din limba engleză pentru a denumi același simptom, sindrom sau boală: „Dental cavity, tooth decay” („carie dentară” - tr.n.), dar face referiri la capacitatea limbii engleze de a forma sinonime simple sau mai complexe prin compunere, având ca surse și limbile greacă și latină: „drooling, hypersalivation” (Greek hyper "over" and lat. Salivatio "drooling"). Exemplele sunt multiple, greaca și latina dovedind eficiență în crearea termenilor¹, (19) iar adaptarea la nivel fonetic și morfologic poate fi realizată în anumite limbi, conform autorilor.

Concluzia celor doi cercetători la analiza cantitativă a sinonimelor din limbile engleză și rusă expune un număr aflat în proximitatea egalității, (19) iar problematica eponimelor, ca simptom, sindrom sau boală, este menționată și în acest articol, având ca termen de analiză Sindromul Behcet, cu simptome la nivelul pielii, gurii, ochilor, care au dus la completarea manifestărilor descrise de către dermatologul turc Behçet prin contribuția dermatologului francez Touraine. Inflamația venelor și afecțiunile la nivelul articulațiilor se adaugă la simptomele observate de primul cercetător și astfel, devine *aphthous Touraine* în limba engleză, *pahidermoperiostoză* în limba română.

Ca o concluzie referitoare la stadiul actual al cercetărilor din domeniul terminologiei stomatologice, exemplele de articole românești și cele publicate în arii geografice apropiate de țara noastră demonstrează nevoia de studii aprofundate din sfera stomatologiei. Importanța aprofundării terminologiei din domeniul stomatologiei are

¹ For example, a synonym of the Greek-Latin origin "gingivitis" (Latin "gingiva" + Greek suffix - itis, which denotes inflammatory processes) is used to refer to the disease associated with gum disease without violating the integrity of the dent gingival joint. The term "gingivitis" is international, as it exists in many languages with the same meaning (English - gingivitis, French - la gingivite). Tooth decay "caries" comes from the Latin. "Caries", which denotes a pathological process: progressive destruction of hard tooth tissues with the formation of a defect, in the form of a cavity. In other languages, the term is formulated in accordance with the phonetic and morphological norms of the language (English - caries, French - carie).

o latură teoretică ce urmărește studiul formării termenilor specializați și o latură practică legată de traduceri cât mai exacte a cuvintelor, sintagmelor care pătrund în comunicarea internațională.

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Title in English: *Medical terminology in the field of dentistry
(Theoretical preliminaries)*

Abstract in English

Dental terminology represents a particular discourse of medical terminology of which importance records the evolution and cultural development of the human being. The appearance of terminology in the field of dentistry develops within the terminology of general medicine, so Romanian terms are replaced by terms from the French language starting from the 20th century, while the last decades are under the influence of the English language.

The theoretical basis of terminology determines the introduction of new terms into the specialized language with special attention to the efficient communication of specialists and speakers of a language. Terminologists and linguists such as Maria Teresa Cabré, Alain Rey, Angela Bidu-Vrănceanu, Mariana Flaişer, etc. represent some of the well-known names whose research is the foundation of this topic.

The current status of dental research shows a low interest in specialized terminology, but it is a first step for its study and development. The researchers' articles represent a scientific foundation for the specialized dental language of this paper.

Keywords in English:

Terminology, dentistry, specialized language, research, current status

Anglicismele din terminologia cosmeticii în limba română actuală (II)

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Abstract

Problematica anglicismelor în limba română constituie subiectul a numeroase cercetări, la care se adaugă și prezenta lucrare. În cadrul acestui studiu, ne-am concentrat atenția asupra analizării termenilor cosmetici proveniți din limba engleză, care se încadrează în domeniul înfrumusețării feminine. Materialul lingvistic care alcătuiește corpusul aflat la baza cercetării noastre a fost extras din trei dintre cele mai cunoscute și consultate publicații românești dedicate publicului feminin, și anume revistele ELLE, Unica și VIVA!.

Cercetarea atentă a acestora a evidențiat diverse fapte lingvistice, dintre care amintim atitudinea de deschidere și acceptare a vorbitorilor în relație cu unitățile lexicale de origine străină, împrumuturile de origine engleză care apar împreună cu unități lexicale românești în cadrul aceluiași discurs, extinderea sensului unor termeni dincolo de granițe specializării și pătrunderea lor în comunicarea obișnuită, popularizarea și banalizarea unităților lexicale specializate.

În ciuda necesității de a împrumuta unități lexicale de origine engleză, adoptarea unei atitudini rezervate, în legătură cu acest fenomen, considerăm că este soluția potrivită.

Keywords

anglicism, terminologie, produse cosmetice, frumusețe, lexicografie

1. Introducere

Pe fondul globalizării, un fenomen aflat în plină expansiune în prezent, relația dintre dinamica societății și necesitățile comunicării necesită o reconfigurare. Nevoia de integrare în mișcările de internaționalizare se manifestă și în lingvistică, unde contactul dintre limbi capătă o nouă dimensiune, iar raportul limbă-societate constituie o problemă evidentă, care se impune a fi dezbătută. În acest context, lexicul și societatea românească devin puternic influențate de limba engleză, pe de-o parte, și de întreaga cultură anglo-americană, pe de altă parte. Ideea de mondializare, de punere la curent cu evenimentele din întreaga lume, de sincronizare cu dezvoltarea domeniilor de cunoaștere, a determinat stabilirea unui mijloc unic de comunicare în spațiul global,

limba engleză ocupând, astfel, primul loc în ierarhia opțiunilor. Apropierea dintre indivizi a devenit și ea impactată de explozia întregului fenomen, astfel că împrumuturile de proveniență englezească au început să pătrundă treptat în interacțiunea standard dintre oameni, ca urmare a dorinței de a crea un vocabular comun, internațional, accesibil și înțeles de către întreaga comunitate de vorbitori ai planetei.

Această lucrare constituie continuarea unui proiect, aflat în curs de publicare la momentul actual, în cadrul căruia este dezbătut atât fenomenul împrumutului din limba engleză, cât și relația dintre terminologia cosmetică și limba comună. Importanța acestui studiu este una deosebită, credem noi, întrucât pune la dispoziție informații esențiale privind „frecvența utilizării termenilor cosmetici în situații concrete de comunicare, corectitudinea întrebuințării sensurilor în textele de popularizare, extinderea semnificațiilor specializate și înregistrarea unor noi valori, care să corespundă realității extralingvistice instituite”¹.

Noutatea pe care aceste două studii o furnizează este reprezentată de relevarea unui fenomen lingvistic (care pare să capete amploare), și anume extinderea semnificației unor termeni dincolo de granițele specializării lor și pătrunderea acestora în comunicarea obișnuită², procedeu cunoscut sub denumirea de migrarea termenului înspre cuvânt. Așa cum am demonstrat în prima parte a proiectului nostru, atitudinea vorbitorilor în economia întregului proces este cu adevărat interesantă. Acceptarea și deschiderea acestora în raport cu anglicismele au determinat apariția unui „nou tip de discurs, în care, pe de-o parte, împrumuturile din limba engleză sunt alăturate unităților lexicale românești, iar pe de alta parte, cuvintele specializate unui anumit domeniu pătrund în limbajul comun”³.

Atenția limitată acordată terminologiei cosmetice a condus spre alegerea temei de cercetare și, desigur, asupra obiectivului pe care prezentul studiu îl are, acela de a analiza, sub aspectul organizării lexico-semantice și discursiv-textuale, termenii cosmetici de origine englezească prezenți în articole și rubrici destinate publicului feminin. În acest punct, s-au avut în vedere texte publicistice extrase din reviste de profil precum *Unica* (rubrica – *Fashion & Beauty*, categoria – *Beauty News*, *Beauty Rules*, *Editorial Beauty*, subcategoria – *Shopping Beauty & Beauty News*), *ELLE* (categoria – *First look*, *Beauty: secrets*, *Beauty: get the look*, *Beauty: Focus on*, *Beauty: School*, *Beauty: ELLE a încercat*, *Beauty Shopping* și *Beauty News*) și *VIVA!* (categoria –

¹ Lorena Kaizer-Porumb, *Anglicismele din terminologia cosmeticii în limba română actuală (I)*, în curs de publicare.

² Cf. Lorena Kaizer-Porumb, *Op.cit.*

³ *Ibidem.*

VIVA! Beauty, subcategoria – Shopping Beauty&Beauty News), publicate în perioada ianuarie 2020 – martie 2023, unde nivelul de specializare a cuvintelor este inferior spre mediu.

În urma analizei lingvistice a scrierilor publicistice menționate anterior, a rezultat un inventar de 80 de termeni cosmetici, clasați în două categorii (îngrijire personală – 25 de cuvinte și machiaj – 55 de unități lexicale). În prima parte a proiectului nostru, au fost supuse examinării unități lingvistice împrumutate din limba engleză care desemnează produse/tratamente cosmetice, efecte ale produselor/ tratamentelor cosmetice aplicate și concepte/noțiuni dezvoltate în domeniul îngrijirii personale. Celei de-a doua părți îi revine rolul de a îndeplini obiectivul scontat, prin urmărirea modului în care sunt tratate anglicismele care definesc produse utilizate pentru efectuarea machiajului, concepte și tehnici de realizare a machiajului, textura unor produse cosmetice, respectiv efectul obținut sau scontat fie prin aplicarea anumitor produse ori în urma adoptării unei tehnici de machiaj, fie al întregului aspect creat.

Abordarea proiectului are un caracter predominant descriptiv. Sunt vizate, în acest caz, „semantismul termenilor rezultați și dezambi-guizarea sensului”⁴, prin consemnarea unor definiții lexicografice, puse la dispoziție de lucrări de specialitate, dar și a unităților lexicale corespondente în limba română. Dicționare de uz general contemporane, precum DEX⁵ și MDA⁶, de neologisme, DAN⁷, și normative, asemenea DOOM³⁸ vor fi reperul nostru în compararea inventarului obținut, sub aspectul prezenței și al definirii, cu articolele de dicționar înregistrate în lucrări lexicografice românești contemporane. Pentru stabilirea corectă a semnificației pe care termenii împrumutați o au în limba de proveniență, ne vom raporta la datele oferite de CD⁹ și OD¹⁰.

2. Analiza corpusului

În prima parte a proiectului nostru, ne-am oprit asupra delimitărilor terminologice privind anumiți termeni de proveniență

⁴ *Ibidem*.

⁵ DEX = *Dicționarul explicativ al limbii române*, ediția a II-a, revăzută și adăugită, Univers Enciclopedic, București, 2016.

⁶ MDA = *Micul Dicționar Academic*, vol. I-II, București, Univers Enciclopedic Gold, 2010.

⁷ DAN = Florin Marcu, *Dicționar actualizat de neologisme*, București, Editura Saeculum Vizual, 2013.

⁸ DOOM³ = *Dicționarul Ortografic, Ortoepic și Morfologic al Limbii Române*, ediția a III-a revăzută și adăugită, București, Univers Enciclopedic, 2021.

⁹ CD = D. Jones, *Cambridge Advanced Learner's Dictionary*, Cambridge, Cambridge University Press, 2011.

¹⁰ OD = A. Stevenson, *Oxford Dictionary of English*, Oxford, Oxford University Press, 2010.

englezească, precum *beauty*, perceput ca domeniu de activitate, incluzând acțiuni, produse, tratamente de înfrumusețare și *skincare*, utilizat pentru a defini acea ramură a cosmeticii care are în vedere întrebuințarea unor produse destinate îngrijirii pielii și adoptarea unei rutine necesare unui ten radiant. De asemenea, rom. *machiaj* s-a dovedit a fi înlocuit cu engl. *make-up*, cu mențiunea că, „spre deosebire de cuvintele *beauty* și *skincare*, apare înregistrat atât în dicționarele contemporane de uz general, cât și în dicționarele de neologisme, fiind atestat cu dublu sens, asemenea etimonului său englezesc. În DEX, el este definit drept procedeu de «înfrumusețare cosmetică a feței»¹¹ și «denumire pentru anumite produse cosmetice»¹², în sens secundar, iar în MDN este înțeles ca «machiaj al feței»¹³, respectiv «fard(uri), produs(e) cosmetice»¹⁴. Potrivit DOOM³, termenul păstrează grafia din limba de origine, se pronunță *meikap* și este încadrat în clasa substantivelor, categoria gramaticală a genului neutru, realizând pluralul prin desinența „-uri” (*make-upuri*), pron. *meikapuri*¹⁵.¹⁶ În egală măsură, anglicismul *make-up* figurează și în sintagma *make-up artist*, „desemnând o persoană care execută, într-un mod profesionist machiaje”¹⁷, un specialist în domeniul machiajului. Acesta înlocuiește rom. *machieur*, împrumutat din fr. *maquilleur*, și nu se regăsește în dicționarele contemporane de neologisme, normative și nici în cele dedicate publicului larg, deși în mass-media termenul este recurent.”¹⁸.

Raportându-ne la totalitatea anglicismelor inventariate, încadrate în categoria machiajului (potrivit delimitărilor inițiale), lista este una bogată, iar frecvența acestor unități lexicale în publicațiile românești recente este impresionantă. Clasificarea realizată de către noi se deschide cu produsele utilizate pentru realizarea machiajului.

2.1. Termeni împrumutați din limba engleză care definesc produse utilizate pentru efectuarea machiajului

Analiza cuvintelor de origine engleză care definesc produse utilizate pentru efectuarea machiajului se deschide cu termenul *eyeliner*, împrumutat din limba de origine cu sensul său de bază, acela de produs cosmetic, sub formă solidă sau lichidă, întrebuințat pentru a defini, a accentua și a contura ochii, aplicat, de obicei, sub forma unei

¹¹ DEX, s.v. *make-up*.

¹² *Ibidem*, s.v. *make-up*.

¹³ MDN, s.v. *make-up*.

¹⁴ *Ibidem*, s.v. *make-up*.

¹⁵ DOOM³, s.v. *make-up*.

¹⁶ *Ibidem*, s.v. *make-up*.

¹⁷ DEX, s.v. *machieur*.

¹⁸ Lorena Kaizer-Porumb, *Op.cit.*

linii subțiri, pe pleoape, aproape de gene. În lucrările lexicografice englezești, *eyeliner* apare tratat monosemantic, fiind definit drept „a type of make-up, usually black, that is put around the edge of the eyes to make them more attractive and likely to attract attention”¹⁹, respectiv „a coloured substance, usually contained in a pencil, that is put in a line just above or below the eyes in order to make them look more attractive”²⁰. Cercetarea atentă a contextelor de limbă în care cuvântul apare menționat ne-a permis să constatăm indiscutabila preferință pentru utilizarea variantei englezești, în detrimentul românescului *tus* (pentru ochi). Dicționarele autohtone de neologisme, normative și cele de uz general nu consemnează unitatea lexicală aflată în discuție, în ciuda numeroaselor exemple extrase din materialele aflate la baza corpusului nostru, care certifică larga sa răspândire:

„Fie că alegi să folosești un fard (Leonard) sau un eyeliner (Gabriela Hearst) colorat, că îl aplici perfect (Laroche) sau într-o manieră inedită (Liberatoire), că optezi pentru o textură mată (Eckhaus Latta) sau una glossy (Benetton), cu siguranță machiajul tău va fi unul actual și plin de prospețime.” (ELLE, 1/2020, p. 19);

„eyeliner lichid Lancôme” (ELLE, 1/2020, p. 115);

„Fiindcă precizia este cea care definește acest machiaj, alege un eyeliner tip stilou.” (ELLE, 12/2020, p. 115);

„Apoi, cu tot ajutorul eyeliner-ului, colorează acest spațiu și blenuiește bine culoarea cu ajutorul unei pensule.” (ELLE, 10/2022, p. 114);

„Pentru că nu vrem să îți stricăm surpriza, îți enumerăm doar câteva: paletă de farduri de pleoape, mascara, ruj lichid, lipliner, eyeliner, bureței pentru machiaj etc.” (ELLE, 1/2023, p. 124);

„Deși tușele de eyeliner oferă instantaneu un efect de alungire a ochilor, Claudiu recunoaște că, pentru a obține un look și mai accentuat, a apelat la ajutorul a două benzi special create pentru lifting (eye lid tape).” (ELLE, 4/2023, p. 114);

„Eyeliner negru intens, gene bogate, tușe aurii de fard, ten mat cu pomeții sculptați delicat și ruj nude seducător.” (VIVA!, 1/2020, p. 83);

„eyeliner adeziv 2 in 1 Habibi Lash Pen by Sheika” (VIVA!, 1/2021, p. 87).

Termenul *eyeliner* figurează, în revistele de *beauty*, și în expresii precum *floating eyeliner* și *reversed eyeliner*, făcând referire la tehnici de machiaj care implică modalitatea de aplicare a *eyeliner-ului*²¹.

Rămânând în sfera produselor cosmetice destinate înfrumusețării zonei ochilor, s-a constatat prezența engl. *mascara*. Acesta reprezintă un produs cosmetic utilizat în procesul de realizare a

¹⁹ OD, s.v. *eyeliner*.

²⁰ CD, s.v. *eyeliner*.

²¹ Vezi infra. 2.2. *Termeni care definesc concepte și tehnici de realizare a machiajului*.

machiajului de zi cu zi, regăsit sub formă de pastă de diverse culori, de regulă neagră, și care, aplicat pe gene, accentuează și definește privirea, conturând un aspect simplu și natural.

În limba de proveniență, acest lexem apare înregistrat în dicționare ca având un sens unic, limba română împrumutându-l, așadar, monosemantic. Lucrări lexicografice precum OD și CD, definesc *mascara* drept „a thick dark liquid make-up that is used to make eyelashes dark and make them appear thicker and longer”²² și „a type of make-up that is put on eyelashes to make them look dark and thick”²³. Dintre dicționarele românești contemporane, numai DOOM³ include engl. *mascara* în nomenclatura sa (în ciuda circulației termenului în contexte de limbă scrisă și vorbită), indicându-i proveniența englezească și menționând drept sinonim cuvântul *rimel*²⁴. Aprofundând problematica, am continuat cercetarea noastră prin stabilirea semnificației unității lexicale *rimel*, împrumutată din limba franceză (fr. *rimmel*), inclusă în categoria substantivelor de gen neutru și explicitat astfel: „Produs cosmetic care se prezintă sub formă de pastă de diverse culori, folosit pentru machierea genelor.” (DEX). În *Le Petit Robert*, engl. *mascara* nu apare inclus în materialul lexical al dicționarului, însă este precizat sub formă de corespondent al fr. *rimmel* („Fard pour les cils. → mascara”) ²⁵.

Edificatoare pentru recurența engl. *mascara* în articolele și rubricile destinate publicului feminin sunt exemplele:

„Printr-un proces riguros de selecție și după testarea a sute de noutăți cosmetice, Beauty Editorii ELLE din întreaga lume și-au votat produsele preferate, de la mascara până la parfum, de la măști, SPF și până la produse de îngrijire green.” (ELLE, 1/2020, p. 108);

„Așa că folosește un fond de ten cu o acoperire medie, însă creat special pentru a oferi luminozitate pielii. Aplică câteva tușe de highlighter lichid, pentru a-ți accentua trăsăturile și optează pentru un blush cremos, sub formă de stick, care îți va oferi prospețime. Însă elementul central îl reprezintă ochii, pentru care s-a folosit o mascara glittery, care completează aspectul glacial al machiajului.” (ELLE, 2/2020, p. 112);

„Aplică mai multe straturi de mascara și folosește un glitter argintiu, atât pe pleoapa superioară, cât și pe cea inferioară. Alege un ruj nude, însă care să conțină câteva particule strălucitoare, și ești gata să petreci până în zori!” (ELLE, 3/2020, p. 116);

„Mascara, 87 lei, Paese, paese.ro” (Unica, 7/2021, p. 66);

„dublează tot: noua mascara inovatoare” (Unica, 10/2021, p. 56);

²² CD, s.v. *mascara*.

²³ OD, s.v. *mascara*.

²⁴ DOOM³, s.v. *mascara*.

²⁵ LPR, s.v. *rimmel*.

„Nu folosi mascara pe genele din partea de jos” (Unica, 10/2021, p. 61);

„Mascara Maybelline New York” (VIVA!, 1/2020, p. 82);

„Mascara pentru lungime și volum” (VIVA!, 4/2020, p. 85).

În publicațiile supuse analizei, pe lângă rom. *anticearcă*, s-a regăsit și engl. *concealer*, obiect de uz cosmetic a cărui întrebuințare este aceea de a masca imperfecțiunile pielii, petele pigmentare sau zonele întunecate din jurul ochilor (cearcănele). Înregistrat monosemantic în lucrările lexicografice englezești, redactorii OD definesc termenul *concealer* ca fiind „a skin-coloured cream or powder used to cover spots or marks on the skin or dark circles under the eyes”²⁶, similar cu semnificația consemnată acestui cuvânt în CD „a type of make-up used to hide spots or marks on the skin”²⁷.

Analiza textuală a periodicelor Unica, ELLE și VIVA! a relevat un context în care această unitate lingvistică poate fi regăsită: „Nu uita niciodată de concealer, mai ales dacă ai cearcăne!” (Unica, 10/2021, p. 61).

Seria produselor cosmetice destinate realizării machiajului, menționate cu denumirea lor englezească, continuă cu unitatea lexicală *highlighter*, termen concurențial pentru rom. *iluminator*. În machiajul modern, *highlighter*-ul s-a dovedit a fi unul dintre cel mai utilizat cosmetic, necesar pentru evidențierea trăsăturilor individuale ale feței. Datorită microparticulelor sale strălucitoare, care reflectă razele de lumină, acesta oferă luminozitate și strălucire la nivelul pielii.

Provenit din limba engleză, termenul a fost împrumutat cu sensul său secundar, acela de „a coloured substance that you put above your eyes or on your cheeks to make yourself more attractive”²⁸, cel de bază referindu-se la „a special pen used for marking words in a text in bright colours”²⁹.

Unitatea lingvistică *highlighter* nu figurează în dicționarele românești contemporane.

Redăm mai jos câteva dintre situațiile întâlnite:

„Iar pentru un plus de strălucire și luminozitate, folosește un highlighter, însă optează pentru unul lichid.” (ELLE, 1/2020, p. 114);

„Așa că folosește un fond de ten cu o acoperire medie, însă creat special pentru a oferi luminozitate pielii. Aplică câteva tușe de highlighter lichid, pentru a-ți accentua trăsăturile și optează pentru un blush cremos, sub formă de stick, care îți va oferi prospețime. Însă elementul

²⁶ OD, s.v. *concealer*.

²⁷ CD, s.v. *concealer*.

²⁸ OD, s.v. *highlighter*.

²⁹ *Ibidem*, s.v. *highlighter*.

central îl reprezintă ochii, pentru care s-a folosit o mascara glittery, care completează aspectul glacial al machiajului.” (ELLE, 1/2020, p. 112);
 „Și asta fără să folosesc nici măcar un strop de highlighter.” (ELLE, 2/2020, p. 115);
 „folosește două tipuri de highlighter: unul cremos și unul sub formă de mist” (ELLE, 2/2022, p. 115);
 „ador cum arată highlighterul în zonele-cheie de pe față” (Unica, 11/2021, p. 66).

Parte a inventarului nostru este și engl. *stick*, înlocuitor pentru structura nominală *baton solid*. Unitatea lexicală în cauză pune în evidență un anumit tip de produs (o combinație între iluminator, anticearcă, fard de obraz și pudră bronzantă), având o textură semi-solidă, de tipul unui baton. În ultimii ani, acesta și-a consolidat poziția în rândul cosmeticelor, fiind ușor de transportat și de întrebuințat, ca urmare a dimensiunilor sale reduse.

Cuvântul *stick* este adaptat limbii române, încadrat în clasa substantivelor de gen neutru, cu pluralul *stickuri*. DOOM³ reprezintă singurul dicționar în care această unitate lingvistică apare înregistrată, însă nu și prin raportare la funcția sa de înfrumusețare. În cadrul lucrării lexicografice aflate în discuție, acesta este caracterizat drept un „obiect în formă de bastonaș”³⁰, prezent în structuri de tipul (*stick*) de memorie și (*stick*) deodorant³¹.

În materialul lexical extras din revistele consultate se regăsește și engl. *stick*, apărut, de regulă, în sintagme precum *concealer stick*/*stick concealer* și *blush stick*. Acest *baton corector*, așa cum poate fi tradusă sintagma, se regăsește sub formă lichidă sau având o textură semi-solidă. Eficacitatea sa este una ridicată, întrucât are o acoperire relativ mare, apropiată de cea a fondului de ten, dar și datorită avantajelor privind utilizarea facilă.

Ilustrativă este, de pildă, situația:

„stick concealer 3-în-1 cearcăne” (Unica, 6/2021, p. 56).

Blush stick-ul reprezintă, în schimb, un fard de obraz, care are o textură cremoasă, nu una sub formă de pudră, ingredientele și compoziția sa fiind mai prietenoase cu tenul, întrucât îl hrănește și nu îl usucă.

Notăm aici unul dintre exemplele identificate:

„Așa că folosește un fond de ten cu o acoperire medie, însă creat special pentru a oferi luminozitate pielii. Aplică câteva tușe de highlighter lichid, pentru a-ți accentua trăsăturile și optează pentru un blush stick, care îți va oferi prospețime. Însă elementul central îl reprezintă ochii,

³⁰ DOOM³, s.v. *stick*.

³¹ *Ibidem*, s.v. *stick*.

pentru care s-a folosit o mascara glittery, care completează aspectul glacial al machiajului.” (ELLE, 1/2020, p. 112).

Parte a inventarului nostru este și engl. *bronzer*, recurent utilizat în industria cosmeticii, cu toate că în vocabularul limbii române se regăsește sintagma sinonimă *pudră bronzantă*.

Bronzer-ul constituie un suport în vederea obținerii unei piei de culoare închisă și radiantă, asemănătoare cu cea dobândită în urma expunerii la soare, particularități surprinse, de altfel, și în definiția consemnată de către redactorii CD în descrierea articolului de dicționar „a cream or powder that you put on your face and body to make your skin look brown from being in the sun”³².

Lucrările lexicografice românești contemporane nu includ în nomenclatura lor unitatea lingvistică *bronzer*.

Multitudinea exemplelor extrase din materialele aflate la baza corpusului nostru certifică întrebuințarea engl. *bronzer* în locul echivalentului său românesc *pudră bronzantă*:

„luciu de buze, creionul de ochi, bronzer-ul, toate strigă anii 2000” (ELLE, 11/2021, p. 113);

„Peste am folosit bronzer-ul de la Milk, pe care l-am pus pe mână pentru a se încălzi puțin.” (ELLE, 4/2023, p. 113);

„Un fond de ten soft, bronzer, mascara, balsam de buze, un puf parfumat cu arome de zmeura este totul perfect!” (VIVA!, 7/2020, p. 88);

„Bronzer în ediție limitată” (VIVA!, 7/2020, p. 88);

„Bronzer cu extract de nucă de cocos” (VIVA!, 11/2021, p. 84).

Termenul *blush*, corespondent cu structura românească *fard de obraz*, se înscrie în rândul anglicismelor excerptate din sursele aflate la baza cercetării noastre. Aplicat de-a lungul pomeților, pielea capătă o nuanță rozalie, urmărindu-se crearea unui efect de naturalețe, modestie și simplitate. Această unitate lexicală a fost împrumutată cu sensul principal al etimonului său, prin raportare la informațiile furnizate de către CD: „a powder or cream put on the cheeks to make them look pink”³³.

Dicționarele normative românești, asemenea DOOM³, menționează cuvântul *blush*, ca parte a materialului său lexical. Acesta figurează drept un substantiv neutru, împrumutat din limba engleză, având pluralul *blush-uri*, iar pronunția *blaș* (pentru singular), respectiv *blașuri* (pentru plural)³⁴.

Exemplele expuse mai jos sunt elocvente pentru confirmarea prezenței în textele publicistice a împrumutului *blush*:

³² CD, s.v. *bronzer*.

³³ CD, s.v. *blush*.

³⁴ DOOM³, s.v. *blush*.

„Conține o colecție de 30 de nuanțe de farduri de pleoape Pure Color Envy Sculpting EyeShadow, 6 nuanțe de blush Pure Color Envy Sculpting Blush și 12 nuanțe de ruj Pure Color Envy Sculpting Lipstick” (ELLE, 1/2020, p. 120);

„Așa că folosește un fond de ten cu o acoperire medie, însă creat special pentru a oferi luminozitate pielii. Aplică câteva tușe de highlighter lichid, pentru a-ți accentua trăsăturile și optează pentru un blush cremos, sub formă de stick, care îți va oferi prospețime. Însă elementul central îl reprezintă ochii, pentru care s-a folosit o mascara glittery, care completează aspectul glacial al machiajului.” (ELLE, 2/2020, p. 112);

„e extrem de important să blend-uești bine blush-ul și să eviți trasarea unor linii evidente” (ELLE, 9/2022, p. 114);

„Tot pe mână am amestecat și două blush-uri lichide...” (ELLE, 4/2023, p. 113);

„Pe lângă creioanele de la Patrick Ta, de data aceasta am folosit și un blush, pe care l-am tapotat și blend-uit pe buze.” (ELLE, 4/2023, p. 113);

„amestecat cu un blush cremos” (ELLE, 4/2023, p. 112);

„l-am setat cu un blush de la Patrick Ta” (ELLE, 4/2023, p. 112);

„Paletă de farduri pentru ochi, blush și iluminator Mini Power Palette” (VIVA!, 6/2020, p. 85);

„Blush iluminator Sisley Palette L’Orchidée” (VIVA!, 4/2021, p. 87).

Substantivul *primer*, echivalentul rom. *bază* (pentru machiaj), reprezintă un produs cosmetic, sub forma unei creme puternic hidratante, care se aplică pe pielea feței înaintea fondului de ten, având rolul de a o hidrata în profunzime și de a prelungi rezistența machiajului.

Cuvântul a fost împrumutat cu sensul său secundar din limba engleză („a type of make-up that you put on your face under other make-up to make it go on more smoothly and last longer”³⁵), semnificația de bază făcând referire la „a type of paint that you put on a surface before the main paint is put on”³⁶.

Niciuna dintre aceste structuri nu face parte din corpusul dicționarelor noastre de referință.

De menționat sunt exemplele:

„Folosește un primer care oferă luminozitate pielii și îi uniformizează culoarea.” (ELLE, 7/2020, p. 118);

„Iar dacă optezi pentru un finish dewy, atunci Pro Filt’r Hydrating Primer de la Fenty Beauty este produsul de care ai nevoie.” (ELLE, 1/2023, p. 115);

„Așa că hidratează-ți corespunzător tenul și folosește înainte de a aplica produsele de make-up un primer cu particule ușor strălucitoare.” (ELLE, 2/2023, p. 110);

³⁵ CD, s.v. *primer*.

³⁶ *Ibidem*, s.v. *primer*.

„Nu trebuie să folosești un primer sau un alt produs înainte” (ELLE, 4/2023, p. 112);

„Primer care hidratează și previne strălucirea tenului” (VIVA!, 9/2021, p. 85).

Cercetarea discursului publicistic a relevat, totodată, întrebuițarea engl. *finish*. Înțeles drept procedeu de finisare a machiajului sau produs, de tip spray sau pudră, aplicat pe ten pentru fixarea produselor cosmetice, unitatea lexicală *finish* se răspândește în mod accelerat în rândul celor pasionate de înfrumusețare. Studiarea atentă a publicațiilor ELLE, VIVA! și Unica a evidențiat diverse contexte de limbă în care cuvântul a fost întrebuițat cu sensul său cosmetic:

„Cele nouă nuanțe în formă de țințe, cu patru tipuri de finish (mat, satinat, strălucitor și metalic), au texturi intense, care rezistă pe pleoape până la 12 ore, pentru un machiaj perfect.” (ELLE, 4/2020, p. 123);

„Oferă un finish natural, se poate aplica gradual pentru a crește intensitatea nuanței, iar pentru un plus de rezistență, folosește ulterior o pudră de setting.” (ELLE, 11/2020, p. 123);

„(...) e intens, hidratant, rezistent și oferă un finish satinat perfect.” (ELLE, 9/2022, p. 112);

„Finish-ul său perfect mat și intens te va ajuta să transformi chiar și cel mai banal machiaj într-unul sofisticat și îndrăzneț.” (ELLE, 9/2022, p. 112);

„Iar dacă optezi pentru un finish dewy, atunci Pro Filt'r Hydrating Primer de la Fenty Beauty este produsul de care ai nevoie.” (ELLE, 1/2023, p. 115);

În ceea ce privește machiajul, de ceva vreme, rujurile mate sunt vedetele absolute, întrucât complimentează atât buzele mai pline, cât și pe cele subțiri, iar finish-ul fără luciu este foarte versatil, putând fi purtat în orice moment al zilei.” (VIVA!, 1/2020, p. 80).

În urma examinării dicționarilor-suport, s-a constatat faptul că engl. *finish* apare înregistrat polisemantic în lucrările lexicografice românești contemporane, însă nu și cu semnificația proprie domeniului cosmetic („Parte finală a unei curse sportive, parcursă cu efort maxim în vederea obținerii unei performanțe cât mai bune.”³⁷, „Linia de sosire la o probă de alergări, curse etc.”³⁸). Mai mult decât atât, potrivit DOOM³, cuvântul se încadrează în clasa substantivelor neutre, având grafia și pronunția adaptate limbii române (*finiș*), iar pluralul *finișuri*³⁹. Adaptarea acestui împrumut de origine engleză la sistemul fonetic și morfologic al limbii noastre poate fi observată și în enunțul: „Fond de ten cu finiș mat Lava Water Pretty Vulgar” (VIVA!, 1/2021, p. 87).

³⁷ DEX, s.v. *finiș*.

³⁸ *Ibidem*, s.v. *finiș*.

³⁹ DOOM³, s.v. *finiș*.

Ultima parte a inventarului nostru revine termenilor împrumutați din limba engleză care definesc produse utilizare pentru înfrumusețarea buzelor, dintre care amintim *gloss*, *liquid lipstick*, *lipliner* și *lip balm*.

Dacă până recent, în mass-media, circula lexemul *luciu* (de buze), engl. *gloss* pare a-l înlocui, în prezent, în totalitate, aspect dovedit de recurența termenului în cadrul materialelor consultate:

„Fie că alegi să folosești un fard (Leonard) sau un eyeliner (Gabriela Hearst) colorat, că îl aplici perfect (Laroche) sau într-o manieră inedită (Liberatoire), că optezi pentru o textură mata (Eckhaus Latta) sau una glossy (Benetton), cu siguranță machiajul tău va fi unul actual și plin de prospețime.” (ELLE, 1/2020, p. 19);

„gloss de buze” (ELLE, 3/2021, p. 115);

„ce altceva ar putea fi mai potrivit decât un gloss maro” (ELLE, 11/2021, p. 113);

„gloss-ul îți face buzele mai voluminoase” (Unica, 6/2021, p. 57);

„Gloss, 270 lei, Tom Ford, în Sephora” (Unica, 7/2021, p. 66);

„Gloss nuanța Blitz Gold” (VIVA!, 8/2021, p. 86).

O situație similară este regăsită în cazul structurii *luciu de buze*, substituită de varianta împrumutată din engleză, și anume *lip gloss*: „Lip Gloss nuanța 101” (VIVA!, 12/2021, p. 86).

Sintagma *liquid lipstick* s-a dovedit și ea a fi concurențială pentru structura românească *ruj lichid*, engl. *lipliner* a devenit termen înlocuitor pentru *creion de buze*, în timp ce engl. *lip balm* se răspândește cu rapiditate, luând locul echivalentului său românesc *balsam de buze*.

De referință sunt exemplele:

„Liquid Lipstick nuanța Money Marker” (VIVA!, 8/2021, p. 86);

„Pentru că nu vrem să îți stricăm surpriza, îți enumerăm doar câteva: paletă de farduri de pleoape, mascara, ruj lichid, lipliner, eyeliner, bureței pentru machiaj etc.” (ELLE, 1/2023, p. 124);

„Lip Balm” (VIVA!, 11/2021, p. 84).

MDA, DEX, DAN și DOOM³ nu includ în nomenclatura lor aceste împrumuturi.

2.2. Termeni care definesc concepte și tehnici de realizare a machiajului

Interesul acordat de către public serviciilor de înfrumusețare a determinat apariția și popularizarea a numeroși termeni care definesc tehnici de realizare a machiajului. Dacă într-o etapă incipientă, întrebuințarea acestora se realiza strict într-un cadru bine delimitat (între specialiști), preluarea lor de către revistele de înfrumusețare și de magazinele de profil a generat un val de internaționalizare,

de despecializare a termenilor, devenind unități lexicale utilizate la nivel global, în comunicarea standard.

Engl. *contouring* se înscrie în seria cuvintelor care definesc tehnici de realizare a machiajului, fiind, de altfel, printre denumirile cele mai des întâlnite care vizează metode de aplicare a produselor cosmetice. Tradus prin *conturare* (a feței) sau, mai simplu, *contur facial*, *contouring*-ul reprezintă o practică de realizare a machiajului, care presupune aplicarea pudrei bronzante, a fardului de obraz și a iluminatorului pentru a crea atât zone mai întunecate, prin nuanțe reci, cât și altele mai deschise. În acest fel, structura feței și forma sa devin accentuate, subliniate, iar conturul bine definit. De regulă, pudra bronzantă trebuie să fie într-o nuanță mai închisă decât tenul și aplicată sub pomeți, pe linia maxilarului, pe părțile laterale ale feței și ale nasului, respectiv pe zona de inserție a părului. Iluminatorul, în schimb, este necesar să fie cu două tonuri mai deschis decât nuanța tenului, aplicarea realizându-se pe bărbie, sub buza inferioară, dar și deasupra celei superioare, pe zona arcadei și sub ochi.

Reprezentative pentru consemnarea sa în cadrul textelor publicistice sunt enunțurile:

„Așa că, dacă reușești să trasezi fără cusur liniile de tuș sau nu stăpânești tehnica *contouring*-ului, acest trend ți se potrivește de minune.” (ELLE, 1/2020, p. 114);

„În ultimele sezoane, machiajul tenului s-a schimbat la 180 de grade: de la unul mai și un *contouring* excesiv, la unul cât mai natural, cu o piele care respiră prin toți porii proștepe și strălucire.” (ELLE, 4/2020, p. 119);

„Pentru machiajul tenului, ferește-te de *contouring*.” (ELLE, 12/2020, p. 125);

„(...) demontând practic tot ceea ce știam despre *contouring*” (ELLE, 3/2023, p. 112).

Pornind de la noțiunea de *contouring*, s-a dezvoltat structura *paletă de contouring*, făcând referire, așa cum îi spune și denumirea, la o paletă de machiaj destinată conturării feței, una care conține atât nuanțe maronii, închise, asemănătoare pudrei bronzante, cât și deschise, aidoma iluminatorului, necesare acestei practici: „Paletă *contouring* Maybelline New York, Master Bronze”. (VIVA!, 1/2020, p. 83).

Conceptul de *blending* a pătruns, concomitent cu noțiunea de *contouring*, în discursul mass-media, fiind întrebuințat cu sensul de tehnică de amestecare (a fondului de ten). Metoda aflată în discuție presupune aplicarea fondului de ten, în cantități reduse (de mărirea unui bob de mazăre), pe fiecare zonă a feței care se dorește a fi acoperită (de regulă, pe frunte, nas, bărbie și ambii obraji). Amestecarea (*blending*-ul)

acestora se realizează prin mișcări blânde de tapotare, adesea îndreptate înspre partea superioară a feței, potrivite conturului natural, pentru a crea un aspect uniform:

„E foarte mică și perfectă pentru detalii și blending.” (ELLE, 4/2023, p. 113).

La fel ca și în cazul termenului *contouring*, conceptul de *blending* a dat naștere structurii pensula pentru/de *blending*, fiind instrumentul principal de amestecare a fondului de ten: „pensula de blending” (ELLE, 1/2020, p. 115).

Raportându-ne la ultimele tendințe în materie de machiaj modern și grafic, *floating eyeliner* și *reversed eyeliner* se numără printre favorite. *Floating eyeliner* are în vedere trasarea unei linii de tuș, urmând pliul ochiului sau conturul superior al orbitei, accentuând, astfel, forma ochilor. *Reversed eyeliner*, în schimb, presupune conturarea acestora prin aplicarea unui tuș negru sau colorat pe pleoapa inferioară a ochiului, obținând un efect de mărire a lui. Echivalentele lor românești, *tuș plutitor*, respectiv *tuș inversat*, nu au fost observate în materialul lexical pus la dispoziție de către revistele analizate.

Notăm câteva dintre exemplele regăsite:

„Este aceeași tehnică ca și în cazul unui *floating eyeliner*, doar că în locul tușului folosești paleta de fard” (ELLE, 8/2021, p. 114);

„tehnica *floating eyeliner* a devenit extrem de populară anul trecut (...)” (ELLE, 9/2021, p. 114);

„tehnica se numește *reversed eyeliner* și e de departe una dintre tendințele preferate ale make-up artiștilor” (ELLE, 6/2022, p. 112).

Discursul actual destinat înfrumusețării feminine a fost îmbogățit cu anglicisme precum *underpaiting* și *baking*.

Tehnica *underpaiting*, tradusă în română prin structura *sub pictură*, presupune aplicarea pudrei bronzante, a iluminatorului și a anticearcănelui înaintea fondului de ten, asemenea unei baze, pentru obținerea unui aspect mult mai strălucitor al machiajului:

„Pe scurt, tehnica numită *underpaiting* constă în realizarea conturului și în aplicarea iluminatorului și a anticearcănelui înaintea fondului de ten.” (ELLE, 3/2023, p. 112).

Obținerea unui ten neted și fără linii inestetice, dar și a unui machiaj rezistent și strălucitor se poate realiza cu ajutorul tehnicii *baking*. Aceasta presupune aplicarea unei pudre translucide pe piele timp de 5-10 minute, permițând, astfel, căldurii emanate de piele să ofere o fixare mai puternică fondului de ten și anticearcănelui. Conceptul de *coacere* presupune un adevărat ritual, care prevede, după

aplicarea unei creme hidratante, a fondului de ten și a anticearcănelui, umezirea unui burete de machiaj (cu apă sau cu un spray de fixare) și învăluirea lui într-o cantitate generoasă de pudră translucidă. Aceasta din urmă este lăsată să acționeze pe piele timp de 5-10 minute, după care este îndepărtată ușor prin intermediul unei pensule pentru machiaj:

„(...) nu cred că există cineva care să nu fi încercat măcar o dată conceptul de baking al machiajului” (ELLE, 3/2023, p. 112).

Unitățile lingvistice analizate aici nu sunt prezente în lucrările lexicografice românești actuale, deși, după cum se poate observa, întrebuințarea acestora este frecventă în domeniul presei scrise.

2.3. Termeni care definesc textura unor produse cosmetice

Inventarul obținut pornind de la consultarea unor fragmente publicistice extrase din revistele Unica, ELLE și VIVA! conține, în egală măsură, și termeni care definesc textura unor produse cosmetice. Unități lingvistice precum *glossy*, *light* și *waterproof* se regăsesc adesea în rubrici destinate publicului feminin, având un grad de specializare inferior, întrucât semnificația acestora poate fi ușor de identificat datorită contextului. Astfel că, s-a renunțat la cuvinte românești precum strălucitor, înțeles ca efect obținut sau scontat, ușor/delicat și rezistent la apă în favoarea anglicismelor *glossy*, *light* și *waterproof*, iar exemplele următoare surprind aceste modificări în economia limbajului și a comunicării:

„Fie că alegi să folosești un fard (Leonard) sau un eyeliner (Gabriela Hearst) colorat, că îl aplici perfect (Laroche) sau într-o manieră inedită (Liberatoire), că optezi pentru o textură mata (Eckhaus Latta) sau una glossy (Benetton), cu siguranță machiajul tău va fi unul actual și plin de prospețime.” (ELLE, 1/2020, p. 19);

„Pentru machiajul ochilor și al buzelor optează pentru texturi glossy, în nuanțe nude, care vor da o doză de prospețime tenului tău.” (ELLE, 1/2020, p. 114);

„Acest truc și textura glossy a rujurilor vor oferi buzelor tale un plus de volum.” (ELLE, 2/2023, p. 110);

„Offeră o acoperire light spre medie, fără să se strângă, și îmi place efectul său radiant.” (ELLE, 1/2020, p. 110);

„Mulțumită efectului de hrănire pe care îl are acest serum light, părul se descurcă foarte ușor, iar astfel rutina matinală este rezolvată pe jumătate.” (ELLE, 1/2020, p. 110);

„mascara waterproof” (ELLE, 7/2021, p. 119);

„disponibilă și în varianta waterproof” (ELLE, 10/2021, p. 116);

„Pudră bronzantă waterproof” (VIVA!, 1/2023, p. 81).

2.4. Termeni care fac referire la efectul obținut sau scontat fie prin aplicarea anumitor produse ori în urma adoptării unei tehnici de machiaj, fie al întregului aspect creat

Cercetarea discursului publicistic actual ne-a permis să constatăm, pe de-o parte, prezența unor anglicisme care denumesc efecte obținute ori scontate odată cu aplicarea unor produse cosmetice sau a adoptării anumitor tehnici în materie de machiaj, iar pe de altă parte, cuvinte de proveniență engleză care fac referire la întreaga înfățișare creată. Astfel că, în vederea evidențierii unui aspect *fermecător, fascinant*, s-a optat pentru engl. *glam*, în timp ce pentru sublinierea unui efect strălucitor, s-a utilizat engl. *glowy*:

„Particulele sale ultra-fine și textura delicată te ajută să o aplici uniform, fără a încălca tenul, iar trăsăturile chipului tău vor fi puse în evidență pentru un look strălucitor și glam de vară.” (ELLE, 6/2020, p. 124);

„O imagine care, pentru binele tuturor, are nevoie de puțină animație. Iar o apariție glam, în sufragerie, ar putea fi răspunsul.” (ELLE, 12/2020, p. 125);

„În colțul extern și intern al ochiului adaugă câteva aplicații, asemănătoare unor mici cristale, care vor da machiajului tău un touch gothic-punk, dar mai ales glam.” (ELLE, 12/2020, p. 125);

„Pentru a obține acel efect glowy, folosește trucul Taniei și aplică un balsam (poate fi de buze) pe pleoapa superioară (de la jumătatea acesteia până sub sprâncene).” (ELLE, 1/2023, p. 110).

Familiarizarea cu aceste unități lexicale, încă de la apariția lor, a determinat accelerarea răspândirii unor adjective de origine engleză precum *dewy*, *grunge* și *glittery*⁴⁰, dar și a substantivului *tightening*, întrebuințate pentru a sublinia efecte de tipul *strângere, proaspăt, murdar/neîngrijit, deosebit de strălucitor*, toate obținute prin intermediul machiajului:

⁴⁰ Adjectivul *glittery* reprezintă un derivat de la substantivul *glitter*. Acesta din urmă poate fi definit drept un sclipici, format din bucăți mici și strălucitoare de material (plastic sau metal), care sunt utilizate pentru a adăuga strălucire machiajului sau produselor destinate machiajului. De regulă, acestea de aplică întrebuințându-se un adeviziv special, iar gama de culori și de dimensiuni în care sunt regăsite este una largă. În egală măsură, termenul face referință și la strălucirea subtilă, irizată, pe care unele produse de machiaj o conțin și o răspândesc. Situațiile următoare indică prezența engl. *glitter* în revistele de profil: „Aplică mai multe straturi de mascara și folosește un glitter argintiu, atât pe pleoapa superioară, cât și pe cea inferioară. Alege un ruj nude, însă care să conțină câteva particule strălucitoare, și ești gata să petreci până în zori!” (ELLE, 3/2020, p. 116); „Glitter-ul se lipește singur și rezistă extrem de mult timp, chiar și 24 de ore” (ELLE, 4/2023, p. 112); „Glitter gel super concentrat pentru ochi, față sau corp” (VIVA!, 1/2021, p. 88).

„Pentru a căpăta și mai multă strălucire și acel efect dewy, trebuie să înlocuiești iluminatorul pudră cu unul lichid.” (ELLE, 11/2020, p. 113);

„atunci îți propun un look grunge” (ELLE, 4/2021, p. 112);

„Pentru a contrabalansa efectul, folosește un fard de ochi glittery, într-o nuanță de albastru.” (ELLE, 1/2020 p. 114);

„Așa că folosește un fond de ten cu o acoperire medie, însă creat special pentru a oferi luminozitate pielii. Aplică câteva tușe de highlighter lichid, pentru a-ți accentua trăsăturile și optează pentru un blush cremos, sub formă de stick, care îți va oferi prospețime. Însă elementul central îl reprezintă ochii, pentru care s-a folosit o mascara glittery, care completează aspectul glacial al machiajului.” (ELLE, 2/2020, p. 112);

„(...) pentru a oferi pielii un efect de tightening și pentru a ajuta ingredientele folosite să pătrundă mai rapid și mai profund în piele.” (ELLE, 3/2023, p. 117).

3. Concluzii

Noua perspectivă apărută odată cu ideea de globalizare a condus spre dorința de a crea un mijloc de comunicare comun, care să servească relațiilor internaționale, limba engleză fiind, în acest context, cea desemnată pentru îndeplinirea „misiunii”. Apariția și, mai ales, răspândirea, anglicismelor a devenit un fapt lingvistic actual, o preocupare a cercetătorilor, fenomenul împrumutului lexical din limba engleză fiind obiect de studiu din perspectiva adaptării la sistemul grafic, fonetic și morfologic al limbii române. Poziția noastră în raport cu subiectul curent este aceea conform căreia anumiți termeni de proveniență străină sunt absolut necesari în lipsa unui corespondent românesc în cauză, având o motivație de ordin practic, de adaptare la noile realități extralingvistice, însă, cu toate acestea, nu încurajăm anglicizarea excesivă a limbii române. Mai mult decât atât, elementele lexicale preluate din limba engleză considerăm că trebuie să răspundă anumitor exigențe de exactitate și concizie, să sprijine decodarea informației și, mai ales, dezambiguizarea sensurilor.

Analiza anglicismelor din texte de presă aparținând revistelor ELLE!, VIVA! și Unica, a relevat, pe lângă fenomenul împrumutului din limba engleză, relația dintre terminologia cosmetică și limba comună. Problematica principală evidențiată, credem noi, în cadrul acestui studiu o reprezintă extinderea semnificației unor termeni dincolo de granițele specializării și pătrunderea lor în comunicarea obișnuită, standard, determinând vulgarizarea și banalizarea acestor unități lexicale, odinioară specializate și utilizate într-un spațiu restrâns, bine delimitat.

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Title in English: *Anglicisms from the terminology of cosmetics in the current Romanian language (II)*

Abstract in English

The issue of anglicisms in Romanian is the subject of numerous researches, to which is added the present work. In this study, we focused on analyzing the cosmetic terms of English origin that make up the terminology of cosmetics. The linguistic material from which our corpus is conceived was extracted from three of the most famous and consulted publications dedicated to the female public, namely the magazines ELLE, Unica and VIVA!.

Their careful research highlighted many linguistic facts: the attitude of openness and acceptance of speakers in relation to lexical units of foreign origin, loans of English origin that appear together with Romanian words in the same speech, the extension of the meaning of some terms beyond the boundaries of specialization and their penetration in the usual communication, the popularization and trivialization of these specialized lexical units.

Despite the need to borrow lexical units of English origin, the adoption of a reserved attitude, in relation to this phenomenon, we consider it to be the right solution.

Keywords in English:

anglicism, terminology, cosmetics, beauty, lexicography

L'Évolution de l'Écriture Féminine en Roumanie: Regards Croisés avec la littérature Française

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Résumé

Cet article explore l'évolution de l'écriture féminine en Roumanie en se penchant sur les influences de la littérature française. L'objectif principal est de mettre en lumière la façon dont les voix féminines en Roumanie ont été influencées par les courants littéraires et les idées féministes françaises au fil du temps. L'article examine également comment les écrivaines roumaines ont répondu à ces influences, comment elles ont contribué à façonner le discours féminin et comment leur travail a évolué à travers différentes époques historiques. À travers une analyse comparative, cet article tente de montrer comment la littérature féminine en Roumanie a évolué en parallèle avec son homologue française tout en développant des perspectives et des identités distinctes. En analysant les œuvres d'auteures roumaines telles qu'Ana Blandiana et Gabriela Adameşteanu en regard de leurs homologues françaises, comme Simone de Beauvoir et Marguerite Duras, l'article offre une perspective comparative sur les voix féminines dans la littérature. Il conclut en examinant comment ces voix ont contribué à l'évolution des discours de genre en Roumanie et en France.

Mots clés :

écriture féminine, liberté, émancipation, engagement politique, identité féminine

I. Introduction

I.1. Contextualisation de l'évolution de l'écriture féminine en Roumanie et en France

La notion d'écriture féminine en France apparaît dans les années '50 sous la plume de Simone de Beauvoir. Elle utilise cette appellation vers la fin de son livre *Le Deuxième Sexe*, où elle mentionne le syntagme femme-écrivain et commente l'attitude des femmes envers l'écriture. Elle voit la femme comme bavarde et écrivassière, capable de s'épancher en conversation, en lettres, en journaux intimes, et, aidée par un peu d'ambition, prête à rédiger, tout d'un coup, ses mémoires, transposant sa biographie en roman, exhalant ses sentiments dans les poèmes. (Beauvoir, 1976, 1949, p. 628)

Si on regarde les histoires littéraires, on constate que les femmes écrivains sont presque absentes, du moins jusqu'à une époque assez récente. Ce sont les hommes qui ont détenu la suprématie des lettres, tandis que les femmes apparaissent dans l'anonymat. Si au XVIIIème, au XIXème siècle et dans la première moitié du XXème siècle, l'écriture-femme avait des traits spécifiques qui la particularisaient. De nos jours, on assiste à un processus de libération totale des femmes de toute forme de tutelle masculine, libération qui se manifeste au niveau littéraire par la diversité thématique et esthétiques des écrits féminins.

Les études critiques ont démontré que les débats sur la notion d'écriture en France ou littérature féminine en Roumanie se sont fait entendre dans des périodes socialement déterminées, en France après les mouvements contestataires féministes de 1970, et en Roumanie, après les événements de 1989.

Selon les déclarations d'Oana Băluță : "Si dans les pays occidentaux, le féminisme a connu différentes transformations, changements, (re)systématisations internes, c'est-à-dire qu'il a connu des programmes diversifiés et parfois conflictuels, appelés métaphoriquement, dans la littérature spécialisée, "vagues", en Roumanie, le féminisme a pu développer un seul programme, celui de l'égalité des droits ou du premier mouvement dans la seconde moitié du XIXe siècle et la première moitié du XXe siècle. (...) Si le premier mouvement était celui de l'égalité, à partir des années 60, le mouvement de la différence s'est développé, puis, environ 30 ans plus tard, l'agenda s'est modifié en direction de la réflexion sur les multiples différences entre les femmes, autrement dit, le troisième mouvement a commencé à se dessiner." Mais seulement si l'on se rapporte à l'Occident, car "théoriquement et législativement [la Roumanie est] dans le troisième mouvement, mais dans la vie quotidienne, nous sommes dans le deuxième mouvement." (Băluță, 2010)

L'évolution de l'écriture féminine constitue un prisme captivant à travers lequel on peut observer les changements sociaux, politiques et culturels. La Roumanie, en tant que pays européen, partage une histoire complexe avec la France, dont la riche tradition littéraire a inévitablement exercé une influence sur les auteures roumaines. Cette étude s'inscrit dans le contexte plus large de la recherche sur les voix féminines en littérature, en explorant comment ces voix se sont développées en Roumanie en dialogue avec les courants littéraires féminins en France.

Au cours des dernières décennies, l'écriture féminine a été le reflet d'une société en mutation rapide. De la période d'entre-deux-guerres marquée par les débuts de l'émancipation des femmes, à l'ère post-communiste, où de nouvelles voix émergent, on essaie chercher à

saisir les nuances de cette évolution. En effet, la chute du régime communiste en 1989 a ouvert de nouvelles possibilités d'expression pour les écrivaines, libérant des voix qui étaient auparavant étouffées.

En jetant un regard croisé avec la littérature féminine française, on nous a dévoilé les similitudes, les différences et les influences réciproques. Comment les thématiques féminines ont-elles été abordées en Roumanie, et dans quelle mesure ces approches résonnent-elles avec la riche tradition littéraire française, marquée par des figures telles que Simone de Beauvoir et Marguerite Duras ?

Ce sont des questions auxquelles on essaiera répondre dans cette étude qui offrira une plongée profonde dans le contexte riche et complexe de l'évolution de l'écriture féminine en Roumanie, tout en établissant des parallèles éclairants avec la littérature féminine française.

Le paysage littéraire roumain a été profondément façonné par l'émergence et le développement de l'écriture féminine, une évolution inextricablement liée à l'influence de la littérature française.

Au cœur de cette étude réside la nécessité de contextualiser le rôle et l'impact de la littérature féminine dans la société roumaine. L'objectif est d'analyser l'influence de la littérature française sur les écrivaines roumaines et comment elles ont intégré, adapté et réinterprété ces influences au sein de leur propre expression littéraire.

Le contexte historique, social et culturel de la Roumanie et de la France offre un terrain fertile pour comprendre l'évolution des voix féminines dans la littérature. Les questionnements sur l'identité, l'émancipation, les normes de genre et l'égalité sont au cœur de cette exploration comparative.

Cette étude se propose donc d'éclairer les différentes facettes de cette évolution, soulignant les intersections, les divergences et les convergences entre les expressions littéraires féminines des deux pays. À travers cette analyse croisée, elle cherche à apporter un éclairage nouveau sur la manière dont les voix féminines ont contribué à redéfinir les discours littéraires et sociaux en Roumanie, tout en étant en dialogue avec la riche tradition littéraire française.

Cette introduction pose ainsi les fondements nécessaires à une analyse approfondie et comparative de l'évolution de l'écriture féminine en Roumanie en dialogue avec la littérature française, offrant ainsi une perspective interculturelle et transnationale sur cette évolution littéraire significative.

II. Influences de la littérature française

La littérature française a exercé une influence significative sur l'évolution de l'écriture féminine en Roumanie, façonnant les voix et les

thèmes abordés par les écrivaines roumaines à travers les époques. Les interactions entre les deux traditions littéraires ont souvent conduit à des adaptations créatives, à des dialogues transfrontaliers et à une riche hybridation des styles et des idées. L'empreinte des femmes écrivaines françaises comme George Sand, Simone de Beauvoir et Marguerite Duras a été indéniable dans le développement de l'écriture féminine en Roumanie. George Sand, reconnue pour son engagement social et son exploration des relations de genre, a inspiré des écrivaines roumaines à travers son audace et son expression littéraire sans compromis. De même, l'œuvre révolutionnaire de Simone de Beauvoir, en particulier son célèbre ouvrage *Le Deuxième Sexe*, a eu un impact profond en Roumanie, suscitant des débats et stimulant la réflexion sur la condition féminine dans la société roumaine. Marguerite Duras, avec ses récits poignants et ses explorations de l'intimité humaine, a également laissé une marque indélébile dans la littérature féminine roumaine. Son style d'écriture intense et sa capacité à explorer les nuances des émotions humaines ont influencé des générations d'écrivaines roumaines, qui ont adapté sa vision artistique à leur propre contexte culturel et social.

II.1. Impact de figures littéraires françaises célèbres sur les écrivaines roumaines

Simone de Beauvoir, une figure majeure du mouvement féministe et existentialiste, a effectivement écrit plusieurs ouvrages importants en plus de *Le Deuxième Sexe*. Voici quelques-uns de ses livres les plus influents:

Le Deuxième Sexe (1949): C'est son ouvrage le plus célèbre, considéré comme un texte fondateur du féminisme existentialiste. Beauvoir y explore la situation des femmes dans la société, analysant les implications philosophiques, sociales et historiques de l'oppression des femmes.

Mémoires d'une Jeune Fille Rangée (1958): Dans ce récit autobiographique, Simone de Beauvoir explore son propre développement intellectuel, sa jeunesse, ses relations avec Jean-Paul Sartre, ainsi que les défis rencontrés par les femmes dans une société patriarcale.

Les Mandarins (1954): Ce roman a remporté le Prix Goncourt et est une chronique semi-autobiographique du milieu intellectuel de l'après-guerre en France. Il aborde des thèmes tels que l'engagement politique, la liberté et l'émancipation des femmes.

La Force des Choses (1963): Ce livre fait partie d'une série de mémoires où Simone de Beauvoir aborde les événements marquants de

sa vie, en particulier la période après-guerre. Elle y discute de la guerre, de la politique, de l'existentialisme et de l'évolution de la condition féminine.

Pour une Morale de l'Ambiguïté (1947): Ce livre est un essai philosophique où Beauvoir examine les concepts moraux et éthiques de l'existentialisme, en mettant l'accent sur la liberté individuelle, la responsabilité et l'ambiguïté de l'existence humaine.

Ces ouvrages sont autant de témoignages de la pensée critique et de l'engagement de Simone de Beauvoir en faveur de l'égalité des sexes, de la liberté individuelle et de la critique des normes sociales oppressives.

Pour mieux comprendre l'œuvre de Simone de Beauvoir, on propose de réfléchir à quelques citations :

"On ne naît pas femme : on le devient."

Cette célèbre citation souligne l'idée que la féminité n'est pas innée, mais façonnée par la société et les normes culturelles.

"Le mot féminin est aussi vide de sens que le mot masculin ; les deux mots ont été forgés pour définir la situation des sexes l'un par rapport à l'autre, mais ce ne sont que des termes abstraits et généraux."

Cette citation de Simone de Beauvoir remet en question la nature des termes "féminin" et "masculin" en les considérant comme des constructions arbitraires et relatives l'une à l'autre. Beauvoir suggère que ces mots sont utilisés pour définir les sexes en relation les uns avec les autres, créant ainsi une dichotomie et une interdépendance entre les catégories de genre.

Elle souligne que ces termes sont abstraits et généraux, ce qui implique qu'ils sont insuffisants pour capturer la réalité complexe et variée des individus. Cette idée rejoint la notion existentialiste de Beauvoir selon laquelle l'identité individuelle n'est pas déterminée par des catégories préétablies mais est plutôt le produit des choix et des actions de chaque personne.

En niant l'idée que le féminin et le masculin sont des catégories fixes et universelles, Simone de Beauvoir remet en question les rôles traditionnels assignés aux femmes et aux hommes. Elle plaide en faveur de la liberté individuelle, de l'égalité des sexes et de la possibilité pour chaque individu de définir sa propre identité indépendamment des contraintes imposées par les normes de genre préexistantes. Ainsi, la citation souligne l'aspect arbitraire et relatif des catégories de genre, invitant à une remise en question et à une réflexion plus profonde sur la nature de ces concepts.

"Jamais on ne décrira les rapports des sexes en termes de moyennes arithmétiques ; le masculin et le féminin sont des abstractions

d'où dérivent des hommes et des femmes concrets qui sont définis et opposés par leur situation sociale."

En rejetant l'utilisation de moyennes arithmétiques pour décrire les rapports entre les sexes, Simone de Beauvoir critique l'idée de réduire les expériences humaines complexes à des chiffres ou à des moyennes statistiques. Elle insiste sur le fait que les hommes et les femmes ne peuvent pas être simplement définis par des caractéristiques moyennes, car leurs vies et leurs expériences sont profondément influencées par leur situation sociale, leurs histoires individuelles et leurs contextes spécifiques.

En déclarant que "le masculin et le féminin sont des abstractions d'où dérivent des hommes et des femmes concrets", Simone de Beauvoir souligne que les concepts de genre sont des constructions mentales qui prennent vie à travers les individus et les interactions sociales. Les hommes et les femmes sont définis et opposés non seulement par des caractéristiques biologiques, mais aussi par les rôles et les attentes socialement construits qui leur sont assignés.

Ainsi, cette citation souligne l'importance de prendre en compte les réalités sociales et individuelles dans l'analyse des relations entre les sexes, au lieu de se contenter de généralisations abstraites basées sur des caractéristiques moyennes.

"C'est le même besoin de promouvoir une liberté qui soit réciproque qui m'a fait étudier, à côté des hommes, le destin des femmes."

Cette citation reflète son désir de comprendre et de démanteler les barrières qui limitent la liberté des femmes, tout en promouvant une vision de la liberté qui ne soit pas exclusive à un sexe ou à l'autre, mais réciproque entre les genres. Elle s'est engagée à promouvoir une liberté authentique et égalitaire pour tous, où les individus peuvent se réaliser indépendamment des normes de genre préconçues et des restrictions sociales. En d'autres termes, Simone de Beauvoir reconnaît que pour atteindre une véritable égalité entre les genres, il est essentiel de promouvoir la liberté et l'émancipation des femmes de manière simultanée avec celle des hommes. Elle ne voit pas la quête de la liberté comme un objectif exclusif pour un seul groupe, mais plutôt comme un principe qui doit être étendu à tous les individus, indépendamment de leur genre.

Cette déclaration souligne également l'importance de l'inclusion des femmes dans tous les aspects de la vie sociale, y compris dans les domaines de l'éducation, du travail, de la politique, etc. En étudiant le destin des femmes "à côté des hommes", Simone de Beauvoir suggère que l'égalité des sexes ne peut être réalisée que par une compréhension approfondie et un engagement actif envers les droits et les aspirations des femmes, en parallèle avec ceux des hommes.

En somme, cette citation illustre l'approche holistique de Simone de Beauvoir envers la question du genre, soulignant la nécessité d'une émancipation mutuelle pour parvenir à une véritable égalité entre les sexes.

"On ne peut pas être femme sans se rendre complice du mécanisme de séduction, sans lui donner une chance, sans jouer le jeu."

Ces citations montrent la profondeur de la réflexion de Simone de Beauvoir sur la construction sociale du féminin, soulignant la nécessité d'une liberté réciproque et remettant en question les rôles traditionnels attribués aux femmes dans la société.

"La femme est enfermée dans son corps."

Beauvoir souligne la manière dont la société, à travers les stéréotypes de genre, limite la femme à son aspect biologique, réduisant ainsi son identité et sa liberté.

"L'Autre est indispensable à soi-même."

Elle met en lumière la manière dont la définition de soi-même est liée à l'existence de l'autre, soulignant les interactions et les relations sociales qui définissent l'identité féminine.

"La femme est un produit de l'homme."

Cette idée souligne la manière dont les structures patriarcales ont créé une identité féminine inférieure, résultant de la domination masculine dans la société.

Ces citations illustrent quelques-unes des idées clés de Simone de Beauvoir dans *Le Deuxième Sexe*, où elle examine de manière critique les constructions sociales et historiques de la féminité, analysant comment les femmes ont été opprimées et reléguées à des rôles inférieurs dans la société. De plus, elles montrent la profondeur de la réflexion de Simone de Beauvoir sur la construction sociale du féminin, soulignant la nécessité d'une liberté réciproque et remettant en question les rôles traditionnels attribués aux femmes dans la société.

Le roman *Les Mandarins*, aborde plusieurs thèmes importants comme, par exemple :

Engagement Politique : Le roman explore les dilemmes et les engagements politiques des intellectuels de l'époque, leur réaction à la Seconde Guerre mondiale et leur implication dans des mouvements politiques et idéologiques.

Liberté et Émancipation : Beauvoir examine la quête de liberté individuelle de ses personnages, soulignant les tensions entre les aspirations personnelles et les contraintes sociales. Elle aborde également la question de l'émancipation des femmes, mettant en évidence les défis auxquels elles sont confrontées dans une société dominée par les hommes.

Relations Interpersonnelles : Le roman explore les relations complexes et parfois tumultueuses entre les personnages, offrant un regard introspectif sur les interactions humaines, les amitiés, les amours et les désillusions.

Interrogations Existentialistes : Tout en tissant une trame sociale et politique, Beauvoir explore également des questions existentielles et philosophiques, notamment la recherche de sens, la liberté individuelle et la responsabilité personnelle.

Les Mandarins offre une plongée fascinante dans le monde intellectuel d'après-guerre en France, mettant en lumière les luttes idéologiques, les débats politiques et les aspirations individuelles dans une période marquée par des bouleversements profonds et des questionnements sur l'avenir de la société française.

Quant à Marguerite Duras et son expérimentation littéraire, on peut affirmer qu'elle a apporté beaucoup de contributions en ce qui concerne :

Le style épuré et expérimental : Duras était connue pour son style d'écriture épuré et expérimental. Dans des œuvres comme *Moderato Cantabile* et *L'Amant*, elle a utilisé des formes narratives non conventionnelles et des structures fragmentées, créant ainsi une nouvelle approche de la prose.

L'exploration des frontières de la langue : Duras a souvent exploré les frontières de la langue, cherchant à capturer des émotions et des expériences au-delà des limites traditionnelles de la narration. Cela a contribué à une réflexion plus large sur la nature de la communication et de l'expression littéraire.

L'intimité et psychologie : Ses œuvres ont souvent exploré des thèmes liés à l'intimité, à la sexualité, et à la psychologie des personnages. Cela a ouvert de nouvelles perspectives sur la représentation des relations humaines et des expériences personnelles.

Le féminisme de la Deuxième Vague : Le féminisme de la deuxième vague, qui a émergé dans les années 1960 et 1970, a remis en question les normes traditionnelles de genre et les structures patriarcales. Les féministes de cette époque ont exigé l'égalité des droits, l'accès à l'éducation, et la fin de la discrimination basée sur le genre. Ce mouvement a également introduit l'idée que le personnel est politique. Les expériences individuelles, y compris celles liées à la sexualité, aux relations, et aux rôles de genre, ont été politisées pour remettre en question les inégalités systémiques. Les féministes de la deuxième vague ont cherché à élargir les opportunités pour les femmes et à promouvoir leur autonomie dans tous les domaines de la vie, qu'il s'agisse du travail, de la famille ou des relations.

En combinant l'expérimentation littéraire de Duras avec les idéaux féministes de la deuxième vague, ces écrivaines ont contribué à créer un espace littéraire et culturel dynamique où les voix féminines pouvaient s'exprimer de manière nouvelle et audacieuse.

Les écrits de Marguerite Duras sont des témoignages qui viennent à compléter ce qu'on a affirmé antérieurement.

Moderato Cantabile (1958): Ce roman explore la relation entre une femme mariée et un ouvrier. Duras y utilise un style d'écriture minimaliste et expérimental, se concentrant sur des dialogues courts et puissants pour évoquer des émotions intenses.

L'Amant (1984): Ce livre semi-autobiographique raconte l'histoire d'une jeune fille d'Indochine et de sa relation avec un homme plus âgé. Duras y utilise une prose poétique et suggestive pour explorer des thèmes tels que l'identité, la passion et le colonialisme.

Hiroshima Mon Amour (1960): Ce scénario de film, écrit par Duras et réalisé par Alain Resnais, explore les souvenirs d'une Française et d'un Japonais qui se rencontrent à Hiroshima. Cette œuvre examine les cicatrices de la guerre, la mémoire et la réconciliation.

Le Ravissement de Lol V. Stein (1964): Ce roman se concentre sur l'histoire de Lol, une jeune femme qui subit une déception amoureuse. Duras y explore les thèmes de l'aliénation, de l'identité, et de la complexité des relations humaines.

Parmi les thématiques principales abordées, on mentionne :

Expérimentation Narrative : Marguerite Duras était connue pour son style littéraire novateur et expérimental, utilisant des techniques telles que des dialogues suggestifs, des structures narratives fragmentées et une prose poétique.

Intimité et Relations Humaines : Ses œuvres explorent souvent les relations interpersonnelles, l'intimité émotionnelle et les complexités des liens humains, offrant ainsi une réflexion profonde sur les interactions humaines.

Critique Sociale et Politique : Duras aborde également des questions sociales et politiques telles que le colonialisme, les tensions sociales et les cicatrices de la guerre, tout en offrant des commentaires subtils sur les structures de pouvoir et les injustices.

Marguerite Duras a donc contribué de manière significative à l'expérimentation littéraire en explorant des formes narratives innovantes, tout en offrant des réflexions profondes sur des thèmes intimes, sociaux et politiques. Ces écrits ont souvent remis en question les normes traditionnelles de la littérature et ont ouvert de nouvelles voies pour l'expression littéraire.

III. Réception et adaptation en Roumanie des principales thématiques

La réception des œuvres de ces écrivaines françaises en Roumanie a été marquée par un mélange d'admiration, de débats intellectuels et de réinterprétations. Les écrivaines roumaines ont accueilli avec enthousiasme ces voix littéraires françaises, les intégrant dans leur propre travail avec une créativité remarquable. Elles ont trouvé des résonances entre les expériences des femmes françaises et roumaines, adaptant les idées et les thèmes dans leurs récits pour refléter les réalités de leur société.

Cette réception et adaptation actives ont favorisé un dialogue interculturel fructueux, enrichissant l'écriture féminine en Roumanie en élargissant sa palette thématique et stylistique, tout en contribuant à une évolution des discours sur la condition féminine dans le pays.

Par exemple, les réflexions existentialistes de Simone de Beauvoir ont été assimilées dans le contexte social en évolution de la Roumanie post-Seconde Guerre mondiale. Les écrivaines roumaines ont interprété son appel à l'émancipation féminine dans le cadre de leurs propres luttes pour la liberté et l'égalité.

Cette interaction dynamique a abouti à une riche mosaïque de voix féminines en Roumanie, chaque auteure incorporant et transformant les idées françaises de manière unique. L'influence de la littérature française a donc été plus qu'un simple transfert culturel ; elle a été un catalyseur créatif qui a alimenté l'évolution de l'écriture féminine roumaine.

Alors, l'influence de la littérature française sur l'écriture féminine roumaine a été un phénomène dynamique, façonnant les voix littéraires féminines et contribuant à la redéfinition constante des normes culturelles et sociales en Roumanie.

IV. Voix Féminines en Roumanie

L'histoire littéraire roumaine regorge de voix féminines remarquables qui ont contribué de manière significative à la richesse du patrimoine littéraire du pays. De la période des pionnières aux écrivaines contemporaines, on a essayé d'offrir un aperçu succinct des figures marquantes à travers les époques. Notre étude s'occupera seulement des œuvres d'Ana Blandiana et de Gabriela Adameşteanu, puisque les autres auteures roumaines mentionnées feront le sujet d'une future étude.

Elena Văcărescu (1864-1947) - Considérée comme l'une des premières poétesses roumaines, était connue pour ses écrits poétiques et ses contributions à la littérature romantique. Elle était également polyglotte et a laissé un héritage littéraire important en Roumanie.

Anna de Noailles (1876-1933) - Bien que née en France, Anna de Noailles a hérité de la culture roumaine grâce à ses origines aristocratiques. Ses écrits, souvent teintés de mélancolie, ont capturé les émotions humaines dans un style unique.

Hortensia Papadat-Bengescu (1876-1955) - Figure majeure du roman roumain, Hortensia Papadat-Bengescu a abordé des thèmes sociaux et psychologiques dans ses écrits. Son œuvre, riche en caractérisation et en analyse sociale, a laissé une empreinte significative dans la littérature roumaine.

Ioana Em. Petrescu (1886-1969) - Écrivaine et traductrice, Ioana Em. Petrescu était connue pour son engagement social et politique. Elle a exploré les injustices sociales à travers ses écrits et a été une voix influente dans la période de l'entre-deux-guerres en Roumanie.

Doina Ruști (né en 1957): Écrivaine contemporaine, Doina Ruști a exploré dans ses romans des questions liées à l'histoire, à la société et à l'identité roumaine. Elle a également abordé des thèmes féministes, remettant en question les stéréotypes de genre et explorant les luttes des femmes dans une société en mutation.

Ioana Pârvulescu (né en 1960): Écrivaine et universitaire, Ioana Pârvulescu a écrit des romans qui mélangent habilement fiction et réalité historique. Elle a exploré des thèmes sociaux et culturels tout en expérimentant avec les formes littéraires et narratives.

Ana Blandiana (née en 1942) - Poétesse, essayiste et romancière contemporaine, Ana Blandiana est reconnue pour sa voix critique et engagée. Son œuvre explore des thèmes tels que la liberté, l'oppression et la justice sociale d'une manière poignante et émotionnelle.

Ana Blandiana a effectivement été une figure significative de la résistance culturelle en Roumanie sous le régime communiste. Voici quelques-unes de ses œuvres et des thèmes qu'elle a abordés :

Œuvres Majeures :

Poemele luminii (Poèmes de la lumière): Recueil de poèmes qui exprime la recherche de la lumière dans un contexte souvent obscur, symbolisant l'espoir et la quête de liberté dans un environnement opprimé.

Frumoasa mea, și tristă (Ma belle et triste): Ce recueil de poèmes explore la beauté et la tristesse, offrant une réflexion profonde sur l'existence humaine, la mémoire et les émotions.

Într-un turn de fum (Dans une tour de fumée): Recueil de poèmes qui reflète les difficultés et les défis rencontrés dans un contexte politique oppressif, exprimant souvent une quête de vérité et de justice.

En analysant ses écrits, on peut dévoiler les thèmes suivants:

Engagement Politique: Ses œuvres, en particulier sa poésie, étaient souvent imprégnées d'une critique subtile mais puissante du régime communiste en Roumanie. Elle a exprimé la lutte pour la liberté d'expression et les droits de l'homme dans un contexte répressif.

Quête de Liberté: Les thèmes de la liberté individuelle, de la lumière au milieu des ténèbres, et de la résistance face à l'oppression étaient récurrents dans ses poèmes, symbolisant la quête incessante de liberté et d'émancipation.

Mémoire et Identité: Ana Blandiana a également exploré des thèmes liés à la mémoire collective, à l'identité nationale et à la préservation de la culture roumaine dans des conditions difficiles.

Son engagement en faveur des droits de l'homme, sa poésie émotionnelle et son courage à s'exprimer contre l'oppression ont fait d'Ana Blandiana une voix poignante de la résistance culturelle en Roumanie, tout en laissant un héritage durable dans la littérature roumaine contemporaine.

Effectivement, la littérature féminine roumaine a souvent agi comme un levier pour une critique sociale et politique perspicace. Des œuvres telles que *L'Exclamation des congères* incarnent cette tendance, explorant et dénonçant les défis sociopolitiques rencontrés par les femmes dans la société roumaine, tout en militant pour les droits humains et l'égalité des sexes.

Dans *L'Exclamation des congères*, Ana Blandiana utilise le pouvoir de la narration pour exposer les réalités complexes et souvent oppressives auxquelles les femmes sont confrontées dans une société en proie à des bouleversements politiques. À travers des récits de vies individuelles ou de situations collectives, l'auteure illustre les inégalités structurelles, les injustices et les pressions sociales subies par les femmes.

Les personnages féminins dans ce roman servent souvent de porte-voix, dévoilant les luttes quotidiennes, les aspirations contrariées et les conséquences dévastatrices des politiques et des normes sociales discriminatoires. Blandiana met en évidence la réalité des femmes roumaines, capturant leurs voix et leurs expériences pour sensibiliser le lecteur aux questions d'équité et de justice.

Ces œuvres engagées transcendent le simple récit pour devenir des instruments de prise de conscience sociale et de plaidoyer pour le changement. Elles interpellent les consciences, stimulent les débats et appellent à une société plus juste et égalitaire, où les femmes ne sont plus victimes d'inégalités systémiques. Ainsi, la littérature féminine roumaine, par des œuvres telles que *L'Exclamation des congères*, s'est affirmée comme un puissant vecteur de critique sociale et politique,

contribuant à l'évolution des mentalités et à la promotion des droits et de la dignité des femmes.

La littérature féminine roumaine s'est distinguée par sa capacité à être un puissant vecteur de critique sociale et politique, se manifestant de manière incisive dans des œuvres telles que *l'Exclamation des congères*. Ce roman emblématique offre une exploration profonde des défis sociopolitiques rencontrés par les femmes en Roumanie et représente un plaidoyer passionné en faveur des droits humains et de l'égalité des sexes.

De plus, le roman fait aussi un portrait de la société roumaine puisqu'il plonge les lecteurs dans un tableau vivant de la société roumaine de l'époque. Ana Blandiana, avec un regard critique, expose les structures de pouvoir et les normes sociales qui contribuent aux inégalités de genre. Elle met en lumière les contraintes imposées aux femmes, illustrant comment ces contraintes sont ancrées dans le tissu même de la société roumaine. Le roman sert également de plateforme pour dénoncer sans équivoque les injustices et les inégalités auxquelles les femmes sont confrontées. Ana Blandiana donne une voix aux femmes marginalisées et opprimées, exposant leurs luttes quotidiennes dans un contexte où les droits et les opportunités sont inégalement distribués. Elle met en lumière les disparités économiques, éducatives et professionnelles qui contribuent à la vulnérabilité des femmes. Au cœur du roman réside un engagement fervent en faveur des droits humains et de l'égalité des sexes. Ana Blandiana ne se contente pas de documenter les injustices, mais elle appelle à l'action. Les personnages féminins deviennent des agents de changement, luttant contre un système qui les opprime. Le roman transcende le simple récit pour devenir une déclaration passionnée en faveur d'une société plus équitable et inclusive.

En conclusion, *l'Exclamation des congères* de Ana Blandiana s'inscrit dans la tradition de la littérature féminine roumaine qui, au-delà de son esthétisme, agit comme un miroir critique de la société. En exposant les défis sociopolitiques auxquels les femmes sont confrontées, le roman contribue à l'évolution du discours public sur l'égalité des sexes et inspire la réflexion et l'action.

Gabriela Adameşteanu (née en 1942) est une romancière contemporaine roumaine reconnue pour son exploration approfondie de la société roumaine post-communiste. Elle a exploré les nuances de la société roumaine post-communiste. Ses romans, marqués par une profonde analyse sociale, offrent des perspectives critiques sur la réalité roumaine moderne. Voici quelques-unes de ses œuvres notables et les thèmes qu'elle a abordés:

Œuvres Majeures :

Dimineață pierdută (Matin perdu): Ce roman est largement acclamé pour son analyse profonde de la vie et des relations humaines dans la société roumaine post-communiste. Il explore les bouleversements sociaux et culturels après la chute du régime communiste.

Drumul egal al fiecărei zile (Le Chemin égal de chaque jour/Vienne le jour) : Ce livre examine les questions de l'identité nationale, de la mémoire collective et des bouleversements sociaux à travers les histoires de différents personnages, offrant une perspective panoramique de la société roumaine moderne.

Întâlnirea (La rencontre): Dans ce roman, Adameșteanu explore les relations intergénérationnelles et les tensions entre le passé et le présent dans une Roumanie en transition.

On constate que dans la période post communiste les thèmes abordés prédominants sont pareils chez les deux écrivaines.

Analyse sociale : Gabriela Adameșteanu examine de manière approfondie les complexités sociales, économiques et politiques de la Roumanie contemporaine. Elle explore les défis auxquels la société est confrontée après la chute du régime communiste, y compris les inégalités sociales, la corruption, et les changements culturels.

Identité et mémoire : Ses romans explorent souvent les questions d'identité nationale et individuelle, ainsi que la mémoire collective de la période communiste. Elle interroge également les transformations culturelles et psychologiques après cette période de l'histoire roumaine.

Relations humaines et psychologie : Les personnages de ses romans sont souvent utilisés pour explorer les relations humaines, les conflits interpersonnels et les défis auxquels les individus sont confrontés dans un monde en mutation, offrant ainsi une réflexion psychologique sur les dilemmes de la vie moderne en Roumanie.

Gabriela Adameșteanu est connue pour sa capacité à offrir des perspectives critiques et profondes sur la réalité roumaine contemporaine, offrant ainsi des portraits nuancés de la société post-communiste à travers ses personnages et ses histoires complexes.

Exploration de la condition humaine dans *Les Voix à distance* de Gabriela Adameșteanu

La littérature féminine roumaine a régulièrement plongé dans les méandres de la condition humaine, abordant avec une profondeur émotionnelle une gamme de thèmes tels que la solitude, les dilemmes moraux, les relations interpersonnelles et les défis existentiels. L'œuvre *Les Voix à distance* de Gabriela Adameșteanu en est un exemple éloquent, offrant une perspective riche et poignante sur la vie humaine.

Dans *Les Voix à distance*, Gabriela Adameşteanu explore la solitude humaine dans toute sa complexité. Les personnages naviguent à travers des moments de solitude intérieure, révélant les facettes cachées de leur être. Cette exploration introspective dévoile les pensées les plus intimes des personnages, illustrant ainsi la profondeur de leur solitude et ses répercussions sur leur perception du monde.

L'œuvre examine également les dilemmes moraux et éthiques auxquels les personnages sont confrontés. Gabriela Adameşteanu met en lumière les choix difficiles et souvent contradictoires auxquels ils doivent faire face, leurs décisions étant ancrées dans des dilemmes profonds et nuancés. Ces réflexions morales ajoutent une dimension de complexité et de réalisme aux personnages et à leurs histoires.

Les relations interpersonnelles occupent une place centrale dans *Voix à distance*. L'œuvre dépeint avec subtilité la complexité des relations humaines, qu'elles soient familiales, amoureuses ou sociales. Les interactions entre les personnages révèlent les dynamiques complexes, les tensions et les émotions profondes inhérentes aux relations humaines.

Enfin, l'œuvre de Gabriela Adameşteanu confronte les personnages à des défis existentiels qui mettent en lumière leur fragilité, leur résilience et leur quête de sens. Ces défis existentiels, qu'il s'agisse de la perte, du changement ou de la recherche d'identité, enrichissent la narration en offrant une perspective profondément humaine sur la condition humaine.

En somme, *Les Voix à distance* de Gabriela Adameşteanu témoigne de l'habileté de la littérature féminine roumaine à explorer la complexité et la richesse de l'expérience humaine. L'œuvre offre une plongée émouvante et captivante dans les profondeurs de l'âme humaine, permettant ainsi aux lecteurs de réfléchir sur leur propre existence.

Enfin, le roman aborde les défis existentiels et la quête universelle de sens. Les personnages sont confrontés à des questions fondamentales sur le sens de la vie, la signification de l'amour, et la recherche d'un but plus profond. Cette exploration philosophique ajoute une couche de réflexion métaphysique à l'œuvre, invitant les lecteurs à contempler les grandes interrogations de l'existence.

Ainsi, à travers *Les Voix à distance*, Gabriela Adameşteanu offre une perspective riche et nuancée sur la condition humaine. Son exploration des thèmes intimes et universels contribue à la richesse de la littérature roumaine en offrant une vision captivante de la complexité de l'expérience humaine.

IV.1. Analyse des thèmes récurrents et des styles littéraires

Ces écrivaines ont exploré une variété de thèmes récurrents dans leurs œuvres, révélant ainsi une diversité de préoccupations littéraires au fil du temps.

Questionnements sur l'identité féminine

Les écrivaines roumaines ont souvent abordé les questionnements liés à l'identité féminine. De la quête de soi à la définition de la féminité dans une société en mutation, ces questionnements ont été explorés à travers des œuvres telles que *L'Adolescente* de Hortensia Papadat-Bengescu, mettant en scène les luttes et les aspirations des femmes dans la société roumaine.

Critique sociale et politique

La littérature féminine roumaine a également été le vecteur d'une critique sociale et politique incisive. Des romans tels que *L'Exclamation* des congères de Ana Blandiana ont abordé les défis sociopolitiques rencontrés par les femmes, soulignant les inégalités et les injustices dans la société roumaine et exprimant souvent des positions engagées en faveur des droits humains et de l'égalité des sexes.

Exploration de la condition humaine

En parallèle, les écrivaines roumaines ont souvent exploré la condition humaine dans toute sa complexité. Des thèmes tels que la solitude, les dilemmes moraux, les relations interpersonnelles et les défis existentiels ont été explorés avec une profondeur émotionnelle dans des œuvres telles que *Les Voix à distance* de Gabriela Adameşteanu, offrant ainsi une perspective intime et universelle sur la vie humaine.

Ces thèmes, bien que non exhaustifs, reflètent la diversité et la profondeur des préoccupations des écrivaines roumaines. Ils ont servi de vecteurs pour exprimer leurs visions artistiques et intellectuelles tout en contribuant à l'enrichissement de la littérature roumaine par leur exploration approfondie des aspects fondamentaux de l'expérience féminine et humaine.

Les styles littéraires de ces écrivaines ont varié, allant de la poésie lyrique à la prose engagée, mais tous ont contribué à façonner la diversité et la profondeur de la littérature féminine en Roumanie à travers les époques.

L'exploration des voix féminines en Roumanie nécessite une plongée chronologique pour saisir l'impact et l'évolution de ces écrivaines sur la littérature du pays. Des figures pionnières du XIX^{ème} siècle aux voix contemporaines, cette section vise à mettre en lumière leur contribution et leur influence marquante dans le contexte de la narration littéraire roumaine.

Ce survol des écrivaines roumaines, de différentes époques et aux styles variés, illustre l'évolution de la narration littéraire en Roumanie et met en évidence l'impact et l'importance de ces voix féminines dans l'histoire de la littérature du pays.

V. Réponses aux Influences

Comment les écrivaines roumaines ont réagi aux idées féministes et aux mouvements littéraires français?

L'influence de Simone de Beauvoir et Marguerite Duras, deux figures majeures de la littérature et du féminisme français, a été perceptible dans la manière dont certaines écrivaines roumaines ont réagi et intégré ces idées dans leur propre œuvre. Voici quelques perspectives générales sur la réception des idées féministes de Simone de Beauvoir:

Questionnement des rôles de genre : Inspirées par Simone de Beauvoir et son ouvrage *Le Deuxième Sexe*, certaines écrivaines roumaines ont remis en question les rôles traditionnels assignés aux femmes dans la société. Elles ont exploré la notion de l'Autre dans leurs œuvres, cherchant à déconstruire les stéréotypes de genre.

Quête d'émancipation: L'idée de l'émancipation féminine a été une source d'inspiration majeure. Des écrivaines roumaines ont abordé les thèmes de la liberté individuelle, de la recherche de soi, et de la lutte contre les structures patriarcales à la manière de Simone de Beauvoir.

L'influence de Marguerite Duras sur le style et la narration:

L'approche stylistique et émotionnelle de Marguerite Duras a influencé certaines écrivaines roumaines. Des éléments tels que la simplicité apparente du langage et la profondeur émotionnelle ont été intégrés dans certaines œuvres, créant une nouvelle sensibilité dans la littérature roumaine.

Marguerite Duras était connue pour sa capacité à explorer les complexités des relations interpersonnelles. Des écrivaines roumaines ont emprunté cette voie, créant des récits qui plongent dans les dynamiques complexes de l'amour, de la famille et de la société.

Certaines écrivaines roumaines ont activement participé aux mouvements féministes, utilisant leurs écrits comme des outils pour la sensibilisation et la mobilisation en faveur des droits des femmes.

Inspirées par les engagements politiques de Simone de Beauvoir et Marguerite Duras, certaines écrivaines roumaines ont intégré des éléments de critique sociale et politique dans leurs œuvres, dénonçant les inégalités et les injustices.

VI. Évolution au Fil du Temps

Comparaison des tendances littéraires et des perspectives féminines entre la Roumanie et la France

L'évolution au fil du temps des tendances littéraires et des perspectives féminines entre la Roumanie et la France a été marquée par des similitudes et des différences significatives, reflétant les spécificités culturelles et historiques de chaque pays. Voici quelques éléments de comparaison :

Tendances Littéraires :

France: La littérature française a été marquée par une diversité de mouvements et de styles, allant du classicisme au surréalisme, de l'existentialisme à la Nouvelle Vague. Ces mouvements ont souvent eu un impact majeur sur la scène littéraire mondiale, mettant en avant des expérimentations formelles et des questionnements philosophiques profonds.

Roumanie : De son côté, la littérature roumaine a également traversé divers mouvements, influencée par des courants européens mais également par sa propre histoire. Des mouvements comme le romantisme, le symbolisme et le modernisme ont façonné le paysage littéraire roumain, apportant des changements stylistiques et des réflexions sur l'identité nationale.

Perspectives Féminines :

France : Les écrivaines françaises, telles que Simone de Beauvoir et Marguerite Duras, ont été des figures majeures dans la lutte pour l'égalité des sexes. Leurs travaux ont contribué à élargir les discussions sur le féminisme, l'autonomie féminine et les droits des femmes, influençant ainsi la littérature mondiale.

Roumanie : Les écrivaines roumaines ont également abordé des questions féminines, mais souvent dans un contexte spécifique à leur propre réalité socioculturelle. Elles ont réagi aux idées féministes internationales, adaptant ces concepts aux défis et aux dynamiques de la société roumaine, et ont souvent été des voix critiques dans la lutte contre les inégalités de genre.

Le XIXème siècle: Idéaux romantiques

Roumanie : Au XIXème siècle, des écrivaines pionnières comme Veronica Micle ont émergé en Roumanie, s'inscrivant dans l'idéal romantique. Leurs écrits ont souvent exprimé des passions ardentes, reflétant une époque marquée par la quête de l'identité nationale.

France : En France, George Sand a été une figure majeure du XIXème siècle, dépassant les conventions de genre. Elle a abordé des questions sociales et a incarné l'esprit romantique, tout en influençant la naissance du féminisme.

La première moitié du XXème siècle : entre guerres et quête d'égalité

Roumanie : Les écrivaines roumaines, telles qu'Elena Văcărescu, ont participé au mouvement intellectuel, mais la première moitié du XXe siècle a été également marquée par des défis politiques et sociaux.

France : Simone de Beauvoir a émergé comme une intellectuelle clé, jetant les bases du féminisme existentialiste avec *Le Deuxième Sexe*. Les écrivaines françaises ont lutté pour l'égalité des droits, inspirant un changement socioculturel.

La deuxième moitié du XXème siècle : féminisme et expérimentation littéraire

Roumanie : Des écrivaines comme Ana Blandiana ont réagi aux bouleversements politiques avec un engagement politique. La seconde moitié du XXème siècle a vu une exploration des identités féminines.

France : Des écrivaines telles que Marguerite Duras a contribué à l'expérimentation littéraire, tandis que le féminisme de la deuxième vague a pris de l'ampleur, questionnant les structures patriarcales.

Le XXIème siècle: pluralité des voix et intersectionnalité

Roumanie : Le XXIème siècle en Roumanie a été marqué par une diversification des voix féminines, explorant des thèmes contemporains avec une perspective critique sur la société.

France : En France, la littérature féminine a continué d'évoluer, intégrant des perspectives intersectionnelles et abordant des questions telles que la mondialisation et l'immigration.

Au fil du temps, les écrivaines roumaines et françaises ont répondu aux évolutions de leurs sociétés respectives. Alors que la Roumanie a navigué entre les tumultes politiques, la France a vu l'émergence de mouvements féministes qui ont transformé la littérature. La comparaison met en lumière la richesse et la complexité des contributions littéraires féminines, ancrées dans des contextes culturels et historiques distincts, tout en partageant des préoccupations communes pour la condition des femmes.

Si des thématiques communes comme l'égalité des sexes, les rôles de genre et l'émancipation ont été explorées, elles l'ont été à travers des prismes culturels et sociaux différents.

La France, avec son histoire littéraire riche et diversifiée, a eu une influence mondiale significative, tandis que la Roumanie a évolué dans un contexte souvent moins exposé internationalement.

Les écrivaines françaises ont souvent eu une plateforme plus large pour diffuser leurs idées féministes, tandis que leurs homologues roumaines ont souvent opéré dans un contexte plus local, bien que leur impact puisse avoir été profond à l'échelle nationale.

En résumé, bien que partageant des préoccupations similaires, les littératures française et roumaine ont développé des voies distinctes, tant dans leurs tendances littéraires que dans les perspectives féminines, reflétant ainsi les diversités culturelles et historiques propres à chaque pays. À travers les décennies, ces deux pays ont connu des transformations culturelles et sociales significatives, influençant la manière dont les écrivaines ont abordé les thèmes liés à la condition féminine.

VII. Conclusions

En conclusion, l'étude de l'évolution de l'écriture féminine en Roumanie, en mettant en perspective ses échanges et influences avec la littérature française, révèle un tissu complexe de voix, de thèmes et de mouvements. L'influence des écrivaines françaises a été significative, tant dans l'inspiration que dans la remise en question des normes culturelles et sociales. Les deux traditions littéraires, bien que distinctes dans leur contexte, se sont rencontrées et ont fusionné, enrichissant mutuellement leurs narrations. Les thèmes universels de l'émancipation, de la recherche d'identité et de la critique sociale ont transcendé les frontières, formant un dialogue littéraire riche et interconnecté.

Au fil des époques, les écrivaines roumaines ont navigué avec habileté à travers les dédales de l'histoire et de la culture, capturant les nuances de l'expérience féminine. Elles ont résisté, questionné et célébré, façonnant une tradition littéraire féminine roumaine qui continue d'évoluer et de s'adapter aux changements contemporains. Les échos des voix féminines françaises, qu'ils soient féministes, existentialistes ou post-modernistes, ont trouvé une résonance particulière dans le contexte roumain, catalysant des réflexions nouvelles et stimulant des dialogues cruciaux.

En explorant cette évolution, il devient évident que l'écriture féminine en Roumanie n'est pas simplement le reflet de son époque, mais aussi une force motrice qui a contribué à redéfinir les limites du discours littéraire et à élargir la palette des expériences partagées. L'intersectionnalité des influences françaises et roumaines a créé une trame complexe et tissé un riche tableau littéraire, témoin de la puissance transformative de l'écriture féminine. En regardant vers l'avenir, il est clair que cette évolution dynamique continuera de façonner les récits féminins en Roumanie et de susciter des réflexions profondes sur la condition féminine à l'échelle mondiale.

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Title: *The Evolution of Women's Writing in Romania: Crossroads with French Literature*

Abstract:

This article explores the evolution of women's writing in Romania, focusing on the influences of French literature. The main aim is to shed light on how women's voices in Romania have been influenced by French literary currents and feminist ideas over time. The article also examines how Romanian women writers have responded to these influences, how they have helped shape women's discourse and how their work has evolved through different historical periods. Through a comparative analysis, this article attempts to show how women's literature in Romania has evolved in parallel with its French counterpart, while developing distinct perspectives and identities. By analyzing the works of Romanian authors such as Ana Blandiana and Gabriela Adameșteanu against their French counterparts, such as Simone de Beauvoir and Marguerite Duras, the article offers a comparative perspective on female voices in literature. It concludes by examining how these voices have contributed to the evolution of gender discourses in Romania and France.

Keywords:

women's writing, freedom, emancipation, political commitment, female identity