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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 14th 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 Literature and Cultural Studies, Foreign Language Teaching and Teaching Methodologies, Linguistics, Translation Studies, and their related fields, providing opportunities for professional development and research.

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

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

The present issue includes four sections: Literature and Cultural Studies, Foreign Language Teaching and Teaching Methodologies, Linguistics and Translation Studies. All the contributions published here share their authors' ideas in what we

hope to become a large cross-boundaries “forum” of communication, debate and mutual cultural interests.

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

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

◆LITERATURE AND CULTURAL STUDIES◆

Narrative Strategies in Margaret Atwood's Fiction

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Abstract

Margaret Atwood is known for her masterful use of narrative techniques and styles that contribute to the richness and complexity of her storytelling. Her novels exhibit various narrative approaches that captivate readers and offer unique perspectives on the unfolding events. The study of narrative contexts, narration styles, and narrator types is the focus of narratology. The article will examine the narrator's functions in the Atwood's texts and identify the novels' several narrative voices. In doing so, it will highlight how various focalization techniques help convey the fictional world as completely as possible, enhancing the persuasiveness of the novels.

Keywords

Narrative, Margaret Atwood, focalization, unreliable narrators

1. Introduction

Margaret Atwood's novels often provide readers with an in-depth understanding of the fictional world by offering glimpses into the minds of several characters. These details enable a thorough portrayal of the fictional world rather than fostering the reader's sympathies for or identification with the characters.

The paper aims to determine whether the chosen narrative techniques successfully assist the dystopias in achieving their intended goal. This will be accomplished by analyzing the narrative situations in the novels *The Handmaid's Tale* (1985) and *Alias Grace* (1996). The decision was made based on the selection of the books and the various narrative settings, mostly ignoring the time lapse between their publishing dates and the social and historical background.

In light of this, Gerard Genette refers to the analysis of the narrative perspective as the mode of narration. He also describes three different types of focalization: zero focalization, internal focalization, and

external focalization. Thus, to analyze the narrative situations in Margaret Atwood's dystopian and historical novels *The Handmaid's Tale* (1985) and *Alias Grace* (1996), the current study will draw on Genette's theory of the narrative and use the vocabulary he introduces.

2. The Confrontation

This research will address specific examples from the text and seek to assess the consequences of different narrative events and focalizers in the book. Margaret Atwood's novels contain no omniscient voice, making no commentary from the outside on the characters or the events they depict. As a result, the reader's understanding of the fictional universe is limited to her narrators and observations in all the novels.

Authorial novels are texts with a story that is wholly filtered through the consciousness of a single character. (Fludernik 2009: 104). Since the protagonist is the sole focal point, the story is always told from their point of view, giving readers access to their monologue. Atwood portrays the horrors of totalitarianism with the aid of three techniques: limiting the reader's knowledge and thus establishing an atmosphere of fear, creating false expectations due to Offred's or Grace's poor judgment, and evoking the readers' sympathy through their feelings. These techniques depict a nightmarish society where the protagonist, an average person, fights against oppressive authority.

Internal focalization through a single character assumes that the reader only knows what the character sees and thinks. The government manipulates history to its benefit, consistently picking the version of the past that best supports its current policies because written records of historical events are not permitted. As a result, the citizens of Gilead are forced to rely on their memories. The novel's pervasive sense of unease reflects the mental state of its characters, who exist in a society with perpetual fear and false information, unsure of whom or what to believe.

In *The Handmaid's Tale* (1985), Offred is characterized as an impartial but not passive narrator, according to the testimony below: "I wish this story were different. I wish she was more refined. I wish she could show me in a better light — if not happier, at least more

active, not so hesitant. I wish it was about love or sudden revelations crucial to a man's life. I'm sorry there's so much pain in this story.” (Atwood 1985: 185).

In this dystopian fiction, the narrative style contributes to the creation of a nightmarish world; for instance, Atwood's choice of narrative techniques aligns with the genre of the novel, as opposed to a more traditional linear plot. To provide suspense, the novel's treatment of time is significant; flashbacks and repetitions are part of the non-linear story. The oxymoronic “Historical Notes” from the future, when the Republic of Gilead has been overthrown, serve as the framework for Offred's story; the readers in the future must discover her narrative by reaching into the past.

The paper offers in-depth analysis and concrete examples from the text, exploring the repercussions of various narrative events and focalizers within the novels. Notably, Atwood's novels feature no omniscient voice, limiting readers' comprehension of the fictional universe to the narrators and their observations throughout the narrative. The concept of authorial voices, where the story unfolds entirely through the consciousness of a single character, is introduced. In such narratives, the story is exclusively conveyed from the protagonist's viewpoint, providing readers access to their inner monologue. Internal focalization through a single character is a powerful tool for character development, shaping readers' understanding of complex characters such as Offred in *The Handmaid's Tale* (1985) or Grace Marks in *Alias Grace* (1996).

Furthermore, we explore the idea that internal focalization through a single character restricts readers to what the character sees and thinks. In Gilead, the totalitarian society depicted in *The Handmaid's Tale* (1985), written records of historical events are forbidden, and citizens must rely on their memories. This pervasive sense of unease mirrors the mental state of the characters, who inhabit a society characterized by constant fear, misinformation, and doubt. Offred, the protagonist, is portrayed as an impartial but not passive narrator, allowing readers to connect with her innermost feelings and experiences.

In conclusion, the paper clarifies how Margaret Atwood's narrative techniques craft compelling dystopian and historical

narratives. By employing various forms of focalization, Atwood creates narratives conveying the horrors of oppressive regimes, invoking readers' empathy and exploring the human struggle against authoritarian rule. These narratives serve as thought-provoking commentaries on the societies they depict, making readers question their perspectives and the broader social and political contexts in which they exist.

Unreliable Narrators and Shifting Perspectives

Moving forward, we explore the theme of unreliable narrators and shifting perspectives in Atwood's fiction. We begin by discussing how Atwood's storytellers challenge traditional notions of reliability, focusing on Offred's "Tale" from *The Handmaid's Tale* (1985) and Grace's construction of "Her Story" in *Alias Grace* (1996). These examinations reveal the intricacies of memory, subjectivity, and narrative manipulation. In her dystopian fiction, Margaret Atwood uses unreliable narrators to convey complex themes and narratives. In *The Handmaid's Tale* (1985), the narrator, Offred, admits to altering some details and omitting others, emphasizing the selective nature of her storytelling. This ambiguity adds depth to the narrative and reflects the constraints of living in a repressive society. In *Alias Grace* (1996), the protagonist, Grace Marks, presents her story through shifting perspectives, leaving readers to decipher the truth behind her version of events. This unreliable narration raises questions about the nature of reality and the complexities of human memory.

Karen Stein states, "By telling stories, Atwood's female protagonists come to terms with their personal histories, assert their perspectives, and resist attempts of others to silence them" (Stein 2003: 155). In the novels mentioned above, storytelling serves as a means of survival, compared to other works of speculative fiction by women. This insight urges us to consider why narrative has become a recurring subject in modern speculative fiction written by women and why storytelling can share experiences through time.

Unreliable narrators are a recurring feature in Atwood's fiction, providing a fascinating exploration of subjective truths and the

fragility of memory. Atwood's narrators often present distorted or biased accounts of events, challenging readers to question the reliability of the information they receive.

According to standard definitions, an unreliable narrator is one the reader considers deficient in credibility. Wayne C. Booth makes the following claim in *The Rhetoric of Fiction* (1983) concerning the reader's experience: "At one extreme, we find narrators whose every judgement is suspect... On the other hand, narrators are scarcely distinguishable from the omniscient author. In between lies a confused variety of more-or-less reliable narrators, many of them puzzling mixtures of sound and unsound." (Booth 1983: 274).

In *The Handmaid's Tale* (1985), the narrator, Offred, admits to altering some details and omitting others, emphasizing the selective nature of her storytelling. This ambiguity adds depth to the narrative and reflects the constraints of living in a repressive society. As a focal point, Offred frequently needs to offer reliable information and regularly deceives the reader by drawing inaccurate conclusions and misinterpreting characters. Readers must rely on the protagonist's judgment and vision of reality because they have no access to an objective viewpoint other than the book, which, later revealed, is substantially different from the actual truth.

Offred's Tale

The novel mentioned above focuses on the narrative situation via a single character "to deceive" the readers and persuade them to believe the characters' thoughts and ideas. Fludemik has pointed out that unreliable narrators may "give a distorted picture of (fictional) reality as a result of being obsessed by certain ideas." (Fludemik 2009: 27). Offred's inner thoughts and feelings are highly accessible thanks to the internal focalization. Since the reader is presented with the character's stream of consciousness, we may better understand what she experiences. The story associates the readers with the protagonists, allowing them to confront the adventures the character must endure and observe her thoughts as they develop. Thus, she is shown as an innocent figure who arouses compassion from the reader.

The author developed a cautionary tale that vividly depicts the consequences of granting governments unlimited authority for an ordinary citizen by choosing internal focalization through a single character throughout the novel. Offred's recollections of her native tongue and the programmed language of the current system limit her ability to express herself fully. She is still unsure whether any individuals from her previous life exist or are just a part of her recollection, which may account for this inconsistency.

Offred ultimately starts to question her abilities as a narrator as her perspective on the world is essentially limited by the blinders she is forced to wear, and the environment produced for her is an example of the worldview she should have. She builds her story from the start, compiling and superimposing observations of her daily activities, recalling her memories, and offering various interpretations of the same occurrences. To better understand herself and the world, she also investigates her body, experimenting with reflection and remembering moments at night.

As a result, *The Handmaid's Tale* (1985) resembles the dystopian novel *Nineteen Eighty-Four* (1949), having deeper connections to the narrative. Similar references are made to torture, which Orwell's narrator describes in-depth, but Atwood only briefly discusses them in her book. Additionally, both novels portray sexual activity as “a political act” (Orwell 2024: 104). *The Handmaid's Tale* (1985) was written by Margaret Atwood in 1984 while she was residing in West Berlin, which is significant.

Offred shares Winston Smith's pessimism regarding the struggle to overthrow the regime. She has been subjected to Gileadean's horrible power, which destroys and reassembles the body because she is a woman. Although Winston, a regime member, is privileged, power still affects him as it does Offred. Both are weak, but Offred is more dangerous than Winston and has less freedom. She has endured severe physical and mental trauma and frequently sees brutality and executions.

There is no other option, so she submits to the dictatorship despite feeling “abject” (Atwood 1985: 298). Above all, she is not pure; she participates in some of the atrocities of the dictatorship, as seen in *The Handmaid's Tale* (1985) Chapter 42's death of the three

women during a Particicution. She has discovered from experience that to survive, she must sharpen her senses, adapt to her surroundings, and give in to her instincts while exercising self-control and improving her ability to observe and analyze what is happening around her.

Winston does not surrender to the body, not even in his happy relationship with Julia. In his inevitable and quick march toward death, he wants more—he wants to be a hero and a martyr. On the other hand, Offred can be open to the unknown or alternative different “truths.” As a result, she can surrender to her body and resign “it freely, to the uses of others” (Atwood 1985: 298), which allows for her rebirth and a hopeful survival. She records her narrative as she bravely experiences the horror of the government in an appeal to future readers.

The title of Offred's story was chosen compared to *The Canterbury Tales* (1367-1400), according to Professor Pieixoto in the “Historical Notes” (Atwood 1985: 289). Pieixoto notes that Offred's story comprises small, everyday stories told from a woman's perspective, which he perceives as limiting and restrictive (even “off-read” or misread). The three tales that are connected to Offred's story—“The Wife of Bath's Tale,” “The Clerk's Tale,” and “The Second Nun's Tale”—present examples of female actions that serve as a model for Offred, yet they are reinvented, mocked, and reinterpreted in the narrative.

Grace's Storytelling

In *Alias Grace* (1996), the protagonist, Grace Marks, presents her story through shifting perspectives, leaving readers to decipher the truth behind her version of events. This unreliable narration raises questions about the nature of reality and the complexities of human memory. Grace's potential for inaccuracy is critical to the narrative in *Alias Grace* (1996), where the narrator reflects on her life and tries to recall her long-ago childhood memories. Due to this, it is unlikely that her memory of the past is correct, and the novel constantly stresses this possibility.

Additionally, Grace might struggle to recall specific details, confusing some memories or repressing traumatic experiences. All of these events lead the reader to doubt Grace's account and point of view and to become aware that it is essential to interpret things in more subtle ways. In light of this, the narrator is not deliberately deceiving the reader. Interestingly, this kind of narration has another effect as well: it makes Grace seem just as imperfect as any “normal” person who tends to forget essential details from their past, confuse the truth, or decide to focus on only a few recollections.

Similarly, Grace occasionally acknowledges that she might have misinterpreted the response of a different character or that her friends might recall an incident differently. The reader can only determine whether the version is valid if the novel is told from the protagonist's viewpoint, heightening the narration's subjectivity and creating the impression of an autobiography.

In the novel *Alias Grace* (1996), the entire narrative is written from Grace's point of view as she wanders down memory lane and reflects on many aspects of her life, including her childhood, adolescence, and finally, her time in jail and life after. As a result, the narration is non-linear because it starts when Grace is 24 years old. The remainder of the book comprises various fractions of her recollections and events from her life, using a variety of autobiographical memoir approaches.

This issue can be observed as the narration alternates between Grace, the adult (the narrating self), and Grace, the child and adolescent (the experiencing selves, as conceptualized by Fludernik). The novel can be classified as an autobiographical narrative with internal focalization since it uses a narration style in which the protagonist is also the narrator, describing her own story. Typically, autobiographical narration of this kind does not allow for an objective description of the imaginary world and is entirely subjective.

Grace carefully considers which details to include and which to remove as she reports her stories with the listener in mind; thus, she may be categorized as an “unreliable narrator” due to this. An unreliable narrator “does not speak and act following the norms of the work,” changing the text due to their unreliability. (Booth 1983: 158–59). Grace is an example of this kind of narrator since she constantly

considers her story, choosing and evaluating the information she uses to build stories about her life. She alerts readers to the narrative's construction in the book's first chapter through the following statements: "This is what I told Dr. Jordan when we came to that part of the story," rather than "This is what happened" (Atwood 1996: 7).

The claim that Grace's self-conscious reflections on her narrative's form and content are concealed from Simon while being revealed to the reader in her interior monologue further demonstrates her tendency to enrich her stories and adapt them to her listener. "I will tell Dr. Jordan this, as he likes to hear about such things and always writes them down." (Atwood 1996: 413).

Grace is instructed by her attorney, Kenneth MacKenzie, to fabricate her testimony to fit a legal framework during her trial. "To tell a story that would hang together and that had some chance of being believed [...] according to plausibility, rather than what I myself could actually recall." (Atwood 1996: 415). Grace incorporates the therapist's expectations, like those of her lawyer, into the structure of her story. This issue is evident in how she confesses to Simon about her memories of the Kinnears' daily chores in a noticeably coherent and linear manner.

Then I carried the slop bucket to the pump in the courtyard... Next, I went into the summer kitchen and started the fire on the stove. . . . Then I went out into the yard and pumped a bucketful of water, lugged it back to the kitchen, filled the kettle from it with the dipper, and set it on the stove to boil. . . . Then I got two carrots from the bin in the harness room off the winter kitchen. . . . Then I milked the cow. (Atwood 1996: 252-53)

Her stories, like Scheherazade's, are a delaying tactic to preserve her privileges and allow her to speak to her audience. Her lawyer, who discusses the nature of truth and reveals the reason behind Grace's narrative, compares Grace to the storyteller Scheherazade.

-Did Scheherazade lie? Not in her own eyes; indeed, her stories should never be subjected to the harsh categories of truth and falsehood. They belong in another realm altogether. Perhaps Grace Marks has been telling you what she needs to disclose to accomplish the desired end.

-Which is? asks Simon.

-To keep the Sultan amused. (Atwood 1996: 438).

In the “Afterword” to *Alias Grace* (1996), which tells a fabricated story of a real-life person involved in a double homicide in 1843, Margaret Atwood expresses interest in this issue related to history. Thus, the novel demonstrates that it is a work of postmodern fiction that aims to expose the illusion of truth in history by employing ingenious narrative strategies.

Everyone in Grace’s universe constantly tries to assemble the facts about the Kinnear and Montgomery killings because she represents the uncertainty around “true” history. Everyone seems to be curious about the dark secret: did she kill the two victims, or did she not? -her jailer, other prisoners, Kenneth Mackenzie, psychologists, De Verringer, the liberal ladies' circles, the Governor's wife, and the Governor's daughters. Each side attempts to construct a reality that supports their presumptions about Grace. They are all united by the desire to extract the “truth.”

There needs to be more consistency in Grace's complicated explanation between recollections and possible fabrications made to reconcile Simon and herself. “Although [Grace] converses in what seems a frank manner, she manages to tell as little as possible of “what I want to learn,” Simon acknowledges in a letter (Atwood 2009: 133). Grace's forgetfulness over the precise timing of the murders is the barrier to Simon's ability to create and approve the “truth.” “Grace... tells [Simon in] poetic and detailed language everything except the one thing he wishes to know: what her involvement was in the murders of Nancy Montgomery and Thomas Kinnear,” observes Karen Stein (Stein 1999: 109).

3. Conclusions

In summary, Margaret Atwood's novels, particularly *Alias Grace* (1996) and *The Handmaid's Tale* (1985), explore autobiographical self-representation, focusing on the coping mechanisms in a patriarchal society. Various perspectives, unreliable narrators, metafiction, and intertextuality are examples of Margaret Atwood's storytelling techniques in her fiction.

In *Alias Grace* (1996), the protagonist, Grace Marks, presents her story through shifting perspectives, leaving readers to decipher the truth behind the events. This unreliable narration raises questions about the nature of reality and the complexities of human memory.

The study of unreliable narrators and their theoretical aspects in Margaret Atwood's novels offers an exploration of the complexities of storytelling. In *The Handmaid's Tale* (1985), Atwood employs intertextuality, symbolism, and various narrative voices to convey complex themes and character development.

As a result, in the oppressive society of Gilead, Offred rewrites herself as a palimpsest, layering the fractured narrative to reassemble her broken personality that the state has destroyed. She builds her story from the start, compiling and superimposing observations of her daily activities, recalling her memories, and offering various interpretations of the same occurrences.

The pervasiveness of life and death, peace and war, power and politics is paramount in Margaret Atwood's fiction, which draws its roots from real life; thus, anthropological issues are brought to the foreground. "I put nothing into the book that people had not done at some time, in some place" (Atwood 2017). Margaret Atwood's skillful use of narrative techniques enriches her novels, contributing to her exploration of various themes, from feminism to the nature of storytelling.

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The Olympic Games as a Carnavalesque Televisual Event

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Abstract

This paper examines the carnival motifs evident in the opening ceremony of the Paris 2024 Olympic Games. It posits that the ceremony embodies a carnivalesque perspective, showcasing a diverse array of carnival themes. I contend that the European carnival tradition remains vibrant and highly productive. The ceremony presents a dual nature: it serves as both a lived event, encompassing theatrical and street procession elements, and as a cinematic discourse. This intermedial characteristic enables the contemporary carnival to immerse the audience in a predominantly filmic experience, contrasting with traditional carnivals that emphasize human presence within a social context. The realist dimension of this new carnivalesque discourse is constructed through genuine emotions elicited in the audience by means of cinematic cues.

Keywords

carnival, audiovisual media, ceremonial, emotions.

1. Introduction

This paper is an attempt to identify the carnivalesque motifs present during the opening/ closure of the 2024 Olympic Games in Paris, and to argue that this version of the carnival feast is dependent on cinematic rhetoric. I have chosen several relevant screen shots from the YouTube film, and I have put them in comparison with several images from the carnivalesque tradition.

2. The Carnival: a short definition

Carnival festivals are remnants of pre-Christian agrarian religious practices. These events function as processional rituals designed to restore the cyclical rhythm of time and the cosmos through the reenactment of death and rebirth in nature, while simultaneously reestablishing societal order by temporarily disrupting

fixed categories and structures. The ceremony creates a space of temporary chaos, within which humans, through interaction with the spirits of the dead and a transcendent, life-affirming essence - often embodied in a feminine, God-like figure representing a generative principle - can reset the living world. During the festival, ambivalence and hybridity are emphasized, with figures that embody the coexistence of oppositional categories. The celebration also foregrounds the bodily excesses associated with life - sexual and alimentary indulgences - symbolizing the carnivalesque body and the community (as a whole). In this context, the festival becomes an enactment of the fundamental essence of life: consumption and reproduction. The transcendent nature of this principle is often embodied in a feminine, generative figure, referred to as the *dea magna* or “universal mother” (Eliade 1961: 117).

The sacred is depicted as mystery, represented by entities that are fundamentally different - such as deities, nature, ghosts, and spiritual beings - and remains beyond the scope of language. It unites opposites, exemplified by figures like the androgyne, and can be approached only through a radical transformation of the subject. The spiritual, in its essence, resists categorical thinking, instead being expressed through concepts that reconcile opposites. The cosmos itself is understood as “real, living, and sacred” (117).

Carnival encompasses rituals centered on individual transformation - such as those marking birth, the transition from childhood to adulthood, marriage, and death - as well as rituals addressing collective transformation. The latter, including spring festivals that signify the passage from one year to the next, are directed toward the temporal evolution of the world. These collective rituals enable the reconstitution of the performer’s shared “body” and facilitate the transition of the world-environment from past to future, conceived as a cyclical process of destruction and renewal (Turner 1982).

Ritual serves to bring forth an external reality and a self that endures over time. Through magical thinking, it facilitates the control of present events, influences unknown future outcomes, and imposes enduring patterns of existence across indefinite timescales. Often, the primary function of ritual is to mediate the passage of time and ensure the continued existence of both the world and the self. In essence, its ultimate aim is the perpetual preservation of life cycles, or

immortality. Within this context, the feminine principle is frequently associated with immortality. This connection is particularly evident in the existential legacy of gene transmission from mother to daughter, wherein the feminine sustains an unbroken succession of life cycles that collectively constitute a broader generational continuum.

The traditional carnival is based on magical thinking, i.e., whatever is represented as a simulation will effectively take place in the surrounding world, and, to attain the status of reality, phenomena must first be evoked through such simulations. In contemporary practice, however, festive holidays and ceremonies no longer fulfill a magical or mystical social function. Instead, they have become primarily spectacular in nature (Deaca 2021).

The carnival scenario is structured around a ritual of passage in which the neophyte undergoes symbolic sacrifice to attain rebirth and a new ontological status, exemplified by the sacrifice of the carnival king or queen. This initiation ritual follows a three-stage process: birth, death, and resurrection. The narrative entails a symbolic death, often portrayed as a journey into the "afterlife," followed by a resurrection. Central to the ritual framework is the act of sacrifice, which is indispensable to the transformative process.

Within the carnival context, the farce serves as a dramatization of the protagonist's sacrifice, frequently incorporating the motif of hell or inferno (Bakhtin 1972; Deaca 2009). Often, the protagonist of the carnivalesque farce embarks on a love quest to seek the transcendental "feminine principle." In this context, trauma or sacrifice - whether through death or love - functions as a narrative device facilitating access to an altered plane of existence.

The concept of carnival constitutes a fluid and multifaceted category, a "fuzzy" one, encompassing a diverse array of manifestations scattered across different historical periods and cultural contexts. These instances share a "family resemblance," with the medieval urban carnival often serving as a prototypical example within the European tradition. However, the concept itself is best understood as an aggregate of defining features, or carnivalesque motifs or "topoi".

During the Renaissance, the ancient forms of the carnivalesque tradition permeated the neo-Platonic thought of figures such as Marsilio Ficino and Pico della Mirandola and found artistic expression in the works of Raphael and Botticelli (Wind 1967). This

tradition extended into various cultural and intellectual domains, including enigmatic and oracular literature, Gallic and Masonic mysticism, the Cathar-inspired pursuit of perfection, and the esoteric and Templar currents of Freemasonry. It also informed the initiatory ethics embodied by characters such as Prince Tamino in Mozart's operas, as well as literary and artistic creations from grotesque and baroque art. Carnavalesque motifs appear in texts of the alchemical and esoteric traditions, medieval rebuses, obscene sayings, and the oral traditions of "Gallic mysticism." In the late 20th century, the cinematic oeuvre of Federico Fellini served as a comprehensive encyclopedia of carnivalesque motifs

3. The structure of the paper

In this paper, the focus is not on a detailed exploration of the concept of the carnival itself, but rather on identifying a series of carnivalesque motifs present in the Paris 2024 Olympic ceremonies, including the opening, unfolding, and closing moments, as depicted through a cinematic lens. Through various cinematographic techniques - such as editing, framing, and sound - these carnivalesque elements are accentuated. The carnival-like character of the spectacle is more readily apparent to the cinematic viewer than to those experiencing the event in person. In this secondary, cinematic rendering, the participants of the Olympic ceremony (including spectators, volunteers, and athletes) are transformed into both props and active agents within the broader carnivalesque tableau. Cinematic discourse, through its selective attention and reorganization of visual and auditory elements, reconfigures the event as a cohesive carnival ritual. The cinematic cues provided by the broadcast shape and focus on the viewer's interpretive engagement, influencing his perception of the event, as a whole.

This paper conceptualizes the Olympic Games as a cohesive opera spectacle, a theatrical blockbuster with a production budget of €10 billion, attracting 11.5 million spectators on-site, 24.4 million television viewers, and featuring 10,500 athletes and performers from 203 countries competing across 45 sports on 39 stages. The event's stylistic coherence was ensured by a singular artistic vision under the direction of Thomas Jolly.

Moreover, the event reflected Pierre de Coubertin's Olympic philosophy, which aligns with several carnivalesque attributes. Key

principles of the modern Olympic Games include the role of sports in fostering moral education, the unifying experience of collective participation, the aspiration for self-transcendence through spiritual enrichment, and the promotion of cooperation through competition and cultural exchange. This brief analysis emphasizes two central themes: the transcendence of human limitations and the celebration of humanity's collective body (Coubertin 2000).

4. The emergence of the “people”

One defining characteristic of the carnival is the transformation of a public square into a circular stage, alongside the collective presence of participants. These elements assume new attributes: the utilitarian square is reimagined as a symbolic stage for spectacle, while the assembly of individuals becomes “**the people.**” Within this framework, participants serve simultaneously as spectators and performers, their dual roles enabling the creation of the event itself. Thomas Jolly’s cinematic interpretation of the Olympic Games underscores this ambivalence. For example, the popular marathon of amateur runners, staged alongside the professional athletes’ competition, foregrounds the collective journey of ordinary individuals through shared urban spaces. This cinematic representation parodies historical illustrations, such as the depiction of women parading during the French Revolution. Symbolically, the collective journey mirrors the **initiatory journey** of figures such as the carnival fool, Don Quixote, Dante, or Prince Tamino (**Figure 01**).



Figure 01. a. Screenshot; b. Screenshot; Screenshot: The Women’s March to Versailles.

In carnival events, participants adopt roles as performers or artifacts (e.g., through masks and costumes), signifying a transition from individual identities to the collective status of “the people.” This emergent collective identity is presented as an ontological transformation, illustrated by **symbolic gestures**. For instance, the act of raising arms at the end of a competition shifts from a practical expression to an aesthetic one, signifying the transformation of character. Similarly, the symbolic gesture of open arms, seen in moments of triumph or reverence, connects participants to a transcendent force, epitomized by the goddess-like feminine figure presiding from the Eiffel Tower or the athletes expressing fulfillment (**Figure 02**). This gesture also appears during the closing ceremony, where a group venerates the elevated symbolic circle, reiterating its transcendent significance.



Figure 02. The gesture of the open hands, with the arms toward the sky. a. Screenshot: the singer Celine Dion; b. Screenshot: the marathon runner Sifan Hassan; c. Screenshot: the tennis man Rafael Nadal.

Throughout the Olympic Games, the camera frequently focuses on participants' emotional expressions, whether athletes or spectators. Close-ups of faces capture shared emotions, erasing distinctions between individuals and emphasizing their common humanity. These close-ups blur the lines between emotions such as agony and joy, failure and success, creating a carnivalesque hybridity that unites these extremes into a single expression. The viewer is thus invited to reflect on pure emotion as a fundamental characteristic of human existence. Mikhail Bakhtin equated the carnival with the exuberant vitality of the people, emphasizing the hyperbolic celebration of life. He also highlighted the motif of the “grimace,” where agony (e.g., the pain of childbirth) and ecstasy (e.g., the intense

pleasure of orgasm) share a common expression, underscoring the ambivalence and unity of human experience.



Figure 03. Screenshots of ambivalent expressions of joy/sadness.

5. The carnival of the children, and the boat of the fools

From the outset of the event, **children** and a **masked** character embark on a symbolic journey through the cosmic elements of **water** and **fire**, navigating the dichotomies of day and night, light and darkness. This journey, representing the protagonist's passage from obscurity to illumination, unfolds within the underworld—the **infernal aquatic** corridors beneath Paris and the metro system (**Figure 04**).



Figure 04. Screenshots of the children, the masked figure, and the waters of the city.

A recurring motif throughout the narrative is the **boat**, emblematic of the host city, Paris.¹ The boat serves as a maritime symbol with multiple layers of meaning: it evokes the **coffin**, **cradle** (representing the journey of life), and **nacelle** (signifying the aerial domain). These symbolic elements are interconnected, forming a network of correspondences. The cradle, associated with the human and transhuman, is conceptualized as an artifact associated to the feminine archetype. Similarly, the boat, situated within the life-giving element of water, signifies the origin of life, while the nacelle, an airborne counterpart, represents the boat of the skies (**Figure 05**).



Figure 05. a. Engraving of Isis (Unknown artist); b. “Confidenza”, *Iconologia* by Cesare Ripa (1644); Screenshot of the Paris logo.

¹ The Italian term *Carnevale* is derived from the Latin expression *carne[m] levare* (literally, "to remove meat"), signifying the final substantial meal consumed before the Lenten fasting period. Alternative etymological theories suggest that the term may originate from *carnualia*, a Latin reference to a traditional rural feast centered on meat consumption, or from the festival of *Navigium Isidis* ("Ship of Isis"), an ancient celebration in which an image of the goddess Isis was carried to the sea as a ritual to inaugurate the sailing season.

A variant of this motif, the “Ship of Fools,” emerges in the form of processions featuring boats filled with athletes traversing the river Seine, further enriching the symbolic tapestry of the event (**Figure 06**).

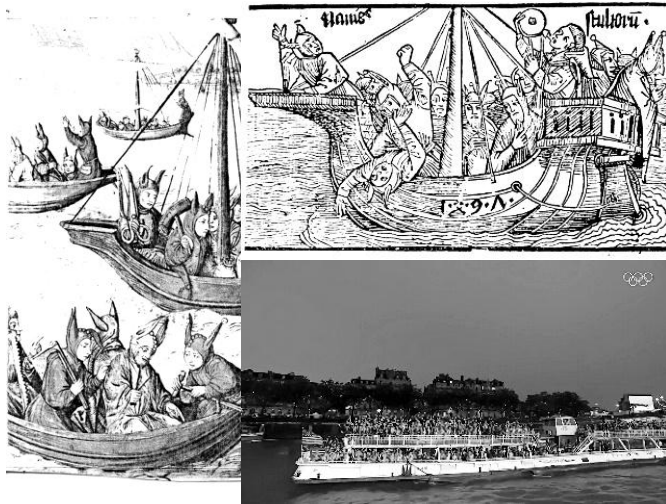


Figure 06. a. Cover of *The ship of Fools* (Sebastian Brant, *Das Narrenschiff*, 1494) Engraving by Albrecht Durer; b. Engraving of *The Ship of Fools* by an unknown artist; c. Screenshot.

6. The artifice, and the play

One image underscores the constructed and **artificial** nature of the event, drawing self-referential attention to the image as an artifact. The themes of artificiality and **simulacra** are central motifs in carnival traditions. Parades featuring extravagant, garish, and **kitsch** (grotesque hybrids) costumes are often emphasized, with the vivid and intense colors evoking the excessive and ostentatious displays characteristic of contemporary carnivals such as those in Venice, Rio, and Nice. This visual excess is frequently accompanied by parody or **subversion** of symbols of power and authority (e.g., the national flag)

and the reversal of traditional roles and identities, as exemplified by the figure of the transvestite.

Within the same sequence featuring a drag queen parade, a moment that garnered significant attention in reviews of the Olympic Games' opening ceremony encapsulates the carnival's defining elements of culinary indulgence, eroticism, and chromatic exuberance. This postmodern scene blends high and popular culture while making a **parodic** and stylistic **allusion** to *The Last Supper* and the pagan figure of Dionysus/Bacchus. The invocation of **Bacchanalian** imagery evokes the core features of this ancient fertility and life-renewal festival: joyous frenzy, ecstatic intoxication, ritualistic techniques of *ekstasis* aimed at transcendence, music, and wild circular dances (involving flutes and drums to mimic natural chaos). It also includes masks and elaborate costumes (often invoking regression into animal or sacred states), ritual sacrifice, gender fluidity, role reversals, excessive behavior, and the subversion of societal norms (**Figure 07**).



Figure 07. a. Screenshot of the Last Supper parody; b. Screenshot of Dyonisos on a plate; c. Jan_Cornelisz Vermeyen, *The Wedding at Cana* (1530-32, Rijksmuseum, Amsterdam).

This scene engages intertextually with a longstanding topos in European culture, the **parodia sacra**, which flourished during the Medieval period. The pre-Christian references are further accentuated by the replacement of the Christ figure with a maternal, feminine archetype placed at the center of the composition. This substitution aligns with the overarching theme of the Olympic ceremony: a homage to the transcendental feminine figure and its manifold representations (**Figure 08**).



Figure 08. a. Screenshot from *Viridiana* (Luis Bunuel, 1961); b. Cover of *The Coena Cypriani* by Saint Cyprian of Carthage (c.400 (?)) (Transl. Miguel Carvalho Abrantes); c. Medieval mystery plays in *Roman de Fauvel*, 15th Century (Paris, Bibliothèque Nationale, ms. fr. 146, f. 34).

Urban decorum and classical architecture are reimagined as dynamic, chromatic performances and displays of artifice. This transformation recalls the artificial plastic sea in Fellini's films and Christo's monumental installations, such as the *Pont Neuf* wrapping (1985), where landscape elements were cloaked in fabric. In this context, inanimate and rigid architectural forms gain vitality and fluidity, becoming "animated" to achieve a purely aesthetic impact. The cinematographic scale of the shots accentuates the awe-inspiring proportions of the stage, evoking the grandeur often associated with carnival processions and their allegorical chariots.

Through a subversion of traditional hierarchies, - a **role reversal** - popular culture infiltrates and converges with high culture. Medieval classical decorum serves as a backdrop for pop rock performances, while spaces imbued with historical gravitas, such as the national library (a symbol of intellectual authority), are overtaken by carnival clowns and fools. Several sequences embrace **pastiche** and **intertextual references** to popular cultural artifacts, including Jules Verne's literature and the cinematic innovations of the Lumière brothers. The closing ceremony itself becomes a hybrid spectacle, blending genres such as science fiction and opera. This stylistic mélange mirrors the structural characteristics of carnival, which freely incorporate fragments and readymade elements from diverse cultural products.

Another sequence exemplifies this **stylistic fusion** by juxtaposing a military parade with modern and tribal dance forms, merging gravity with liberty, and austerity with the uninhibited expression of moving bodies. Here, the authority of imperial traditions intersects with the irreverence and vitality of popular culture. Of particular note are the trumpets of the military orchestra, which, as wind instruments, evoke the carnival fool - master of breath and music with the musical instruments of the whistle or the pipe. In the discourse of carnival, cosmic winds and human breath symbolize the *spiritus*, representing both the spirits of the dead and the animating essence of the living and the world itself (**Figure 09**).



Figure 09. a. Man playing a flute. Miniature of Latin manuscript from Saint-Martial de Limoges, 11th century; b. Representation of Pan in a manuscript for the second half of the 15th century (1460-75) (Florence, Biblioteca Medicea Laurenziana, Ashburnham 1166); c. The fool with the trumpet, *Les Songes drolatiques de Pantagruel* (Paris, 1565).

7. The equilibrist, and the fool

Several scenes feature groups of dancers performing on scaffolds, a structure imbued with symbolic significance in carnival traditions. **Scaffolds**, derived from the **ladder**, metaphorically position humans between earth and heaven, embodying an intermediary state—neither fully terrestrial nor fully aerial. They also trace their

origins to the allegorical chariots and ephemeral constructions characteristic of carnival processions. These frame-like structures underscore the transient and relative nature of static human creations (**Figure 10**).



Figure 10. a. Old wall-painting in Chaldon Church, Surrey, dated 12th century; b. Illustration of Jacobs Ladder from *Mutus Liber* (Isaac Baulot, 1702); c. Screenshot.

The Olympic film repeatedly invokes the image of the **acrobat** suspended in midair, framing this figure to emphasize its angelic qualities and dual essence: neither entirely a being of the air nor fully bound to the earth. The motif of **angelic wings** recurs throughout the ceremony, with flight and the airborne posture of such beings conceived as aesthetic expressions. Simultaneously, the acrobat is portrayed as a **carnival fool**, propelled skyward only to experience an inevitable descent. This motif, known as *le vol du turc* or *le vol de l'ange*, first appeared at the Venice Carnival (1523/1680). The equilibrist also takes on the guise of clown-like figures on stilts, further connecting to the carnivalesque tradition of blending high and low, stability and precariousness (**Figure 11**).

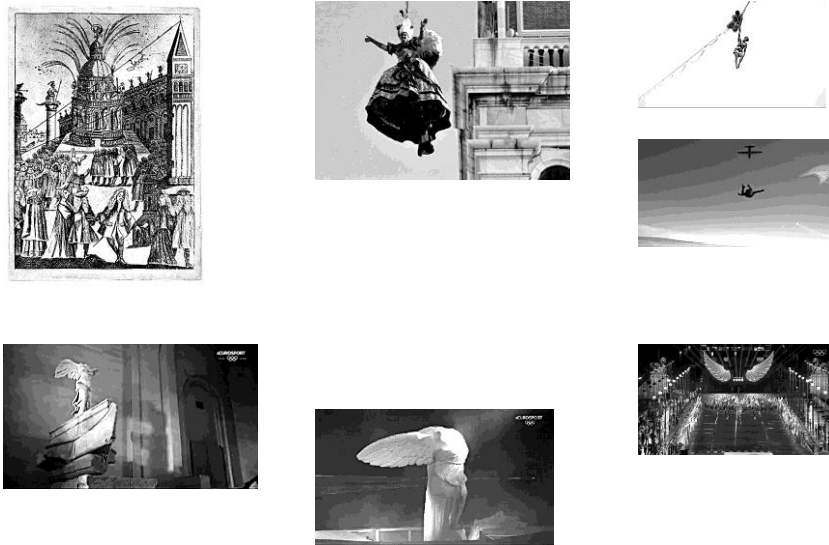


Figure 11.

- a. Anonymous etching (Museo Correr, Venice)
- b. *'Volo dell'Angelo' (Flight of the Angel)* at the contemporary carnival of Venice (2018)
- c. Screenshots of acrobats and Tom Cruise in a parachute stunt
- d. Screenshot of the Winged Victory of Samothrace (Louvre Museum)
- e. Screenshot of the closing ceremony that references the same motif of the wings in the stadium
- f. Screenshot of the closing ceremony on the street in front of the Eiffel Tower

This figure aligns with the carnivalesque motif of role and spatial **reversals**, encapsulated in the concept of the “*world upside down*.” The vertical piano suspended in midair exemplifies this paradigm, as does the proliferation of clownish characters performing acrobatic stunts, turning head over heels (**Figure 12**).



Figure 12. a. Medieval fools, apud Bauer, Dumotz, and Golowin 1980: 40; b. Acrobats, *The Fall of the Magician*, Pieter van der Heyden, after Pieter Bruegel the Elder (1565); c. Screenshot of an acrobat.

Similarly, the **reversal of genres**, another hallmark of carnival traditions, finds expression in figures such as the **travesty** and the **hermaphrodite**, which embody the blending of oppositional categories into a unified entity (**Figure 13**). Another hybrid is the baroque-like **animated statue**, merging the inanimate qualities of statuary with the dynamism of living beings. In the sequences featuring the masked *picaro*'s journey through the subterranean Louvre, statues and paintings transform into automatons or living dolls, blurring the line between rigid artifice and vitality.

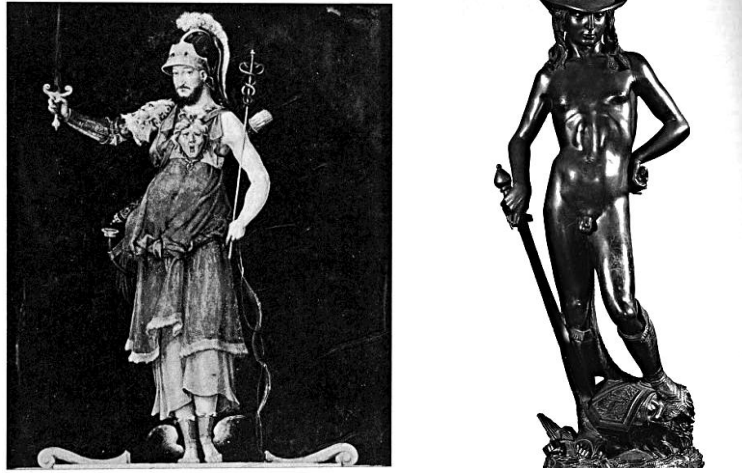


Figure 13. a. Nicoletto da Modena, *Portrait of Francis I of France as an antique god*, (c.1545), oil on panel, Paris, Bibliotheque Nationale; b. Donatello, *bronze de David* (1440), Florence, National Museum of Bergallo.

The ritualistic **sacrifice** of the **carnival fool** or **king** is echoed in the sequence depicting the beheading of Marie Antoinette, the last queen of France, during the French Revolution (1793). The French Revolution and carnival shared a reciprocal relationship, often drawing inspiration from each other. The carnival fool's journey through the museum of statues evokes the motif of the infernal descent (*katabasis*), as seen in the myths of Dante, Odysseus, Aeneas, Theseus, and Orpheus. This journey represents a quest for the generative feminine principle, ultimately realized through love. The ancient ritual of *katabasis* is reimagined as the carnivalesque quest of the protagonist within the realms of spirits and the sacred, illustrated by the literary motif of *nekyia* - a dialogue with the dead.

The narrative revisits the myth of Actaeon and Artemis/Diana, layering multiple elements. Actaeon, driven by love and desire for the transcendent feminine, spies on the goddess as she bathes. This transgression leads to his punishment through dismemberment, transformation into a stag, and death at the hands of his own hounds or

those of the goddess. In carnivalesque interpretations, the ritual sacrifice of the lover seeking to honor the goddess is transformed into an **erotic farce**, with the fool cast as the victim. Within this farcical framework, Actaeon becomes a symbolic cuckold, acquiring “horns,” a motif that simultaneously signifies mockery, transformation, and enlightenment (**Figure 14**).



Figure 14. a. *Diana the Huntress* (1550), School of Fontainebleau, attributed to Luca Penni, Paris, Louvre Museum; b. Screenshot of the masked figure, and the statue of *Diana the Huntress* (*Artemis, Goddess of the Hunt*) at the Louvre Museum.

Thomas Jolly’s emphasis on imagery featuring individuals of diverse races and ages recalls similar hybrid figures of carnival tradition. The **white costume** frequently references the white clown or the ceremonial garb of the neophyte in initiation rituals. At other moments, **black-and-white** attire or **parti-colored** costumes, composed of mismatched fabric patches, evoke the vibrant aesthetics of carnival festivities, emphasizing their playful subversion of uniformity and order.

8. The parade of the mannequins, and the Goddess Mother

The theme of out-of-scale, Rabelaisian gigantism is epitomized in the procession of giant **feminine mannequins** along the Seine and the monumental figure of the Mother Goddess, who presides as a symbolic chairperson over the waters, the people, and the boats in procession. This towering **feminine effigy** embodies control and authority, emphasized through deep-framed shots that highlight her dominant position. The connection between the artificial representation of the Mother Goddess - evoking Cybele, Demeter, or Venus - and the element of water is accentuated by the imagery of the Mona Lisa painting floating upon the river, merging the generative feminine principle with cosmic elements: air, water, and earth, with the Louvre representing the underworld, and the Seine the Styx (Figure 15).



Figure 15. a. Screenshot. A golden statue of a feminine figure; b. Screenshot. Heads of feminine figures raising from the river, and the boat with children.

A sweeping tracking shot captures the cinematic point-of-view of the presiding feminine figure, located at the Grand Palais, overlooking the “people” gathered at her feet along the Seine’s banks. These individuals are enveloped not only by the immense scale of the image but also by her feminine voice, which resonates as an ethereal and unifying presence. Beginning with a symbolic mannequin - a postmodern reinterpretation of Delacroix’s *Liberty Leading the People* or Marianne (1830) - the breath of the feminine transforms into music, encompassing humanity situated in the intermediary space between water, earth, and air.

Numerous sequences associate feminine figures with **music**, particularly the voice, which serves as a metaphorical extension of breath or spirit (*spiritus*). This multiplicity of feminine representations aligns with the Renaissance doctrine of Venus as both singular and manifold. Drawing from Edgar Wind's interpretation, Botticelli's *Primavera* reflects the soul's ascent toward transcendence under Venus's guidance as the goddess of love. During the Italian Renaissance revival of Neoplatonic pre-Christian ideas, scholars conceptualized the transcendent feminine as an ambivalent, category-defying principle. As Pico della Mirandola noted, "the unity of Venus is unfolded in the trinity of the Graces" (*Oration on the Dignity of Man*, 114).

The mystical undercurrents implicit in carnival traditions were more explicitly articulated in the texts and artistic works of the Renaissance, with both cultural streams drawing from shared classical and archaic religious origins. This interplay between the carnival's symbolic imagery and Renaissance Neoplatonism underscores the enduring association of the feminine with the genesis of life, cosmic harmony, and spiritual transcendence.

9. The orb

The Olympic flame sequence encapsulates numerous carnivalesque motifs, including the alternation between day and night (light and darkness), the circular arena, and the interplay of cosmic elements - earth, water, fire, and air. The hot air **balloon**, for example, occupies an intermediary space between the high air and the low earth, while the flame itself is rendered as an illusionistic *trompe l'œil*, emerging from water vapor. Its ascending trajectory mirrors the vertical drive of the Eiffel Tower, evoking the imagery of stairs and the world pillar. The balloon also functions as the aerial counterpart to the boat, emphasizing its symbolic mobility across elements (**Figure 16**).



Figure 16. a. Peter Vischer the Younger (?): *Fortuna amoris*, Universitätsbibliothek, Erlangen, a 15th century ink drawing; b. Albrecht Dürer, *Nemesis (The Great Fortune)*, engraving (c. 1501-1502).

As a parodic and playful gesture, the balloon references the *nacelle* of Jules Verne's literature, previously evoked in another sequence, adding a layer of intertextual humor. Simultaneously, the balloon's spherical form symbolizes transcendent totality. As a sphere filled with air, it becomes a receptacle for wind and breath (*spiritus* or *pneuma*), resonating with themes of vitality and the animating principle. This symbolism extends to the circles of the Olympic logo, the circular architecture of the Games' arena, and the Eiffel Tower itself - a symbol of ascent and a purely aesthetic artifact of human ingenuity. Together, these interconnected elements underscore the carnivalesque blending of natural forces, artistic representation, and symbolic transcendence.

10. Discussion

The 2024 Olympic Games, conceptualized as a grand operatic spectacle, were primarily designed for the camera, reflecting the director's interpretative vision. The participants - athletes, volunteers, law enforcement, staff, fans, and spectators - assume roles within a meticulously staged drama, crafted to align with the cinematic narrative. Viewers engaging with the event through television experience a mediated version of the Games, distinct from the embodied experience of those present in the streets or competition

venues. For instance, the athletes' multicolored costumes, chosen for practicality, evoke the attire of the carnival fool in the aesthetic domain, underscoring the playful and theatrical dimensions of the media spectacle.

Under Thomas Jolly's direction, the collective presence of the "people" in the "public square" is transformed into a media artistic artifact. The vibrant, lived experience of the ceremony on city streets becomes an artificial event, celebrating both artificiality and media-driven spectacle. The city itself relinquishes its architectural function to become an expansive theatrical stage. Consequently, participants are reframed as artificial mannequins within a puppet theater. Mundane actions, such as raising one's arms, are reinterpreted through media discourse as symbolic gestures imbued with aesthetic meaning. In this context, sport and competition transcend their functional roles to become gratuitous aesthetic expressions, dissolving traditional distinctions. The athletes' final parade resembles a fashion show, eroding boundaries between high art and popular culture, as well as between artistic, entertainment, and ceremonial forms.

Iconic symbols of the Games, such as the event's logo or the Eiffel Tower, are reimagined as pure aesthetic artifacts, detached from their original functions. Simultaneously, this "aestheticization" substitutes for a form of spiritual rebirth, offering participants and viewers a sense of immortality through a joyous celebration of life and the veneration of love. The Games thus reinvokethe archaic meaning of athletic competition, presenting them as modern enactments of ancient mysteries - rituals of initiation purging participants of the fear of death and enabling spiritual transformation through emotional engagement (see Wind 1967: 1-3).

Ceremony, ritual, and sport are framed as technologies of transcendence, with sport operating as a form of controlled trauma. Ritual sacrifice, descent into chaos/Hell, and trauma become necessary stages in achieving transcendence, symbolized in this instance by the ambivalent feminine principle - a fusion of the generative mother and the lover archetype. The biological gesture of open hands, emerging post-trauma, is interpreted as an ambivalent expression of agony and ecstatic self-transformation in this emergent aesthetic reality.

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The Cultural Avatars of Nichifor Crainic: Posthumous Tribulations and a New Name in Romanian Culture¹

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Abstract

*The cultural contribution of Nichifor Crainic (1889-1972), a controversial literary figure from the Romanian interwar period, has been brought back to the public attention through the recent publication of two sets of volumes: *RENAȘTEREA ROMÂNĂ* (Vols. 1&2, Junimea Publishing House, 2023) – a collection of journalistic essays from the Communist period and *MEMORII* (Vols. 1&2, Romanian Academia Publishing House, 2024) – representing the two versions of his autobiography (written in the forties and re-written in the sixties). In my paper, I will focus on the trials and tribulations of a Romanian intellectual of high standing as well as on the moral quandaries that this highly significant figure of Romanian culture was faced with when confronted by the unavoidability of political compromise and the contingencies of historical upheaval.*

Keywords

memory, culture, politics, controversy, academia.

Motto: “any discussion commences from an aesthetic level and compels one to re-reading” (Adrian Dinu Racheru in Simona Modreanu, Pdf 2/2024: 250)

¹ The title of my paper is a paraphrase upon the title of a recently released study on the same topic, by the late Dan Zamfirescu, entitled “The Posthumous Vindication of Nichifor Crainic and a New Name in Romanian Culture”, edited by Vlad Bilevsky at Junimea Publishing House in 2024.

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1. Introduction

In the introductory study that prefaces the two volumes of works entitled *The Romanian Renaissance*, published in December 2023 at the Junimea Publishing House, Ph. D candidate in Philosophy Vlad Bilevsky - editor and coordinator of the present edition - simultaneously addresses and tactfully refutes the harrowing points of the reception of Nichifor Crainic's journalistic contribution to *Glasul Patriei* – the party outlet issued for the Romanians abroad in the 1960s, meant to convince those who had fled the country after the establishment of the Communist regime in the 1940s to return to their motherland and embark upon the cruise of a new “Golden Age” in the Socialist Republic of Romania.

Nichifor Crainic's case is particularly relevant in this context since he had been released from prison by the Communist authorities with the express intent of coordinating the above-mentioned enterprise of promoting and exalting the values of a brand-new era in his homeland. His political status, however, was that of a *persona non grata*. In 1945, once with the regime change in Romania from fascism to communism, Nichifor Crainic and a few other “extremist” journalists³ had been convicted to life imprisonment, and for the former there had started a tedious journey (1945-1947) around the mountain villages of Ardeal – throughout which Crainic hid himself under a false name in the homes of his former students and disciples⁴. During this time, he somehow managed to write his memories which have recently been published, together with the collection of articles from his last 10 years of life, which we are going to discuss about. Unfortunately, the space of the present paper does not allow us to go

³ The other two were Pamfil Șeicaru and Stelian Popescu, but they had fled the country beforehand, in order to avoid the persecutions culminating in the forced labor sentence.

⁴ In the thirties and forties, he had been teaching literature and theology in the universities of Bucharest and had founded an intellectual current called “gândirism”, while editing the publication called *Gândirea*. He had been elected member of the Romanian Academia – a title he lost at the time of his trial and which will only be granted back to him posthumously, in the early 1990s.

through a thorough analysis of any of our two main documentary sources mentioned above. Suffice it to say that they stand witness to an incredible intellectual capacity of both analysis and synthesis, which together with his theological, critical and literary⁵ endeavors build the icon of a chameleonic yet incredibly gifted personality – that of a genius of Romanian culture, whose rags-to-riches-and-back-to-rags-(and-riches) tale is quite unique in our cultural and political landscape.

Regarding the hypothesis of Crainic's "re-education", which implies a remolding of one's political beliefs in conformity with the Communist Party line, mentioned on the occasion of the launch of the double volume in the auditorium hall of the Romanian Academy in May 2024, by scientific researcher Dragoș Popescu, in a review written from the perspective of a connoisseur of Romanian history (including the Pitești Phenomenon⁶), it must be said that this seems perfectly justified- having previously been iterated and endorsed by Stelian Spînu in his biography of Crainic⁷ - which is why Vlad Bilevsky mentions this hypothesis right from the beginning of his introduction, while at the same time refuting it:

We dare, however, not to share the opinion of the author quoted beforehand, according to which "the exceeding zeal in the following years (after 1962 – n. V.B.), makes us think of a man changing himself like a chameleon, according to the political regime's color" and to present other perspectives – some of which are factual, others merely hypothetical – about this decade of Nichifor Crainic's life,

⁵ His best-known literary work consists in a double volume of poetry published by Dan Zamfirescu in 1990, at the *Roza Vânturilor* Editing House, which contains remarkable poems that were mentally written and committed to memory in the 15 years of confinement, as well as a selection from the volumes that were released before his fatal imprisonment. The collection is entitled *Falcon above the precipice and Selected poetry: 1914-1944* (in the author's selection).

⁶ An experiment involving the beating and torturing of political prisoners in Romania during the early stage of their conviction (1949-1952), with the expressed purpose of changing their political convictions.

⁷ Stelian Spînu, *Nichifor Crainic – lumini și umbre. O biografie*, Editura Saeculum Vizual, București, 2013.

from which the readers can derive their own conclusions. ("Introduction", *The Romanian Renaissance*, Vol. 1: 7, my translation)

In order to illustrate the extremely difficult situation - from an ideological point of view - in which the intellectual of the interwar period found himself, condemned by the establishment of the communist regime as a partisan of fascism, finally rehabilitated only to be forcefully integrated into an oppressive system after 15 years of political imprisonment, the coordinator of the present edition quotes from Crainic himself, with his own plea from the court memorandum, written in response to the indictment act from 1947:

What yesterday was deemed as perfectly legal, is considered guilt today, while tomorrow it will be deemed as a virtue. The communists, yesterday's convicts, are the martyrs or heroes of the day, or country leaders. The political judgment regarding present-day things is far from what we understand by justice, being entrained in the continual march of history, in a perpetual movement. ("Introduction", *The Romanian Renaissance*, Vol .1: 8, my translation)

2. The Defense and the Accusation

Today Nichifor Crainic is still being stonewalled - *in absentia*, despite the rehabilitation of the early nineties, when he was reinstated in his rights as a member of the Romanian Academy, posthumously - by numerous scholars who comment negatively on his publishing activity during the years of communism, condemning him "on the basis of fragmentary or even indirect documentation", labeling his work from the last decade of his life as 'collaborationism' and thus canceling its intrinsic value. Therefore, the restitution "in integrum" (in the author's original vision) of the articles published by Nichifor Crainic in *Glasul Patriei*, is not only a unique and valuable anthology of "noetic journalism"⁸, but also an act of justice that the Junimea Publishing House and the coordinator of the present volume embarked upon

⁸ The term is taken from a review of Crainic's later-day journalism, written by Ilie Badescu. It seems to me however that, under this obscuring title, certain politically compromising articles could be passed as "conceptual" journalistic work.

despite all costs, being justified in this sense by the intellectual and moral standing of the author in question. We consider that the solidity of the historical judgment is in no way threatened by the appearance of these volumes, as -on the contrary- they constitute solid and long-awaited evidence in the defense of the memory of one of the most complex cases of authentic Romanian activism and patriotism.

In the foreword to the first volume of the present edition, it is specified that Nichifor Crainic "signed" a kind of verbal contract with the authorities, through the Minister of Internal Affairs, Alexandru Drăghici, upon his release from prison. This would have guaranteed him, at the time of his pardon in 1962, the freedom to write and publish like any other Romanian citizen and *author* (my emphasis) - as Nedic Lemnaru reports in the foreword to the volume *Șoim peste prăpastie*. However, the promise mentioned above will be permanently broken by the communist authorities, Nichifor Crainic being completely forbidden to publish in an author's volume, even posthumously, until the regime changes in the nineties. Thus, the author's only possibility to express himself on a cultural level remained the partisan outlet for the Romanians abroad, namely *Glasul Patriei* - whose editor-in-chief Crainic continued to be, between 1962-1968, and to which he would contribute until the year of his death, 1972. He did this with increasing bitterness and, after only a year, broke off his promise of engaging in the party line and started toning down his slanderous accusations (a matter of political compromise, of course) towards his former colleagues and students that had fled the country: Mircea Eliade, Emil Cioran etc. Instead, he focused on exalting the Romanian values - both the classic and the contemporary ones, and in the last years of his life made a selection and drafted the document of the two volumes under discussion in the present paper - namely, that of *The Romanian Renaissance*.

Regarding the first volume of *The Romanian Renaissance* series, entitled *În lumina libertății* (*In the Light of Liberty*), it takes its title from the original article published by Crainic in *Glasul Patriei*, immediately after his release from prison in May 1962, when the promise of the Communist minister rang loudly in his ears and he was eager to see his work published. In this article, as well as in others included in this first volume, the idea of "rebirth" implies an

ideological conversion of the author of the respective texts to the new communist mentality (which is not the same as *being re-educated*, my emphasis), a regime whose achievements - industrialization, modern agriculture, urbanization, etc. – are presented in highly complimentary terms by Crainic, as the following quotes stand witness:

I opened my eyes, into the light of liberty, upon a totally new country, in complete opposition with the image of the old Romania, which persisted in my mind. I saw villages. I saw towns. I could not identify anything from what I had known before. The Cindarella of the fairy-tale appeared in front of my eyes, in a gait of sparkling beauty. Everything is transformed from the roots. Everything is being transformed according to a robust and healthy vision that is aware of its origin and pursues its final goal methodically, in a surge towards everybody's spiritual welfare and joy. (N. Crainic, *The Romanian Renaissance. In the Light of Liberty*. Vol 1: 61, my translation)

“The feeling of the new socialist patriotism” is defined as “everyone’s satisfaction and pride in being a composing factor in the revolutionary rebirth of our Romania”, while the “deep honesty”, invoked as a state of fact of the authorial discourse, was intended to convince “anyone who might still doubt the historical events taking place in our country” (2024: 62). In the same article, the author compares the capital of Romania with other European capitals, obviously capitalizing on the positive image of socialist Bucharest:

I cannot locate the mean Bucharest of old days. Its place has been taken by a new Capital, of grand architectural symmetries, interwoven with numerous gardens, colorful like some majestic paintings, the night with fairy-like streets, under the constellations of electricity, neon and fluoride. For those unfamiliar with the resplendent beauty of the urban marvel, I will say that the Swiss cities, for instance, are - compared to it simple miniatures, while Rome and Paris would envy it for its merry charm and cleanliness. Today’s Bucharest is the summary image of our socialist country. (N. Crainic, *The Romanian Renaissance. In the Light of Liberty*. Vol 1: 62, my translation)

The debate that must be held, in the context of the public restitution of this integral journalistic heritage, is one of the intrinsic values of the articles published in *Glasul Patriei* and signed by Nichifor Crainic, for a whole decade after his release from prison (until October 1972). In the foreword to the present edition, Vlad Bilevsky presents thorough research on how Crainic was forced to write against those intellectuals - many of them former colleagues or students - who had left the country and declared themselves against the communist government, the great critic being perfectly aware of the compromise he was forced to make and thus going through a serious crisis of conscience. That is precisely why the hypothesis of re-education is not supported - according to the introductory study and to the opinion expressed by academician Ilie Bădescu in his article⁹. Moreover, a shadow of doubt may be said to have been skillfully incorporated into the author's critical discourse, which uses a poetic license to suggest both the overwhelming feeling of socialist miracle but equally a possible doubt, lingering in the soul of the creator forcefully co-opted by the new regime to praise their achievements¹⁰:

A new science, a new literature, a new art, functions of the entire people, support and maximize the creative frenzy, which I would call *delirium* (our emphasis), if this word would not involve an excessive nuance. It is impossible to comprise in a few complex sentences the entire magical transformation, from the first contact of the senses. For any soul that is open and honest, this spectacle, which arises everywhere, demands your attention and calls upon an unreserved adherence. (N. Crainic, *The Romanian Renaissance. In the Light of Liberty*. Vol 1: 61, my translation)

⁹ Bădescu, Ilie, Crăciun, Mona. "Nichifor Crainic și Oltenia. Un studiu". <https://www.activenews.ro/opinii/NICHIFOR-CRAINIC-si-Oltenia-Recuperarea-verigilor-rupte-in-lantul-axiologic-al-existentei-popoarelor.-Un-studiu-de-prof.-Ilie-Badescu-si-Maria-Craciun-189553>

¹⁰ It must be said that, in order to pave the way for a reformed intelligentsia that would serve that party interests, the Communist leaders had released Crainic and other potential collaborators from prison two years earlier than they released most of the other political prisoners – in 1962 as opposed to 1964.

However, this ambiguity makes it rather difficult to capitalize (from the point of view of the cultural contribution) on the pages included in the first volume of the collection, these having more the value of a historical document of political propaganda, in the context of the Communist era, although the texts themselves are by no means devoid of aesthetic merit. In our opinion, their publication is a beneficial thing for completing the author's moral portrait as well as an illustration of the resilience of the intellectual spirit in conditions of historical adversity, the case of Crainic being not a singular one in Romanian culture - in terms of "adjusting oneself" to the Communist regime (with various subterfuges, typical of each individual intellectual case, and we must exclude from the group the preferential collaborators of the regime, who did not go to prison at all). Fortunately, the second volume - entitled *Efemeride de peste veac* (*Ephemerides across the Century*) is a true bouquet of journalistic gems, unique pieces, crafted by an artisan's hand, more precisely a series of literary portraits of several Romanian cultural personalities (Constantin Brâncuși, Lucian Blaga, George Coșbuc, George Enescu, Cornel Medrea, Ioan Andreescu, Ligia Macovei, etc.), which constitute period pieces whose authentic stylistic value is indisputable and which represent a monument dedicated to an authentic "Romanian Renaissance", the one that Nichifor Crainic had been dreaming about in his lifetime.

In her own review to the presently-discussed volumes, Simona Modreanu¹¹ speaks about memory as a double-edged concept that can be both a blessing and a curse. In order to avoid their sinking into oblivion one must dare bring to light certain uncomfortable truths and values – which is what has been attempted by the posthumous publication of Crainic's late journalistic work – the revisiting of which imposed itself as a necessity both to the publisher and to the young editor, once they came into the possession of the manuscript of *The*

¹¹ Present-day manager of the Junimea Publishing House, directly responsible of the publication of the works, who also attended the book launch at the Romanian Academia, in May 2024.

*Romanian Renaissance*¹². I will quote below from her review, for the reader to better follow the line of her argument:

About the avatars of this partial reinsertion into the cultural life and into the public conscience, Vlad Bilevsky writes, in his introductory foreword, with remarkable precision, rigorousness and objectivity. Neither he - nor the Junimea Publishing House – does not intend to pass moral or aesthetic judgement, the action being one of necessary restitution for the literary and furthermore intellectual history of this nation, as long as those who have until now approached the work and life of Nichifor Crainic have been shunning this belated and sensitive period of his activity. (*Pagini de Filosofie* 2/2024: 249)

Modreanu's argument is sensible, and I subscribe to this line of action, even if – as she herself acknowledges “the discussion is complex and the topic's thorns can quickly turn into spikes” (idem) – due to Nichifor Crainic's “bias towards the extreme right and his fascist sympathies, which led to his indictment” (idem). Being known and appreciated by the Romanian intelligentsia that had fled the country, Nichifor Crainic becomes, after his release from the Communist prison, a victim of his own fame – being co-opted and exploited by the Communist authorities with whom he unwillingly cooperated for less than a year, in the hope of seeing some of his later works published towards the end of his lifetime. Thus, he enthusiastically prepares for publication the two poetry volumes (which will only see the light in 1990, as mentioned beforehand) and completely re-writes his autobiography (whose manuscript had been hidden during his imprisonment and handed back to him upon his liberation) toning it down so that it might be palatable to the sixties' audience and onwards. Therefore, while some may still hesitate nowadays between

the temptation to reject any reading that has been previously vilified – it is also Nichifor Crainic's case – and the patience of pondering in an informed and contextualized manner, without trying to find a

¹² A lucky find, as Vlad Bilevsky has explained on several occasions, when the family of the late Nedic Lemnaru – Crainic's security supervisor but also his closest friend and long-term collaborator at *Glasul Patriei* - called to donate his collection of manuscripts to the Romanian Academy's Library.

common ground of reference for all the interpretations in the world.
(Modreanu 2024: 249)

we could try to accommodate the alterity of Crainic's Communist/Fascist persona, lest he should rise from his academic grave and haunt our cultural imaginings. The alternative of ignoring Crainic's final vision of the Romanian spirit is simply not viable and amounts to what has been dubbed the 'cancel cultural' tendency¹³, since in his late journalistic works and well as in his volumes of *Memories*, there are pages of incontestable literary and historical value, as in any work of genius:

What matters is not to come down heavily upon the past, in a spirit of justice, and forget that the revision of certain texts, pertaining to different ideological contexts, with contemporary grids and instruments unavoidably leads to semantic and axiological distortions. [...] Polarization is an intellectual and maybe widely ontological exigency of the human being, always attempting to clear up for itself the cognitive space and to fit into certain procrustean beds, issues that are flexible and prone to mutations by definition.
(PdF 2/2024: 249)

As Modreanu concludes her review, the hundreds of pages in the *Romanian Renaissance* volumes represent "10 years of life...and round off the portrait of a human being and a writer", representing a decisive gain for our cultural landscape and a first step maybe in the more objective re-assessment of our literary cannon. Whether the 80-year-old Nichifor Crainic should be 'excused' upon the grounds of his "contextual-utopian naivité" or whether he should be condemned on the bases of a "soaring opportunism", this is still a matter of debate – although, as Modreanu shrewdly notes, "the two do not exclude each other" (PdF 2/2024: 250).

3. Conclusions

Finally, I would like us to examine a final piece of evidence in what amounts to a critical investigation and moral trial of Nichifor Crainic's persona in literary history.

¹³Mentioned by Simona Modreanu in her review, alongside Gerard Bronner's concept of the 'cognitive apocalypse' (PdF, 2004: 2/249)

In his review ¹⁴ dedicated to the latest editorial events connected to the release of Nichifor Crainic's works – namely the twin volumes of *The Romanian Renaissance* (Junimea, 2023) and the two versions of his autobiography - *Memories of My Life* 1 and 2 (Editura Academiei Române, 2024), literary critic and journalist Dan Zamfirescu makes the following assertion:

Without this part of his writing, which now proves essential for a righteous judgement upon him, one cannot talk with total comprehension about Nichifor Crainic. And so that is why it is the merit of the Junimea Publishing House, that of the Romanian Academy Publishing House and of the managers not to have succumbed to the “perils” of the market economy in order to bring these texts into the light and they deserve our homage and this may be considered a genuine vindication of Crainic, who had been convicted to eternal civic death for his political “sins”. (Zamfirescu 34)

In his review, Zamfirescu singles out some of Nichifor Crainic's most severe detractors and makes us understand the tribulations the latter had to endure due to the fact of being of “mixed blood” – namely for the fact that his father had been a Roma citizen, while his mother was a beautiful Romanian peasant. Zamfirescu comes also closest, among my sources, to offering a biographical explanation as to the complexity of Crainic's political career and personality. Namely, he explains that Crainic lived under many different political regimes: two monarchies, one legionary, the military dictatorship of Antonescu and, last but not least – the communist one:

Nichifor Crainic was, undoubtedly, alongside the gigantesque Nicolae Iorga and his equals-as-genius Mihaila Sadoveanu, Liviu Rebreanu, Lucian Baga, Tudor Arghezi, Nae Ionescu and George Călinescu, one of those who turned the Romanian culture of the 20th century into the apex of our entire six-century spiritual history, the golden era of our culture being entwined with the historical and political tragedies of the time. (Zamfirescu 10)

¹⁴ *The Posthumous Vindication of Nichifor Crainic*, published at Junimea in 2024, after the author's demise, and edited by V. Bilevsky.

And, if his theological studies and profound Christian faith had made him elude the term “destiny” or profess a belief in such a concept, Dan Zamfirescu argues that it was nevertheless fate which decided that Nichifor Crainic should be cornered by an unflinching *damnatio memorie* for more than half a century – since he had been an unwilling successor of Nicolae Iorga and Nae Ionescu, on the political stage in history.

Therefore, and keeping in mind all of the above, it is now up to the jury of contemporary readers to pronounce themselves, hopefully in his favor, but only after carefully reading the two newly released sources of information, which he authored: *The Romanian Renaissance* and *Memories of My Life* by Nichifor Crainic!

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The Development of Tourism, Cultural sustainability in Vlora County

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Abstract

The choice of this topic is in the framework of tourism development, as well as a much-increased interest in cultural tourism in recent years in the Albanian space and especially in the Vlora Region. The main objective of this study is to evaluate the cultural heritage in the Vlora Region through various cultural values. In the first part of this theoretical treatment will address the cultural heritage that people cultivated over centuries, from antiquity to the present day, material and immaterial values. This study will reflect the history of tourism development since the 1920s – 30s. 20 to the present day and will succinctly disclose the tourist products of the area.

In the second and most important part of the study the problems and challenges of the tourism sector will be addressed, the problems identified over the years, as well as the methodology for sustainable management as well as the role of instruments and measures for a sustainable development of tourism in this area.

Therefore, the main challenge remains the need to implement policies at the central and local level to improve the tourist image.

Keywords

cultural heritage, cultural values, tourism products, sustainable development, tourist image.

1. Introduction

Tourism today is considered a global economic phenomenon with continuous growth and provides an important part of the economy in many countries. The phenomenon of tourism relates to the

chances for rest and the best possible time for leisure, of the population as a whole. The tourist movement is considered as a bodily, mental and spiritual need looking for different tourist places and areas. (Doka, Draci, 2002:12). Tourism is a set of relationships and phenomena that arise between tourists on the one hand and locals on the other.

Cultural tourism is one of the main directions in the development of different countries between them and in Albania. Albania, known for its stunning landscapes, also has a rich cultural heritage dating from antiquity to the modern period.

In the Vlora Region, the tourism industry is experiencing a rather extensive development. The district of Vlora is known for its impressive beaches, historical sites and cultural attractions, making it a popular destination for domestic and international tourists. In this district, some types of tourism that have turned into tourist attractions for visitors. Among them we mention cultural tourism which is a growing sector that offers opportunities to explore and experience the historical, cultural and architectural richness of the country. Considering the rich cultural and historical nature, the district of Vlora has enough potential to develop cultural tourism. It contributes to economic development and the promotion of cultural heritage. The most important contemporary issue facing the tourism industry today is sustainability, which is regarded as the main factor of the success of tourist destinations. Tourism, being a complex socio-economic phenomenon, is much needed to coordinate its visions, policies and management. The government has invested in and promoted the region as a tourist destination, leading to an increase in visitor numbers in recent years. However, there are still challenges such as seasonality and sustainability addressed, to ensure the success of the tourism industry in this region.

2. The research methodology

For the realization of this paper, we have relied on the literature so far in the field of cultural heritage, on published scientific studies and articles, on the use of the legislation in force in the field of cultural tourism, on the Strategic Planning of the Region of Vlora “Towards Sustainable Development”, on the Strategy – National Tourism Strategy 2024-2030, etc.

The methodology used highlights, by identifying, defining

and analysing tangible and intangible values, the formal importance of cultural tourism types in this geospatial.

3. Cultural tourism and heritage

In the current developments of the tourism industry, an important place is occupied by the culture of the people, traditions, as well as historical and cultural monuments, which constitute their spiritual wealth. They testify to the livelihoods and cultural heritage that peoples cultivated over the centuries, from antiquity to the present day.

In the natural and tourist landscape of many countries, where today's tourism has received great developments, have been born and developed by early civilizations and cultures that have already evolved, but they have left their traces.

A special place in cultural tourism and human heritage occupies civilization, which in different epochs of human life has left traces with many archaeological objects, artistic and monumental works, which testify to the life of ancient inhabitants and its evolution up to modern times. (Gace, 2007: 3-4) In today's tourism developments the culture and heritage of the peoples occupy a special place, because according to sociologists, psychologists, anthropologists, ecologists and tourists, culture has taken on a new meaning in the tourism industry.

In order to develop cultural tourism and to recognize the heritage of the people, tourists think that we need to support in three important aspects:

- a) *In artefacts*, which include material objects produced by man himself, for his own needs such as: clothing, food, architecture, tools and technologies.
- b) *In the institutions*: museums, theatres, libraries, sports facilities, art galleries, archaeological parks, etc.
- c) *Basic Values*: Including beliefs, customs, traditions relating to the livelihood and development of human society. (Gace, 2007: 6)

The cultural richness of the heritage has already been included in the passion and desire of people to move from one continent to another, from one country to another through cultural tourism, which

in recent decades has taken on a particular trend. This type of tourism is known as archaeological tourism.

Cultural heritage has two basic divisions:

Material and spiritual treasures. (Kuri 2011:41)

The material values of the cultural heritage are:

- **Objects of immovable cultural heritage**, including a) centres, areas and regions, inhabited or uninhabited, of archaeological, historical, ethnological, architectural and engineering value.
- **Objects of movable cultural heritage**, including: a) objects, parts or elements of objects, such as mosaics, columns, capitals, sculptures, wall paintings, icons, iconostasis, characteristic ceilings, inscriptions, tombstones, with an age of over 100 years; b) movable archaeological material, arising from archaeological excavations, is collected from archaeological excavations, or comes as random finds or is preserved in various collections or other funds; artistic creations of all kinds and genders.

The intangible values of cultural heritage are:

- Use of the Albanian language in literary works.
- Oral folklore preserved in memory, written or recorded.
- Vocal, choreographic and instrumental folklore.
- Traditional customs and docks.
- Beliefs and superstitions of tradition.
- Various traditional crafts.

The tangible and intangible values of cultural heritage, discovered or created, regardless of ownership, are protected by the state.

4. The culture of tourism in Albania

The favorable geographical and strategic location, in the center of Europe, as the connecting bridge of the Eastern Mediterranean, is a factor that can help in the rapid development of tourism. It should not be forgotten that the Mediterranean is the most developed area of tourism in the world. As a Mediterranean country, Albania is defined on the tourist maps of Europe and many other countries, for great tourist potentials, relying on economic, social and

especially on its maritime coastline and natural and cultural assets. Since the 1920s – 30s. XX, despite the many economic and political difficulties, efforts were made in our country to create conditions for the visits of many tourists and travelers who saw Albania as a *“fascinating country”*. Until the 40's. XX, places such as the beaches of Durrës and Pogradec, Saranda and Borsh, the climatic places of Korça and Llogora, the thermal water treatment centers of Kruja, Selenica and Elbasan, had started to absorb the first tourists from some countries of the Mediterranean and the Balkans.

After the Second World War, the culture of tourist development recognized some new premises with the construction of some tourist hotels, such as “Dajti” in Tirana or “Adriatic” in Vlora. (Gace, 2007: 171)

Despite these, even though the totalitarian system isolated the country from the outside world, we notice the arrival of tourists, mainly from Eastern European countries, with which our country had relations until the 1960s.

For Western European countries, tourism in Albania was quite limited, it was a monopoly of the monist state, therefore tourists were defined in small groups of up to 20 people, and in an organized way “not to penetrate foreign ideology”. (Gace, 2007: 172)

In the years 1991-1996, numerous constructions in the tourism sector have given priority to the development of tourism as a genuine branch of the Albanian economy. At the center of this tourist movement were mainly large cities such as Tirana, Durrës, Lezha, Kruja, Shkodra, Velipoja, Vlora, Berat, Gjirokastra, Saranda, Korça etc.

This tourist movement was accompanied by the construction of a road network and reception centers, as more comfortable, modern conditions and means of travel and transport were added. (Gace, 2007: 173) One of the shortcomings in today's tourism developments is the scarce tourist role of rail transport.

In addition to the arrival of foreign tourists for holidays, conditions have been created for tourist development with other motives such as visits, cultural artistic activities, sports and those with religious motives. The tourism industry in Albania is creating a new culture by confronting what is developing on other Mediterranean coasts. (Gace, 2007: 174)

5. The development of cultural tourism in the last decade in the Vlora district

The district of Vlora represents a territory with ancient history and a cultural heritage of special value. These historical and cultural values make this region attractive for foreign and Albanian tourists. All these elements are an important potential in the development of the field of cultural tourism, where it is worth mentioning that there are many traces of early settlements that testify to the ethnoculture of the inhabitants of this district and where folklore elements are still alive. Cultural tourism aims to highlight exactly all these special values that characterize the Vlora region and to increase the interest of historical and cultural values considering their antiquity.

The turnover in this type of tourism is directed on the one hand towards the historical, artistic, scientific, aesthetic centres, on the other hand towards the centres equipped for manifestations, exhibitions, memorial events, etc. (Doka, Dh., Draçi B., 2009:75)

Organized development of cultural tourism can create opportunities for the local population to learn more about themselves, at the same time increasing interest, as well as the discovery by new generations of cultural, historical, natural and tourist resources, thus increasing the sense of pride in their cultural heritage and a higher perception of their value. The culture and the archaeological and historical museum centres of this region serve as a geographical and cultural potential in the service of tourism.

6. Cultural heritage

Vlora region is a collection of interesting cultural traditions, which are an expression of a prominent ethno-cultural area, called "Labëri". These traditions can be found in many fields: architecture, folklore, music, handicrafts, gastronomy, etc. The district preserves the tradition of Iso-Polyphony, classified by UNESCO in 2005 as a masterpiece of the intangible oral heritage of humanity. Iso-polyphony is a sophisticated form of group singing, which derives from Byzantine church music and is performed primarily



Figure 1: Iso-polyphony, a sophisticated form of group singing, **Kult Plus** 3

by men. Nowadays, this tradition is negatively affected by poverty, lack of legal protection, lack of financial support for practitioners and emigration of young people from rural areas.

The district is also known for its handicrafts, including traditional municipal costumes, handmade carpets and upholstery, woollen covers, spear knitting, embroidery, kayak processing, work tools, and musical instruments. Traditionally, brides prepared their own handmade dowry, and in some villages this tradition is still practiced. For this reason, traditional original and handmade costumes, rugs and embroidery can be found in most village houses. Currently, there are very few places where tourists can see and buy such handicrafts.

There is great potential for the revival of several ethnographic museums and the development of commercial activities, where tourists can observe the process of making handicrafts, as well as buying products. In the city of Vlora, there are three functional museums:

- **National Independence Museum**
- **Museum of Historical Relics (or Historical Museum)**
- **Ethnographic Museum**

Who reflect the cultural, archaeological and patriotic traditions of the inhabitants of this region (Krutaj, F., Gaçe, B. (2001: 54)

Each of the latter features different aspects of the regional history. The fourth museum of the district is the Butrint Archaeological Museum, which contains the archaeological material discovered in the area.



Figure 2: National Park of Butrint, expoaus. Org.



Figure 3: National Independence, Museum Pine Albania

7. Tourist products of the area

By their contribution to tourism income, tourism products can be categorised into three main categories.

These categories consist of those forms of tourism development which occupy a significant contribution of the sector to the overall economy. The main tourism products are classified as follows:

- Coastal tourism
- Natural tourism
- Thematic tourism.

Among these:

- **The Ethnographic Museum**

This museum is one of the oldest buildings in Vlora, located in a house that dates back to 800.

It is located in the former building where the patriotic club „Labëria” was founded (1908), near Justin Godard Street. (By Kruaj, F., Gaçe, B., 2001:54) The building contains about 300 exhibited pieces, which illustrate the traditional culture, crafts and customs of



Figure 4: Archeological Park of Amantia, Dritare.net

the Vlora region. Some of these objects testify to the excellence of the master who worked them in the processing of wood or metal.

- ***The Mosque of Muradie***

It is the main mosque of Vlora, which managed to stay standing even during the communist regime, which destroyed many religious objects. It was built in the middle of the 16th century, during Sulejman's stay in Vlora, and is thought to be the work of the great architect of the Ottoman Empire, Sinan who is of Albanian origin. The mosque consists of a prayer hall and a minaret.

- ***Museum of independence.***

It opened on November 28, 1962, on the occasion of the 50th anniversary of the Declaration of Independence. It is located in a two-story building, built at the end of the 19th century. On November 28, 1913, the first anniversary of independence was celebrated here. For its architectural and historical value, the building has been declared a cultural monument.

- ***Kuzum Baba***

200 meters south of the Flamuri Square, in front of the "Ali Demi" school, 234 stone stairs, made of art, interlaced on the left and right with pleasant greenery. (Krutaj, F., Gaçe, B., 2001:74) On this hill, the highest in Vlora, is a temple from the 1600s, named after Kuzum Baba, the spiritual leader of the Muslim sect Bektashi. The Bektashi were a very important sect in Albania, until they disappeared due to their persecution during the Ottoman Empire.

- ***The Bay of Vlora***

The Bay of Vlora, with a length of 19 km, is the deepest, but also among the most beautiful in Albania and deserves to be visited at least once. The bay has sandy, rocky beaches and is frequented by many tourists during the summer season.

- ***The Sazan area***

It is the most western area of the country. And includes the island of Sazan and the mountain range of Karaburun, extending southwards to the village of Dhërmi. This wonderful island, former

military installation and open to the public since 2015, can be reached by boat, which you can rent in the port of Vlora. On the island, you can visit tunnels and bunkers built to shelter in case of war.

- ***Caves***

Near Vlora there are also caves that show the presence of human activity of 5000 years ago. One of them is the cave in Lepenice, discovered in the 1970s and in which there are drawings representing human figures on the walls. The other cave system is Velça and here we find drawings and paintings on the walls, but also prehistoric ceramics.

- ***City of Aulona***

It is a settlement 3 km from Vlora, founded in the sixth century BC and which has expanded more and more until it has reached the size of a city. It is thought to have been the ancient city of Aulona, mentioned by the geographer Ptolemy.

- ***The Lagoon of Narta***

Narta Lagoon is located in the north of the city of Vlora. It is internationally renowned for fulfilling Ramsar's requirements, with an aquatic population of more than 48,700 individuals. Shkurti F., 2019:81)

A place still untouched by human hands, ideal for those who love animals and nature itself. Here you will find many species of birds and fish, but you can also visit the villages, Narta and Zvërnec, as well as the Byzantine church of St. Mary

- ***The Castle of Kanina***

In the past this place was a Byzantine castle of the third century BC and is also one of the most beautiful scenic places in Albania; the castle is located on a hill and protected the entire village of Kanina. In the Middle Ages, the castle served as a castle for the Principality of Vlora.

- ***Gramata***

It is a small bay by the Ionian Sea, southwest of the Karaburun peninsula. On the rocks of this bay there are carved

inscriptions and drawings of the early Middle Ages. The researcher Karl Paci showed interest in this bay, who collected and published the inscriptions of Gramata. (Krutaj, F., Gaçe, B., 2001:70-71)

- ***Oricum and Amantia***

Orikum is located on the southern side of the bay of Vlora, where in ancient times the famous city of Orik flourished. Orikum was part of the land of the Amantes. It was built on the ruins of an old Illyrian settlement around the 6th century BC, which were part of the Taulant state. (Krutaj, F., Gaçe, B., 2001:72)

Amantia is also an ancient city, located about 40 km from Vlora, where we can visit some monuments found after archaeological excavations, such as the Acropolis or the Stadium.

The city was founded at the end of the siege. 5 BC to become two centuries later an important economic, political and cultural center of the towns inhabited by the Amantes. It is situated on the face of a high hill and had fortified with a 2200 m long wall, only the acropolis.

- ***The Castle of Porto Palermo***

Porto Palermo Castle is a cultural heritage monument built on a peninsula between Himara and Qeparo, in the county of Vlora, Albania. The small fortress is located in a rather beautiful position on a peninsula in the small tectonic bay of Porto Palermo (in antiquity known as the bay of Panorma). The castle is located not far from the village of Qeparo and has a triangular shape. Its dimensions are 150

m x 400 m. The height of the walls reaches 20 m.



Figure 5: Castle of Porto Palermo, Pine Albania

- ***Marmiro Church***

The Marmiro church is located about 2 km west of the present-day town of Orikum, near the Pashalimani lagoon, at the eastern slope of Karaburun. The church is built with small dimensions with a cross-type dome (Krutaj, F., Gaçe, B., 2001:78) It is a cultural heritage monument in the



Figure 6: The Marmiro Church Religiana

district of Vlora, in the district of Vlora, Albania. The church is a free crucifix with a dome. Other parts of it are the narthex and the cylindrical drum. Perhaps this chapel served as a model for the construction of the Monastery of St. Mary of Zvërnec. It consists of three entrances corresponding to the north, south and west directions. On the east side is the church apse, which is illuminated by a small window.

- **Llogara**

Llogara is a national park entirely covered by a pine forest, perfect for those who want to relax in the shade of trees, but also for those who love the thrill of adventure like hiking or skydiving.

Such an offer of tourist products creates opportunities to expand the group of visitors interested in various types of tourist trips and tourist activities, with the aim of significantly increasing tourist activities and revenues from the tourism sector in Albania. On the other hand, the diversification of types of tourism products enables the spread of tourism activities throughout the country, contributing directly to the gradual reduction of their concentration in certain areas and throughout the year. Cultural Tourism: Although they are not the only reason to visit Albania, archaeology, heritage and culture are identified as the core strengths of Albania in various studies conducted with visitors and the travel industry from foreign markets.

- **Butrint**

Butrint is located on the southwest coast of Albania, south of the contemporary city of Saranda.

The oldest city established in the Kaon territory is Butrint, the centre of the Kaon tribe, which occupied the south-eastern edge of the peninsula of Ksamil, to the east there is the lake (ancient Pelodosi), to the south the canal of Vivari, thus giving the city



the opportunity to be used as a pier.

(Trushaj.A.,2007:93) Butrint was designated by UNESCO as a World Heritage Site in 1992

Figure 7: The forest of Butrint Quadratic Info

and declared a National Archaeological Park by the Council of Ministers on 02.03.2000.

- ***The blue eye***



Figure 8: The blue eye, Saranda Web

Blue Eye is a water source, located 25 km from Saranda, on the way to Gjirokastra, amidst a forest of chestnuts, walnuts, cherries, pines and fir trees. It is a geological phenomenon and a popular tourist attraction:

clear blue water originates from a karst cavity more than fifty meters deep. This spring provides water for the Bistrica River and, passing through an artificial canal built in 1958, its waters flow into the Ionian Sea.

- **Finiki/Foenike**

Foenike is located near the contemporary city of Saranda. It was formed as a city in the 5th century BC and as such continued until the early Middle Ages. In antiquity, the territory around the area belonged to the Chaonia, part of the kingdom of Epirus. It is rich in artifacts from the classical and Byzantine periods.

- **Onchesmos (Saranda)**

The name of the ancient city is derived from the Anchises Trojan, whose mythological union with the goddess Aphrodite gave birth to a son named Aeneas. Various monuments and archaeological finds from the city have been excavated. Among the most impressive are the synagogues/basilicas, a part of a Roman imperial arch and a model of a house of late antiquity. Other important finds are: an apse building, an Odeon, a cemetery, and a well-processed mosaic, popularly known as the “Dolphin Floor”.

The Vlora region is a collection of interesting cultural traditions, which are an expression of a prominent ethno-cultural area, called "Laberi". These traditions can be found in many fields: architecture, folklore, music, handicrafts, gastronomy, etc. The district preserves the **tradition of Iso-Polyphony**, classified by UNESCO in 2005 as a masterpiece of the intangible oral heritage of humanity. Iso-polyphony is a sophisticated form of group singing, which derives from Byzantine church music and is performed primarily by men.

8. Challenges and Problems in the Tourism Sector

After the 2000s, improvements in infrastructure, transportation, and tourist services significantly boosted the pace of tourism growth in the country. However, this growth has highlighted several challenges that negatively impact the sustainable use of these attractions.

Outside of Butrint, accessing many archaeological and tourist sites remains difficult due to poor signage and an underdeveloped road network. Local communities are often unaware of the value and exact locations of these sites. To uncover the ancient city's urban structure, which is still hidden, further archaeological excavations are required.

Additionally, abandoned military buildings and equipment detract from the country's scenic value and pose potential health and safety hazards. Cultural heritage sites located in remote areas are particularly neglected, as tourism activities are heavily concentrated along the coast. This neglect risks the complete destruction of monuments and the permanent loss of cultural tourism attractions in inland regions.

Natural areas also face constant threats from illegal dumping and unregulated construction. Effective enforcement is urgently needed to preserve these areas' environmental integrity and maintain their appeal to tourists.

Moreover, the Vlora Region lacks a coordinated tourism marketing strategy that integrates conservation and sustainable management efforts. Tourist services and infrastructure, such as tour guides, signage, and transportation, are either nonexistent or insufficient. Information, especially online, is often fragmented and unreliable, further hindering the region's tourism potential.

Addressing these challenges is critical for sustainable tourism development in the region.

8.1 Problems identified over the years:

- Lack of accommodation capacities and lack of quality accommodation
- In areas that attract more tourists, the number of beds is very limited
- Lack of known hotel “brands” and tour operators
- Lack of tourist infrastructure.
- Additional infrastructure is almost non-existent.
- Lack of standardization and classification system
- A short tourist season. The tourist season in Albania is limited only to the months of July and August.
- Informality in tourist activities
- Significant lack of employee training in the tourism sector
- Fewer connections via air and sea transport
- Poor infrastructure
- The lack of development of an offer included in a tourist destination
- Possibilities of combining different types of tourism are few.
- Poor use of information technology, etc.

8.2 Measures for the sustainable development of tourism

The perspective of cultural development in this area and in Albania is related to new experiences, zonal assets and cultural assets. *Forms of tourism that can be applied:* Knowing that in the current conditions the tourism sector in this region, offers for the most part, genuine values based on such grounds as:

- Cultural monuments (folklore, culture, centers of social education, objects of spiritual worship, clothing, customs, songs).
- Historical heritage (early settlements, archaeological discoveries).
- The tourist resources.

The 2024 summer tourist season ended with 8.5 million foreign visitors (January-August), about 20% more than the same period of 2023. These months have brought new flows of tourists frequenting Albania, both in figures and in markets, where the inflows have been

from China and Japan, from India, Australia and New Zealand, from the United States, Canada and Brazil, while there were increased flows from markets such as the Netherlands, Spain, France, England, Germany. Albania in recent years has been valued by many tour operators and international visitors for its rich cultural and natural heritage, but many structural shortcomings are still noted for the implementation of tourism sustainability. Sustainable development of tourism is a continuous process. For tourism to be sustainable in the future, it is vital that effective policy and planning is done today. The cultural areas of the city of Vlora and the surrounding villages are already part of the cultural product marketing. They are included in the tourist itineraries of local visitors and international tourists. As such, they should pay attention to the preservation of the traditional environment, the originality of the products they offer and the accommodation units in accordance with the requirements of tourists.

From what we have stated above, the district of Vlora with its constituent areas can be considered as an emerging tourist destination. In this perspective, the image of the destination is generally positive, but this image needs to be further strengthened, through the preservation of cultural heritage, coordination of the public and private sectors and the real promotion of tourism products.

According to the National Tourism Strategy 2024 – 2030, the creation, improvement and consolidation of tourism products is planned, and the country will be divided into 6 tourist regions:

Tourist regions:

- 1 - Adriatic Coast Tourist Region
- 2 - Northern Tourist Region
- 3 - Tirana Tourist Region
- 4 - Central Tourist Region
- 5 - Ionian Coast Tourist Region
- 6 - Southern Tourist Region

Tourism strategy is supported by:

- 1 - Investment,
- 2 - Fiscal and regulatory policy in tourism
- 3 - Destination management
- 4 - Tourist product development

- 5 - Marketing
- 6 - Preparation of qualified professionals

This is based on 3 basic principles:

1. Social Security
2. Protecting the environment
3. Economic development

To sum up, the strategy integrates sustainability principles in all priority areas, including investment, regulatory and fiscal tourism policies, destination management, destination marketing, tourism product development and capacity building. By incorporating sustainability in these areas, the strategy provides a comprehensive approach to the development of Albania's tourism sector. This approach aims to balance economic growth with environmental protection and social inclusion, making sustainability the main and overarching objective of the strategy.

9. Closing Remarks

The region of Vlora has a rich inventory of cultural heritage categories, part of which have been turned into tourist attractions. Not all the region's assets are suitable for use as direct attractions, but they carry in their entirety undisputed values which identify the region as a destination. The development of tourism in this district is characterized by a variety of different problems. First, there is a general lack of information on policies, initiatives and projects undertaken for the development of this sector by various tourism interest groups. Experience has shown that tourism development plans prepared by local government units are not only not in line with the national tourism development strategy, but in many cases are also contrary to it. This is also because a comprehensive approach has not been followed for the drafting of the national tourism development strategy itself, to achieve a high efficiency of its implementation.

From all this panorama we can assess that the level of tourism management is not at the right level and therefore also that of sustainable management, therefore the main challenge remains the need to implement policies at the central and local level to improve the tourist image.

10. Recommendations:

- Further improvement of the legislation on cultural heritage, in terms of preservation and promotion of its values.
- Creating projects in the field of cultural heritage where communities are involved.
- Continuous promotion of cultural heritage, as a very important element in the development of tourism throughout the country.
- Increase investment in the field of cultural heritage, further promoting and enriching the exceptional values it carries.
- Continuous control and supervision of important cultural heritage sites throughout the district.
- Increase the awareness of citizens in the areas of Vlora Region to promote the preservation of the values of their cultural heritage.
- Promoting mass civil participation in the protection of cultural heritage values in the Vlora Region.
- Advocacy for the official recognition of volunteer work in the district.
- Funding of various projects in the field of cultural heritage undertaken in the region and further promotion of scientific research in this field.
- Further promotion of volunteer work and volunteering at the local level.
- For a successful and sustainable tourism, it is important to develop supporting infrastructure such as: accommodation units, the food sector, road infrastructure, transport and other complementary services that are indirectly related to tourism.

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Viaggiatori inglesi dell'Ottocento e l'Albania. Nuove proposte per un turismo culturale

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Abstract

Questo paper analizza il contributo dei viaggiatori inglesi dell'Ottocento alla scoperta e valorizzazione del patrimonio culturale albanese, con particolare attenzione a figure come Lord Byron ed Edward Lear. Nonostante fosse esclusa dalle principali mete del Grand Tour, l'Albania ha affascinato molti visitatori per la sua natura incontaminata, i paesaggi pittoreschi e la cultura locale. Attraverso i loro diari di viaggio e opere artistiche, questi viaggiatori hanno contribuito a far conoscere l'Albania al pubblico europeo, ponendo le basi per un turismo culturale moderno. Il documento esplora inoltre come questi percorsi storici possano essere valorizzati oggi attraverso itinerari culturali europei promossi dal Consiglio d'Europa. L'obiettivo è trasformare l'Albania in una meta per un turismo culturale sostenibile, capace di attrarre visitatori alla ricerca di esperienze autentiche, legate alla storia e alle tradizioni del paese, contribuendo allo sviluppo economico e alla destagionalizzazione dei flussi turistici.

Keywords

Viaggiatori inglesi, patrimonio culturale, Grand Tour, turismo culturale sostenibile, itinerari europei

Nell'era della globalizzazione e dell'innovazione tecnologica, il patrimonio culturale di un paese rappresenta un elemento chiave di competitività territoriale, influenzando la capacità di attrazione turistica e la destagionalizzazione dei flussi. Negli ultimi decenni, l'Europa ha visto una notevole crescita del settore turistico-culturale, grazie a un turismo sempre più orientato verso città d'arte e beni culturali. Rispetto agli anni '50-'60, le motivazioni dei turisti si sono evolute: oggi, la vacanza non è più limitata a una singola attività, ma integra infrastrutture, servizi e patrimonio storico-artistico.

In Albania, il turismo affronta sfide specifiche, derivanti da fattori storici, economici e sociali. La scarsa apertura ai mercati internazionali e la concentrazione dell'afflusso turistico nei periodi di alta stagione hanno limitato il pieno sviluppo del settore. Tuttavia, le bellezze paesaggistiche, le tradizioni locali e le ricchezze archeologiche pongono il paese come una risorsa unica per un turismo qualificato, in grado di attrarre viaggiatori colti, alla ricerca di esperienze autentiche e percorsi meno battuti.

Nel 1960, il Consiglio d'Europa sottolineò l'importanza dei luoghi di attrazione culturale per la valorizzazione del tempo libero, ponendo le basi per la creazione di itinerari culturali. La Raccomandazione 987 (1984) invitò i paesi membri a promuovere itinerari che evidenziassero la comunità culturale europea. Il programma, avviato nel 1987 con "I cammini di Santiago di Compostela", ha ampliato l'idea di percorsi trasversali, dimostrando come il patrimonio culturale comune sia un fondamento di unità europea.

Gli itinerari culturali rispondono a tre obiettivi principali:

- Rendere visibile l'identità culturale comune.
- Valorizzare il patrimonio culturale come fonte di sviluppo sociale ed economico.
- Offrire nuove possibilità di svago attraverso il turismo culturale.

Gli itinerari culturali si dividono in tre categorie principali: trans-nazionali, trans-regionali e regionali. Definiti come percorsi che attraversano più paesi o regioni, essi si organizzano intorno a temi storici, artistici o sociali di interesse europeo. Dal 1997, l'Istituto Europeo degli Itinerari Culturali coordina i progetti, affiancato dal Consiglio d'Orientamento e dal Comitato Direttore della Cultura. Tra i progetti emergono i Cammini di Pellegrinaggio, le Rotte dell'Olio, gli Itinerari del Patrimonio delle Migrazioni e i Riti e Feste Popolari.

La European Association for Tourism (ATLAS) definisce il turismo culturale come lo spostamento verso attrazioni culturali per acquisire nuove esperienze e soddisfare bisogni culturali. Gli itinerari turistico-culturali sono strumenti complessi che collegano beni culturali eterogenei, favorendo la conservazione e lo sviluppo

sostenibile. Il loro successo dipende da iniziative concrete di autorità pubbliche e operatori privati, come infrastrutture, sensibilizzazione e promozione mediatica.

L'ammirazione per il patrimonio artistico e le bellezze paesaggistiche europee non è un fenomeno moderno. Già dal XVII secolo, persone colte e benestanti intraprendevano viaggi attraverso l'Europa centrale e orientale, incluse l'Italia, la Francia, il Mediterraneo e il Vicino Oriente, con l'obiettivo di scoprire luoghi ricchi di storia e cultura. Questo tipo di viaggio, noto come "Grand Tour," era un piacere riservato a pochi privilegiati, date le ingenti spese, le difficoltà logistiche e i rischi del percorso. Tuttavia, proprio queste sfide contribuivano al fascino dell'esperienza, offrendo non solo la scoperta di antiche civiltà ma anche la possibilità di osservare paesaggi incantevoli e conoscere le abitudini degli abitanti locali.

Oggi, le esperienze vissute dai viaggiatori del passato potrebbero ispirare nuove iniziative turistiche e culturali, soprattutto nelle regioni adriatiche transfrontaliere. Ripercorrere le orme dei visitatori del XVIII e XIX secolo potrebbe attrarre il turismo culturale, promuovendo le ricchezze artistiche e naturali di queste aree.

Nel Settecento, l'ondata culturale europea lambì solo marginalmente la costa orientale dell'Adriatico. Le mete principali del Grand Tour erano i grandi centri artistici e le località ideali per la villeggiatura, e l'Albania restò perlopiù ignorata. Tuttavia, alcuni viaggiatori pionieri visitarono questa regione: il veneziano Lorenzo Bernardo, nel 1591, documentò il suo viaggio verso Istanbul; Edward Brown, medico e naturalista inglese, vi si recò nel 1669, come descritto nel suo libro *A Brief Account of Some Travels in Divers Parts of Europe*. Successivamente, Jacob Spon e George Wheler esplorarono città costiere albanesi, come Durazzo e Valona, riportandone le impressioni in *Voyage de Dalmatie, de Grece et de Levant*.

Fu però nell'Ottocento che l'Albania iniziò a suscitare un interesse più diffuso tra i viaggiatori europei, in particolare inglesi. Le ragioni di questo rinnovato interesse includevano il fascino per l'esotico, il pittoresco e il paesaggio, valorizzati da una nuova pittura paesaggistica che ritraeva montagne, castelli e architetture solitarie.

Anche le peculiarità linguistiche e culturali albanesi attirarono studiosi, mentre il contesto storico-politico, dominato dalla figura di Ali Pasha, contribuì a rendere la regione una tappa significativa.

Tra i viaggiatori inglesi più celebri spiccano George Gordon Byron e John Cam Hobhouse, che visitarono l'Albania nel 1809-1810 durante un lungo tour nel Mediterraneo. Il loro viaggio è raccontato nelle opere byroniane *Childe Harold's Pilgrimage* e *The Giaour*, oltre che nel libro di Hobhouse *A Journey Through Albania and Other Provinces of Turkey in Europe and Asia*. Byron, in particolare, descrisse con entusiasmo l'accoglienza ricevuta da Ali Pasha e il fascino del paesaggio albanese:

"Land of Albania! Let me bend mine eyes / on thee, thou rugged nurse of savage men!"

Le impressioni di Byron sono ulteriormente documentate in una lettera inviata alla madre da Prevesa il 12 novembre 1809, che offre un vivido resoconto dell'itinerario seguito e delle esperienze vissute.

Cara madre,

sono da un po' di tempo in Turchia: questo posto si trova sulla costa ma io ho attraversato la parte interna della provincia facendo visita al Pascià.

Ho lasciato Malta sulla Spider, un brigantino da guerra, il 21 settembre e in otto giorni sono arrivato a Prevesa. Da lì allontanandomi per circa 150 miglia sono stato a Tepelene, nel palazzo di campagna di sua Altezza, dove mi sono fermato tre giorni. Il nome del Pascià è Ali ed è considerato un uomo estremamente abile, governa tutta l'Albania (l'Antica Illiria), l'Epiro e parte della Macedonia; suo figlio Vely Pascià, per il quale mi ha consegnato delle lettere, governa la Morea e ha molta influenza in Egitto; in breve, è uno degli uomini più potenti dell'impero ottomano. Quando sono arrivato a Giannina, la capitale, dopo un viaggio di tre giorni sulle montagne attraverso un paese tra i più pittoreschi, ho scoperto che Ali Pascià era con il suo esercito nell'Illiria

mentre assediava Ibraim Pascià nel castello di Berat. Aveva saputo che un inglese di rango si trovava nei suoi domini e aveva lasciato ordini a Giannina al comandante perché mi fornisse un alloggio e ogni altra necessità, gratis; e per quanto abbia avuto il permesso di fare regali agli schiavi etc. non mi hanno concesso di pagare alcuna delle cose che consumavo in casa. Ho fatto passeggiate sui cavalli del visir e ho visto i suoi palazzi e quelli dei suoi nipoti. Sono splendidi ma troppo ornati di seta e d'oro. Poi sono andato verso le montagne a Zitza, un villaggio con un monastero greco (dove ho dormito al mio ritorno) nel luogo più bello (sempre fatta eccezione per Cintra in Portogallo) che abbia mai visto. Nell'arco di nove giorni ho raggiunto Tepelene. Il nostro viaggio si prolungò a causa dei torrenti che erano scesi dalle montagne e avevano invaso le strade. Non dimenticherò mai lo scenario singolare quando sono entrato a Tepelene alle cinque del pomeriggio mentre il sole tramontava: mi ha richiamato alla memoria (ma l'abbigliamento è un po' diverso) la descrizione di Scott del castello di Branksome nella sua ballata e il sistema feudale. Gli albanesi e i loro costumi (i più belli del mondo; sono fatti di lunga gonna bianca, di un mantello lavorato in oro, di una giacca e di un gilè di velluto cremisi con guarnizioni d'oro, pistole e pugnali montati su argento), i Tartari con i loro alti copricapo, i Turchi nelle loro enormi pellicce e turbanti, i soldati e gli schiavi negri con i loro cavalli, i primi sparsi in gruppi in una immensa galleria all'aperto di fronte al palazzo, i secondi collocati in una specie di chiostro nella parte inferiore, duecento destrieri già forniti di gualdrappe e pronti a scattare, corrieri che entravano o uscivano con dispacci, i timpani che suonavano, ragazzi che annunciavano l'ora dal minareto della moschea, tutto l'insieme, con l'aspetto singolare dello stesso edificio, formava uno spettacolo nuovo e delizioso per uno straniero. [...] Oggi ho visto le rovine della città di Azio vicino alla quale Antonio perse il mondo in una piccola baia dove due fregate potevano a stento fare manovra; un muro dirupo è l'unica cosa che rimane. Dall'altra parte del golfo si trovano le rovine di Nicopoli, costruita da Augusto in onore della sua vittoria. Ieri sera ho

assistito a un matrimonio greco, ma questo e mille altre cose non ho né il tempo né lo spazio di descrivere. Domani vado con una scorta di cinquanta persone a Patrasso in Morea, e da lì ad Atene dove passerò l'inverno. Due giorni fa sono stato sul punto di naufragare con una nave da guerra turca, per l'ignoranza del capitano e dell'equipaggio benché la tempesta non fosse violenta. Fletcher urlava e invocava sua moglie, i Greci invocavano tutti i santi, i mussulmani Allah, il capitano è scoppiato in pianto e si è precipitato sotto coperta dicendoci di rivolgerci a Dio, le vele si erano spezzate, il pennone di maestra sbatteva, il vento riprendeva a soffiare, la notte scendeva e l'unica nostra possibilità era di approdare a Corfù che è in possesso dei Francesi o è (come l'ha chiamata Fletcher in termini patetici) un' "umida tomba". Ho fatto quello che ho potuto per consolare Fletcher ma trovandolo incorreggibile mi sono avvolto nel mio cappotto albanese (un enorme mantello) e mi sono sdraiato sul ponte aspettando il peggio; ho imparato a filosofare durante i miei viaggi e se non l'avessi imparato sarebbe stato comunque inutile lamentarsi. Fortunatamente il vento è diminuito ed è servito solo a trasportarci sulla costa di Suli in terra ferma dove siamo sbarcati e dove abbiamo continuato il viaggio con l'aiuto degli abitanti del luogo verso Prevesa; non mi fiderò più dei marinai turchi in futuro. Per quanto il Pascià abbia ordinato a una delle sue galere di portarmi a Patrasso, vado per questa ragione fino a Missolungi via terra e là devo attraversare un piccolo golfo per arrivare a Patrasso. [...] Mi piacciono molto gli albanesi, non tutti sono Turchi; alcune tribù sono cristiane ma la loro religione ha scarsa incidenza nelle loro maniere o nella loro condotta; sono considerate le migliori truppe al servizio dei Turchi. Ho marciato per due giorni interi senza sosta e poi ho trascorso tre giorni in una caserma a Salora e non ho mai trovato dei soldati così sopportabili per quanto io sia stato nei presidi militari di Gibilterra e di Malta e abbia visto truppe spagnole, francesi, siciliane e inglesi, non mi hanno rubato nulla e ho ricevuto spesso l'invito a spartire le loro provviste e il loro latte.

(N.B. Il testo completo della lettera è riportato integralmente

in appendice a Il mito dell'Albania attraverso i diari di viaggio di Byron e Hobhouse, di Xhuljeta Kanani e Menita Ljarja, in G. Scianatico e R. Ruggiero (a cura di), Questioni odepatiche. Modelli e momenti del viaggio adriatico, Bari, Palomar, 2007, pp. 488-493).

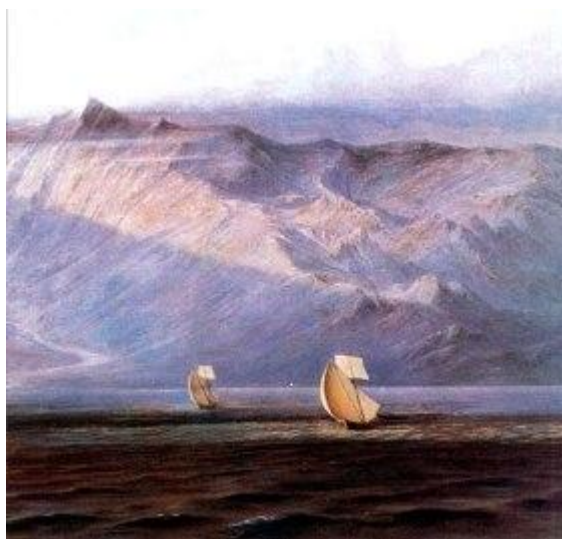
Diversi altri viaggiatori provenienti dall'isola britannica si fermarono in terra albanese nella prima metà del secolo XIX. Tra loro, si ricorda in particolare William Martin Leake (1777-1860) il quale, a partire dal 1804, fu inviato dal governo inglese a più riprese come diplomatico, soggiornando a Valona, Giannina, Tepelene, Suli, Berat e altre città: ne scaturì una ponderosa opera in quattro volumi, *Travels in Northern Greece (Viaggi nel Nord della Grecia)* pubblicata a Londra da John Rodwell nel 1835. Inoltre, contribuirono a far conoscere quella terra allora quasi sconosciuta il medico Henri Holland, il quale visitò l'Albania tra il 1812 e il 1813; nel 1813 vi si recò anche il chierico Thomas Hughes, accompagnato dal pittore Cockerell che ne illustrò il libro *Travels in Sicily, Greece and Albania (Viaggi in Sicilia, Grecia e Albania)*, uscito presso l'editore londinese Mawman nel 1820. Vanno annoverati anche il politico e giornalista del "Daily News" David Urquhart, autore di *The spirit of the East. Turkey and its resources. England, France, Russia and Turkey (Lo spirito dell'Est. La Turchia e le sue risorse. Inghilterra, Francia, Russia e Turchia)*, Londra, Henri Colburn publisher, 1839), e il capitano Best, il quale pubblicò un libro sulla caccia dal titolo *Excursions in Albania. Comprising a description of the wild boar, deer and woodcock shooting in that country; and a journey from thence to Thessalonica & Constantinople and up the Danube to Pest (Escursioni in Albania. Comprendente una descrizione del cinghiale selvaggio, del cervo, della beccaccia trovati andando a caccia in quel paese; e un viaggio da lì a Tessalonica e Costantinopoli e sotto il Danubio fino a Pest)*, London, H. Allen & co., 1842).

Nel 1848 e nel 1849, Edward Lear, uno dei più straordinari personaggi della cultura vittoriana, visitò l'Albania, un paese allora poco conosciuto in Europa. Pittore acquerellista, scrittore e poeta, Lear, noto per i suoi "limericks" e per il suo contributo alla letteratura nonsensical, fu anche un instancabile viaggiatore. Nel corso dei suoi viaggi, che lo portarono in Italia, Egitto, Medio Oriente e Albania,

documentò paesaggi e culture, spesso attraverso schizzi e acquerelli. Le sue visite in Albania, nel 1848 e nel 1849, lo portarono a esplorare montagne, città come Tirana ed Elbasan, e siti archeologici come l'acquedotto romano di Gjirokastër, contribuendo a far conoscere il paese in Europa con il volume *Journals of a Landscape Painter in Albania* (1851).

Lear fu accompagnato durante le sue escursioni da una guida albanese, Gjergj Kokalli, che lo condusse attraverso i Monti Akrokerauniani e al Monte Tomori, permettendogli di scoprire le meraviglie naturali e culturali della regione. Le sue opere, tra cui circa un centinaio di disegni e acquerelli, sono oggi conservate in collezioni pubbliche e private e costituiscono testimonianze visive di un'Albania che stava cominciando a essere conosciuta dal mondo occidentale. Le impressioni di Lear sul paese rivelano il suo apprezzamento per la natura, la cultura locale e le tradizioni albanesi, descrivendo paesaggi suggestivi e le abitudini della gente con entusiasmo.

L'eredità di Lear va oltre la sua produzione artistica e letteraria, poiché le sue descrizioni dell'Albania potrebbero oggi ispirare itinerari culturali per il turismo. Come suggerito da alcuni studiosi le rotte che Lear seguì potrebbero servire come punto di partenza per creare percorsi storici ed etnografici, in grado di offrire esperienze uniche e autentiche ai turisti, promuovendo l'Albania come meta per il turismo culturale sostenibile.



E. Lear, The Acroceraunian Mountains, The Coast of Albania

Conclusioni

Il presente studio ha messo in evidenza il ruolo cruciale dei viaggiatori inglesi dell'Ottocento nel documentare e promuovere il patrimonio culturale e paesaggistico dell'Albania, un territorio che, nonostante la sua marginalità rispetto ai grandi circuiti del Grand Tour, ha saputo affascinare per autenticità e unicità. Attraverso opere letterarie, diari di viaggio, e rappresentazioni artistiche, figure come Lord Byron, Edward Lear, e altri intellettuali britannici hanno contribuito a plasmare l'immaginario europeo su una terra che si configurava come esotica e allo stesso tempo profondamente radicata nella storia classica e medievale.

Il contributo di questi viaggiatori non è stato solo documentativo, ma anche ispiratore per l'epoca moderna, suggerendo itinerari che possono essere riattualizzati nel quadro del turismo culturale sostenibile. Le loro esperienze e descrizioni si prestano oggi a divenire una base per nuovi percorsi turistico-culturali che valorizzino il patrimonio materiale e immateriale dell'Albania. In questo contesto,

l'iniziativa degli itinerari culturali europei rappresenta un'opportunità concreta per collegare il passato e il presente, integrando l'Albania in una rete culturale più ampia e transnazionale.

L'analisi storica proposta nel paper sottolinea che il turismo culturale non solo può arricchire l'esperienza dei visitatori, ma rappresenta anche un volano strategico per lo sviluppo socioeconomico e la destagionalizzazione dei flussi turistici. Per realizzare pienamente questo potenziale, è necessario che istituzioni locali e internazionali collaborino nella valorizzazione del patrimonio, investendo in infrastrutture, formazione, e promozione.

In conclusione, l'Albania può trasformarsi in una meta privilegiata per un turismo culturale autentico e sostenibile, capace di attrarre viaggiatori interessati a scoprire un passato ancora vivo e un paesaggio che conserva intatta la sua bellezza originaria. Seguendo le orme dei viaggiatori dell'Ottocento, il turismo contemporaneo può non solo raccontare la storia di questa terra, ma contribuire a scriverne il futuro.

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Title in English: 19th Century English Travelers and Albania: New Proposals for Cultural Tourism

Abstract in English: *This paper examines the contribution of 19th-century English travelers to the discovery and promotion of Albania's cultural heritage, with particular focus on figures such as Lord Byron and Edward Lear. Although excluded from the main destinations of the Grand Tour, Albania captivated many visitors with its unspoiled nature, picturesque landscapes, and local culture. Through their travel diaries and artistic works, these travelers helped introduce Albania to the European public, laying the groundwork for modern cultural tourism. The paper also explores*

how these historical routes can be revitalized today through European cultural itineraries promoted by the Council of Europe. The goal is to transform Albania into a destination for sustainable cultural tourism, attracting visitors in search of authentic experiences connected to the country's history and traditions, while contributing to economic development and the reduction of seasonal tourism flows.

Keywords in English: *English travelers, cultural heritage, Grand Tour, sustainable cultural tourism, European itineraries*

Las costumbres mejicanas, presentadas en la novelística ubicada en el boom latinoamericano, entre la tradición y el mito

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Resumen

Los seres humanos, cíclicamente pero profundamente, se ven marcados por ciertos estados anímicos y por algunos que otros sentimientos contradictorios que los escritores van relatando siempre en sus obras, pasándolos por su visión, reconstruyéndolos, cada uno a su manera, y luego difundiendo los rumbo a los lectores. Sin embargo, la forma en la que escriben ciertos párrafos para los lectores debe abarcar los atributos mágicos que son originarios de todo un simbolismo específico del país de origen de cada escritor en particular. En este sentido, toda la narrativa dirigida a los lectores debería de ser un admirable abanico de intensos estados anímicos, reales o ficticios, como también de historias verídicas sobre gente común y corriente, pero ubicada en medio de situaciones excepcionales, de tradiciones populares específicas (rituales, costumbres, vestimenta, gastronomía) que vayan familiarizando a los lectores con la forma típica de vida de dicha zona, y así, convertirlos en parte integrante y natural de la narrativa. Y entonces, la cosmogonía de la narrativa se explicará, poco a poco, a través de su propio universo, difundido en multitud de relatos con aspecto de imágenes sucesivas acerca de las costumbres mejicanas, presentadas magistralmente entre la tradición y el mito.

Palabras clave

boom latinoamericano, costumbres mejicanas, mito, narrativa, simbolismo, tradición.

1. Introducción

Uno de los insignes escritores latinoamericanos que ha narrado, con una conmovedora sinceridad pero magistralmente, la historia mejicana dirigida a la comprensión general universal de cualquier lector del mundo es Carlos Fuentes, que para mí es como si

fuera un mago, ya que tuvo el valor pero sobre todo el talento de contarle a todo el universo la historia recóndita y peculiar del territorio geográfico mejicano, desde un punto de vista humano y espiritual, abarcando algunas que otras costumbres mejicanas presentadas entre la tradición y el mito, generando así todo un simbolismo que luego se fue convirtiendo en su marca registrada, y de esta forma, a mí, como lectora, me ha conquistado para siempre, y la neta, neta, me queda bien clarito que yo sigo siendo una lectora incondicional de sus obras literarias. El boom latinoamericano ha visto la luz hace más de cincuenta años, se ha manifestado entre los años 1960-1970 como un abanico social y filo-cultural, siendo representado por unos jóvenes novelistas latinoamericanos que han enriquecido no solamente la literatura latinoamericana, sino también la literatura internacional, a nivel global, con sus insignes obras que siguen deslumbrando hasta hoy día. Se trata de escritores como: Julio Cortázar (Argentina), Carlos Fuentes (Méjico), Gabriel García Márquez (Colombia), Mario Vargas Llosa (Perú); anteriormente, en la primera mitad del siglo XX, otros compañeros de los que formaban ya esta corriente literaria denominada el boom latinoamericano: Jorge Luis Borges (Argentina), Juan Rulfo (Méjico), Juan Carlos Onetti (Uruguay), habían iniciado una revolución literaria, por su forma peculiar de escribir, es decir, de renovar la escritura.

2. Las costumbres mejicanas, presentadas en la novelística ubicada en el boom latinoamericano, entre la tradición y el mito

La angustia y la desilusión que se perciben en la mayoría de las creaciones de Carlos Fuentes tienen sus raíces en los ideales de la revolución mejicana pero sobre todo, en las consecuencias de dicha revolución y esta angustia solamente podría esfumarse mediante unas que otras menciones a las antiguas civilizaciones latinoamericanas de infinita majestad: maya, inca y azteca, pero también mediante referencias permanentes a tanta magistral cultura latinoamericana antigua, anterior a la conquista española. Es el caso de historias como: *La región más transparente* (1958), *Cambio de piel* (1967), *Terra Nostra* (1975), *La cabeza de la hidra* (1978), *Una familia lejana* (1980), *Gringo viejo* (1985), *Los cinco soles de México*. *Memoria de un milenio* (2000), *Adán en Edén* (2009). En medio de la

cosmogonía de Carlos Fuentes, a partir del período de Hernán Cortés hasta hoy día, el presente turbulento de Méjico se va confundiendo con su historia, la rutina diaria se va confundiendo con el mito, las costumbres mejicanas tambalean entre la tradición y el mito, pero no como un relato mítico relativo a los orígenes del mundo sino como un relato mítico relativo a los orígenes de Méjico, y no como una teoría científica que trata del origen y la evolución del universo, sino como una teoría científica que trata del origen y la evolución de Méjico. O sea, la misma historia, interpretada desde semejante misteriosa perspectiva, aparece no sólo como una serie de acontecimientos, sino principalmente como un conjunto de las elecciones de toda la multitud de poblaciones de una determinada época. Y de tal manera pues, la simultaneidad dominará el discurso narrativo del escritor, y en la mayoría de las veces, sus novelas también podrán leerse como si fueran un encadenamiento de historias independientes, destinadas a reflejar de la manera más apropiada posible las innumerables manifestaciones que la existencia cotidiana abarcará en una gran ciudad, con millones de habitantes como Ciudad de Méjico, en donde la intercalación de los ambientes, la ciclicidad del tiempo, el mestizaje y la variedad de culturas parecían convivir no necesariamente en paz, sino que, logrando, a través de su mezcla, ofrecer una imagen completa de un mundo turbulento desde hace montón de años, es decir, desde la propia existencia de las antiguas civilizaciones latinoamericanas: maya, inca y Azteca (Morán 1971: 182). Carlos Fuentes escribe serenamente sobre la violencia producida por el narcotráfico y sus consecuencias, y me invita a mí, como lectora, en el ambiente de una novela política, en la que se muestra un Méjico sumido en el caos, en el descontrol gubernamental, donde los narcotraficantes han impuesto su ley; un Méjico pobre y desgarrado por el azote neoliberal, una novela política cuya premisa sería: un país dominado por narcotraficantes nacidos al amparo de la debilidad de un estado neoliberal que tenderá a solucionar sus males mediante recursos fascistas apoyados en la religión (Fuentes 2000: 103). Carlos Fuentes crea pues, un impresionante universo de la realidad mejicana contemporánea, pero, al mismo tiempo, un viaje por la cultura universal que el autor hace con indisimulado placer, salpicando el libro de alusiones a figuras influyentes de la Ciudad de Méjico, a cárteles de las drogas que dominan los negocios en el mundo latinoamericano contemporáneo o con comentarios sumamente

pertinentes y penetrantes sobre la situación política del presente, pero, a pesar de todo este jaleo, uno sigue siendo mejicano más allá de todo. Y es que, la neta, neta, todo-todito está dominado por un ávido deseo de poder político y también de poder económico que va caracterizando a la mayoría de los protagonistas, con la única diferencia que consiste en los medios mediante los cuales pretenden alcanzar cierto poder. Se trata de una alegoría sobre las fuerzas específicas que hacen que una determinada sociedad evolucione de una determinada manera; estos temas y puntos de tensión se difunden, sobre todo cuando se trata de la imagen de un protagonista que vive bajo el signo de la muerte, ya que se trata de su deseo de permanecer vivo y relacionarse con los ritmos de la existencia incluso después de haber cruzado el umbral del mundo del más allá. El autor acude y se refiere a las realidades del mundo contemporáneo, teniendo la extraordinaria intuición de la importancia de las secuencias para poder realizar las acciones una por una. Y gran parte de dichas secuencias estarán representadas por Ciudad de México, un universo despiadado y duro, un mundo donde todo está a la venta, nadie se molesta en negociar su precio y, principalmente, donde todo se puede comprar. Además, aunque aparentemente estructurado en torno a una oposición binaria, voluntad y suerte, una confianza ingenua en el progreso del mundo y un deseo de revertir jerarquías a como dé lugar, la narrativa de Carlos Fuentes excluye generalizaciones simplistas y tonos excluyentes de blanco y negro, para el universo urbano, ya que lo que crea con notable arte está dominado por la tentación del poder, mostrándose tan sutil en su visión y en su realización, mientras que, tras una lectura atenta, la capital mejicana tiende a presentarse al lector como un verdadero experimento de lenguaje, como una auténtica ciudad de las voces de los presentes, como también de los desaparecidos. Carlos Fuentes celebra, aunque sea de forma indirecta, la existencia humana y envía a sus protagonistas de viaje a varias expediciones simbólicas pero también reales cuyo objetivo final será el de hallar la verdad y, por supuesto, averiguar y afirmar la verdadera identidad de cada uno. Y es que, el camino iniciático está sembrado, tanto para los protagonistas como también para los lectores, de innumerables sorpresas, de encuentros con personajes espectaculares o aparentemente incomprensibles, pero cuya presencia en las páginas de los libros marca perfectamente la transformación de los personajes y el progresivo alejamiento de la realidad y de los hermosos ideales

comunes que tuvieron durante la adolescencia. Sus personajes eligen la vida en prisión antes que una que otra existencia en libertad, convencidos de que así podrán manipular más fácilmente a quienes intentan y, en la mayoría de los casos, lo conseguirán. Y si un personaje se imagina el poder como si fuera el resultado del control estricto, del apoderamiento de los seres humanos a través de la tecnología, otros están convencidos de que los seres humanos no son más que títeres que, y si uno tiene bastante dinero, siempre podrá mover exactamente en la dirección que quiera (Durán 1980: 161). En semejante contexto pues, yo, como lectora de la narrativa de Carlos Fuentes, comprenderé lo que significa la suerte, al nivel de esta novelística: no solamente lo que las personas quieran o sueñen, sino sobre todo lo que adquieran por sí mismas, como resultado de una necesidad incontenible, siempre duplicada por una voluntad inquebrantable. Y será el propio destino humano el que se manifestará como una combinación de azar, pura suerte, con voluntad de triunfar, y los protagonistas encarnarán el anverso y el reverso de una misma moneda, justo la escogida para buscar siempre aquella tierra prometida, como un caballero inmaculado que sueña con descubrir el grial, ese vaso místico, que en los libros de caballería se supone haber servido para la institución del sacramento eucarístico, y el otro, impulsado, en el fondo, por el mismo deseo de no parecerse a la gran masa de la gente común y corriente, decide no rendirse, teniendo la convicción de que, en semejante mundo, donde el crimen ha sustituido a las leyes del estado y la sociedad se siente más protegida por los delinquentes que por las autoridades facultadas para hacerlo, el fin justifica los medios, es decir, cualquier medio.

Las novelas de Carlos Fuentes se van centrando, no tanto en el conflicto o desenlace que él mismo, como autor, imagina, sino en los significados que tienen las elecciones instantáneas de los seres humanos porque cada ser humano, es la suma de sus propias elecciones, convirtiéndose, a su vez, en víctima y verdugo, de ahí la visión trágica que domina muchos de los párrafos esenciales de su novelística, en medio de una ciudad que se transforma ella misma en uno de los personajes privilegiados de su narrativa y que no es sólo un mundo real, sino también un conglomerado de voces y, por supuesto, de voluntades colectivas, dejando que la suerte se la vaya construyendo cada uno, solo, por sí mismo. Y las familias que presenta Carlos Fuentes en su novelística son, la mayoría de las veces,

sólo grupos de personas unidas, por supuesto, por los lazos de sangre, pero fundamentalmente separadas por ciertas inquietudes, por ciertas creencias y por ciertas actitudes, siempre dispuestas a ocultar sus verdaderos sentimientos bajo las máscaras de la hipocresía, mejor dicho, los resentimientos: más allá de las apariencias están: el adulterio, la desobediencia, los malentendidos permanentes y sobre todo la violencia, una violencia imparable que causa heridas, no sólo físicas, sino también mentales, la mayoría de las veces imposibles de curar. Por lo tanto, las familias de sus novelas parecen, en la abrumadora mayoría de los casos, estar al borde del precipicio, estar siempre al borde de un ataque de nervios y, ciertamente son mucho más parecidas en su infelicidad real de lo que podríamos esperar; es que los niños están repitiendo una y mil veces más los errores de sus padres y de sus abuelos. De esta forma, el escritor crea un ambiente lúgubre y lleno de signos siniestros que, aunque pocas veces van percibidos por los personajes involucrados, sin embargo, deberían ir descifrados atentamente por los lectores, precisamente para tener una visión global, de cómo es que el autor insistió en etiquetar su novelística, ya que, aunque los personajes sólo se repitan en escasas ocasiones, los textos se encuentran relacionados temáticamente y, además, Carlos Fuentes les da unidad de tonalidad especialmente a través de la ubicación, al final de cada prosa, de cada verso, en el que las voces dominantes son tan diferentes, desde el coro de las enfermeras callejeras o el coro de los cuáqueros rivales, hasta el coro de la familia asesinada, el coro de los niños afligidos, el coro de las familias vengadoras o el coro de las familias salvajes (Fuentes 1980: 143). Los poemas ofrecen breves comentarios sobre los hechos o acontecimientos relatados, o tienen el don de configurar, a partir de unas pocas pinceladas, como en la obra de un gran pintor, el universo de la clase trabajadora mejicana, de gente sencilla que ve sus aspiraciones y esperanzas frustradas por la sombría realidad de este mundo. Carlos Fuentes no narra, por lo tanto, sólo sobre lo que les sucede a sus personajes, sino que logra abarcar en su narrativa auténticos conflictos o confrontaciones de ideas, varias polémicas, o escribir efectivamente pues, subtextualmente, pero siempre de manera extremadamente convincente, acerca de la política, de la sociología, de la filosofía, de la psicología, del misticismo, de la religión, de la antropología, de la economía y especialmente acerca de la historia. Es que el autor mejicano no sólo quiere trazar los destinos a menudo

duros y desfavorables de sus personajes, sino también descubrir qué los impulsa a todos a actuar como lo hacen, evaluando los efectos de las fuerzas sociales y políticas que los afectan, rastreando, de este modo, también el perfil de una sociedad corrupta, de cuyas fronteras es difícil para cualquiera salir, o mejor dicho, salir con vida. Además, la preocupación por las dimensiones y significados de la historia ha sido una constante en la obra de Carlos Fuentes desde sus inicios, y esto porque si la sociedad contemporánea intenta crear una crónica de acontecimientos que suceden simultáneamente en diferentes espacios, el método del escritor es diferente, y consiste en una asombrosa invención de la historia, es decir, un examen tan cuidadoso de acontecimientos con profundas implicaciones en la conciencia individual, de modo que la realidad cobra el aire de la ficción más salvaje, expresando, sin embargo, las verdades más implacables sobre los estados anímicos del ser humano (Fuentes 1994: 53). No es la simple individualidad de los protagonistas lo relevante para el enfoque de Carlos Fuentes, sino los enredados y perversos mecanismos de funcionamiento sociales que transforman a las personas, de seres humanos con todas las posibilidades de ser felices, en familias golpeadas por la imposibilidad de encontrar, juntas, el camino hacia la felicidad. Mi escritor favorito sigue pensando que, mientras lo esencial sigue siendo, para él, formular preguntas sobre las cuales yo, como lectora, pueda reflexionar, en vez de ofrecer rescates ilusorios o ficticios a sus protagonistas, la única salvación sigue siendo, para quien realmente la quiere, sólo la meditación. A lo mejor su visión pueda resultar a veces muy dura y cruel, que carece de cualquier posible adorno y de cualquier pretensión de supuesta felicidad, y a lo mejor las voces que la gritan sean extremadamente directas, como dañando la audición del lector más preparado, quizás, para tomar nota de una realidad mediada y posiblemente embellecida por las ilusiones de algunos personajes. Y así, aparece ante mis ojos, como lectora, una impresionante galería de personajes, desde la madre inconsolable por la pérdida de su querida hija y que acaba, precisamente por ello, manteniendo contacto con el asesino de la niña, hasta la pareja gay donde las cosas se van descontrolando progresivamente, o hasta el que busca el amor y lo descubre exactamente donde menos lo esperaba. Y es que todo esto, junto con el resto de la narrativa coral de Carlos Fuentes, también van estructurando una imagen global de México. La sugerencia sutil del autor es que, a menudo se trata de este mundo

específicamente mejicano, con todas sus tradiciones y supersticiones, que hace que los seres humanos tengan las reacciones que tienen o tomen ciertas decisiones, en un intento, casi siempre desesperado, de hallar ciertos instantes para mantener su felicidad (Fuentes 1985: 121). Pero la felicidad o algo que se parezca a ella sólo podría identificarse en la capacidad del ser humano de acercarse a la naturaleza y vivir en armonía con sus ritmos, de reconectarse con la energía cósmica. Y, en este sentido, sería una señal de que en este mundo, por lo demás condenado al fracaso, todavía hay esperanza, pero no en la estructura social fundamentalmente corrupta, no en los valores de la democracia siempre pisoteados por los todopoderosos de turno, ni siquiera en aquellos miembros de la familia que siempre estarían dispuestos a presumir la felicidad, sólo para defender una realidad inexistente, pero que, en lugar de aceptarla como tal, los personajes prefieren simplemente evadirla, es decir, fingir y, más de una vez, mentirse a sí mismos. Sin embargo, la esperanza de algo mejor no se esfumará mientras exista el universo natural de Méjico y mientras un solo ser humano sea capaz de hallarlo y de vivir abrigado por sus ritmos. Por supuesto, el panorama de Méjico no resulta nada halagador en muchos de los puntos esenciales que encaja esta narrativa tan magistralmente construida, ya que Carlos Fuentes no se olvida, no puede olvidarse, el hecho de que, tantos millones de habitantes viven bajo la pobreza, ni que la avaricia de un capitalismo salvaje y los grupos de interés financieros saquearon aún más el país, y los movimientos sociales a menudo tuvieron su fin en fusilamientos. A lo mejor por eso, todos los ideales revolucionarios habrán de encontrar su fin pareciendo meras ilusiones.

La fuerza innovadora de la literatura latinoamericana contemporánea, desde el apogeo del famoso boom de finales de los años sesenta y principios de los setenta, reside en su asombrosa capacidad para transformar la mayoría de las antiguas convenciones y modelos literarios, empezando, por supuesto, por el realismo. Paulatinamente, una serie de insignes autores de este continente, como: Alejo Carpentier, Miguel Ángel Asturias, Gabriel García Márquez, irán asumiendo tanto las experiencias literarias como estéticas de las vanguardias, ubicándolas, quizás paradójicamente, pero plenamente explicable, en esta parte del mundo, precisamente al servicio de lo verídico. En este contexto hay que situar e interpretar la especial prosa de Carlos Fuentes, quien siempre intentó reconstruir,

por supuesto, de la manera más convincente posible, el antiguo código dominante de la cultura mejicana, llenando los vacíos inherentes precisamente a través de la literatura, y reconectando así pues con una tradición cultural algo más amplia a la que siempre hará referencia. Más allá de las técnicas proclamadas por el realismo mágico, practicado por muchos de sus contemporáneos, Carlos Fuentes intenta encontrar el denominador común entre el realismo crítico que él mismo ilustra en: *La muerte de Artemio Cruz* (1962) y la prosa fantástica, que le atrae igualmente y a la que se dirige, al mismo tiempo, hecho evidente en *Aura* (1962), pero también en algunos de los últimos libros que publicó, por ejemplo: *Instinto de Inez* (2001). De alguna manera, en el medio, integrando todas las modalidades discursivas mencionadas anteriormente, se encuentran: *Constancia y otras novelas para vírgenes* (1990) e *Inquieta compañía* (2003), una excelente colección de cuentos. El tema de la diferencia entre apariencia y esencia está presente en la literatura de todos los tiempos, pero es Carlos Fuentes quien logra darle una nueva interpretación, incluyendo, al mismo tiempo, detalles específicos, pertenecientes al arsenal de literatura fantástica (Fuentes 1978: 89). Elegir un personaje total o parcialmente travesti para integrarlo con plenos derechos en un texto literario, retomando la manera óptima de ubicar y presentar al personaje, que plantea serios problemas compositivos, es bastante valiente y el escritor mejicano los afronta con éxito. Uno de los protagonistas, siempre vistiendo un traje específico y una máscara sobre la figura o en la que se transforma su figura, no representará un simple cambio de registro o convención, sino que se convertirá, a su vez, en una convención, al nivel de este texto, por supuesto, a través del cual se introducen importantes cambios de mensaje en su conjunto. Es más, el enmascaramiento es un procedimiento bastante utilizado a lo largo de los años, existiendo incluso ejemplos en este sentido en la cultura tradicional de México, que, por supuesto, lo utilizó de forma suficientemente convencional, pero que será retomado y perfeccionado por Carlos Fuentes. Y si en este mismo instante, yo, como lectora, volvería a leer atentamente aunque sólo sean las primeras páginas del texto en cuestión, notaría que, el antiguo universo de actividades se ha transformado completamente en un universo de roles, y en la descripción de sus héroes el escritor utiliza un método extremadamente bien dosificado. Efecto de ilusión visual: al fondo, hay muchos elementos de retrato, descripción, evocación o

caricatura, dispuestos como sea, y he aquí la gran novedad que trae Carlos Fuentes, no sucesivamente, como solía ser en el caso de otros escritores, pero simultáneamente, mejor dicho, uno detrás del otro. De esta forma, el autor dispone varias representaciones en miniatura, planas y bidimensionales, que el desplazamiento de la lectura sitúa en perspectiva, respecto a un punto fijo de observación, y las hace moverse, dándoles dinamismo. Por lo tanto, yo, como lectora, tendré ante mí, un auténtico ejemplo de perspectiva verbal tridimensional, que encajaría perfectamente en la ilusión de la tercera dimensión, de la que se habló más a menudo en relación con el teatro. Pero no habrá que confundir ni por un instante el personaje teatral con el épico, porque los signos de la teatralidad, aunque identificables en cada uno de estos dos casos, acaban totalmente diferentes: es que, en el teatro, los actores actúan, representando algunos personajes y presentando una historia ajena a su persona individual, mientras que, en la prosa, los protagonistas sólo se presentan a sí mismos, en plena intimidad. Para algunos, el espectáculo implica el goce del juego, y para otros, vivir el deleite y dar vida. Por otro lado, también hay que tener en cuenta las implicaciones del narrador-director, es decir, del narrador dramatizado, que desempeña un papel, pero que nunca, ni siquiera por un instante se convierte realmente en director, de modo que, su propio desciframiento como narrador-director sólo será posible después de repetidas lecturas. Sin embargo, la estrategia de las máscaras sucesivas también funcionará en el caso de otros textos, ya que se vuelven cada día más sutiles y elaboradas, porque esconderán cada vez más rostros y, poco a poco, como consecuencia de su largo uso, acabarán incluso siendo confundidas con los verdaderos rostros.

Carlos Fuentes es, por lo tanto, un auténtico maestro, que tiene total libertad no sólo para crear un mundo ficticio, sino también para proclamarlo como mejor le parezca. Heredero, al menos en parte, de ambas tradiciones que va ubicando deslumbrantemente en su narrativa, de lo ficticio y de lo real, el escritor mejicano consigue no sólo asimilarlas perfectamente, sino también transformarlas: su prosa breve, es quizás la mejor prueba de ello; la prosa y el teatro se diferencian sustancialmente, según la manera de concebir el espacio, y más allá de él, de componer el universo en el que se mueven los personajes. Carlos Fuentes presenta a sus protagonistas femeninas como mujeres cuya belleza y sensualidad, a veces exacerbadas, van testimoniando la naturaleza en su conjunto, y el amor obsesivo de sus

parejas convierte los textos en cuestión, en determinados momentos, en auténticas parodias de la popular novela romántica. Y por encima de todo esto, Carlos Fuentes testimonia la metáfora del mundo visto como un gran teatro (Fuentes 2009: 71). Es la manera en la que investiga la cuestión de la identidad; además, la estructura de la obra de Carlos Fuentes en su conjunto, así como las identidades de los protagonistas que el autor crea, tienen el don de ubicar la lectura hacia otra dirección, estructurando una auténtica poética del exilio, de ahí las frecuentes imágenes, de la casa, del espacio privilegiado, del lugar que te llama incesantemente, pero también de una época privilegiada, la juventud, porque definitivamente, el tiempo es el tema de todos sus libros: los tiempos pasados cruzados con los tiempos presentes, y es así como el tiempo también se percibirá de manera deslumbrante, considerándose como elemento definitorio.

3. Conclusiones

Siendo un escritor universal tan insigne, Carlos Fuentes comprendió, desde su ubicación en el universo de la literatura, que el mundo está atrozmente tocado por varios estados anímicos, por sentimientos contradictorios, pero especialmente por el amor y por el odio. Hay tantas historias imprescindibles que contar, y pues, la forma de relatarlas a los seres humanos, es decir, a sus lectores, abarca los requisitos propios para que el mensaje siga siendo auténticamente expresivo, significativo y, por lo tanto, sumamente literario. Carlos Fuentes tiene el don de distribuir a su manera, magistralmente, los intensos estados de ánimo porque cuenta historias auténticas que hablan de los mejicanos comunes y corrientes, de carne y hueso, que actúan en situaciones excepcionales, les abriga a ellos y al entorno en particularidades locales, obteniendo por conglomeración de sucesos, el efecto de acercamiento desde mi adentro, como lectora, hasta lo más recóndito de las costumbres, de los refranes, de las comidas o de las bebidas, o sea, de la forma de vida típica mejicana. Y de esta forma, todo lo mejicano del autor se convertirá en una parte integrante y originaria de su narrativa que se ajustará estrechamente a cualquier índole universal. El escritor explicará su propio mundo a través de varias referencias a otros registros lingüísticos, con los que yo, como lectora, estoy más que familiarizada; es más, completará mi marco visual interno de lectora y está claro que, tiene una evidente habilidad

cinematográfica, ya que el mundo entero está bajo la vista de la proyección, construida a través del cine, pero también a través de una repentina construcción narrativa conmovedora que terminó pues deslumbrándome y estremeciéndome a la vez (Fanon 1963: 209). Tuvo el don de crear un laberinto tan complejo, tan magistral, que ha tejido constantemente desde los tiempos pasados de Hernán Cortés hasta los tiempos presentes de un México turbulento y peligroso de hoy día, en el cual la historia mejicana, repleta de costumbres y de tradiciones, se confunde con la vida cotidiana tan peligrosa y resbalosa, generando mitos.

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Title in English: Mexican customs, presented in the novels written during the Latin American boom, between tradition and myth

Abstract:

Human beings are marked, cyclically but profoundly, by certain moods and some contradictory feelings that writers always describe in their texts, passing them through their vision, reconstructing them, each one in their own way, and then presenting them to readers.

However, how they write certain paragraphs for readers must encompass the magical attributes that originate from a whole specific symbolism of the country of origin of each particular writer. In this sense, all narratives directed to readers should be an admirable range of intense moods, real or fictitious, as well as true stories about ordinary people, but located amid exceptional situations, of specific popular traditions (rituals, customs, clothing, gastronomy) that familiarize readers with the typical way of life of that area, and thus, make them an integral and natural part of the narrative. And then, the cosmogony of the narrative will be explained, little by little, through its own universe, spread in a multitude of stories with the appearance of successive images about Mexican customs, masterfully presented between tradition and myth.

Keywords in English: Latin American boom, Mexican customs, myth, narrative, symbolism, tradition.

**◆ FOREIGN LANGUAGE TEACHING AND TEACHING
METHODOLOGIES ◆**

Teaching -ING complements

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Abstract

The aim of the present paper is two-fold. First, we briefly present the syntactic properties exhibited by the three types of -ING complements: the present participle, gerunds (PRO-ing, ACC-ing and POSS-ing) and -ing-of verbal nouns, starting from the assumption that they actually make up a hierarchy, based on the loss of verbal properties, beginning with the participle which is fully verbal and ending with -ing-of verbal nouns which have nominal properties. Second, we aim at assessing whether the Grammar-Translation method may be considered the best approach to teaching these constructions to second-year university students and we focus on identifying the difficulties they encounter and possible solutions to them.

Keywords

ING complements, grammar, teaching, translation

1. Introduction

This paper focuses on ING complements, more precisely on the present participle, gerunds (PRO-ing, ACC-ing and POSS-ing) and -ing-of verbal nouns and provides a brief account of their syntactic behaviour, highlighting the main differences in terms of verbal and nominal properties. Thus, as will be seen, the claim put forth is that they form an implicational hierarchy, based on the loss of verbal properties, beginning with the participle which is fully verbal and ending with -ing-of verbal nouns which have nominal properties. This idea was first introduced by Abney (1987) whose study distinguished between verbal gerunds (i.e. ACC-ing and POSS-ing) and -ing-of verbal noun. The idea put forth by Abney (1987) is that the different syntactic properties exhibited by the ING complements included in his

study derive from the scope of the affix, i.e. where the *-ing* affix is inserted in the derivation and how much of the VP is nominalized. Hence, even though they are all DPs, in ACC-ing the affix attaches above IP, making the construction clause-like, in POSS-ing it attaches above VP, an explanation for its verbal properties and argument-structure and in *-ing-of* constructions the affix adjoins above the V head, meaning that even though they are derived from verbs, they have nominal syntax.

Such constructions can be problematic for students, especially when it comes to the syntax and distribution of the present participle and gerundial constructions. Consequently, the second aim of this study is to identify the problems faced by second-year students in the Translation and Interpretation Studies Department and to find appropriate solutions to them so as to successfully enable students to use them in their future careers. Currently, within our Practical Course seminars, ING complements are taught using the Grammar-Translation method. Therefore, we will also bring into discussion the types of items and activities used in the classroom and the benefits of using such an approach when teaching these constructions.

The present study is structured as follows: Section 2 deals with the syntactic properties exhibited by the aforementioned ING complements, focusing on underlining the differences between them. Section 3 is devoted to the teaching of these constructions, the use of the Grammar-Translation method and the problems encountered by students, together with the solutions we have found. The fourth and last section offers the conclusions of the paper.

2. The hierarchy of -ING constructions

This section aims at discussing the properties of ING constructions from a syntactic perspective, starting with the present participle, which is fully verbal, moving on to the gerund which has been shown in the literature to have both nominal and verbal properties and ending with *-ing-of* verbal nouns which are the ‘nouniest’ of all.

ING constructions have been much discussed in the literature, ever since Lees (1960). Syntactic analyses have relied on the traditional distinctions between verbal gerunds and verbal nouns. Older and more

recent analyses agree that the verbal properties and the meaning of ING complements follow from the assumption that all ING complements contain a V(P) in their syntactic structure. Differences between ING nominals follow from the scope of the nominalizing affix, i.e. the size of the verbal complement that has been nominalized. The latter has become a parameter in the syntax of nominalizations (see Abney 1987).

Traditionally, there are two types of ING constructions: the participle (1) and the gerund (2). The participle has only verbal features (1a) and sometimes an adjectival use (1b), differing from the gerund which has both verbal and nominal features.

(1) a. Jim is crying in the corner.

b. I know the crying woman.

(2) John's driving scared me.

When referring to the English gerund, Abney (1987) distinguishes three main types of -ing constructions: ACC-ing, also known as *half gerund*, having the subject in the Accusative case (3), POSS-ing or the *full gerund*, with the subject in the Genitive/Possessive case (4) and *Ing-of* (5), as illustrated below:

(3) I insist on them leaving this party immediately.

(4) Jane's leaving my party really upset me.

(5) The reading of the letter made me sad.

There is yet another type of gerund, PRO-ing (6) which has no overt subject, but whose subject may be interpreted as the empty category PRO, just like in the case of infinitives. With respect to PRO-ing, Abney (1987) assumes that it may collapse with either ACC-ing or POSS-ing,

(6) I remember PRO seeing you at the mall.

Gerund forms may also be divided into *verbal gerunds* (i.e. ACC-ing and POSS-ing), exhibiting both verbal and nominal properties and

verbal nouns (i.e. *ing-of constructions*), which exhibit only nominal properties, and which are regarded as proper *–ing nominalizations*.

2.1. The present participle

First in the hierarchy is the present participle, a purely verbal ING form which can be used in forming the progressive aspect, BUT also used as an adjectival modifier.

The properties exhibited by participial constructions are as follows:

First, they may often lack subjects and, placed in sentence initial or sentence final position, their subject is understood as coreferential with the main clause subject (i.e., the same subject):

(7) Seeing that he had lied to me, I wanted to kill him.

Second, they may be introduced by subordinating conjunctions or adverbs, such as *if, unless, as if, as though, though, although*.

(8) She was crying as if the world had come to an end.

Third, they cannot be preceded by case-assigning prepositions, i.e., prepositions that subcategorize DPs. This shows that the participle is purely verbal, not a DP.

Additionally, they have a complete functional structure, containing aspect, voice and Negation:

(9) a. Having seen that, I wondered whether he was lying to me.

b. Not believing a word he said, she called his boss.

Furthermore, there is yet another participial construction, called ‘The Absolute Participial Construction’ which has an overt Nominative case subject and which functions as an adverbial modifier.

(10) God willing, we shall arrive there safe and sound.

Having reviewed the syntactic properties of the present participle, properties which clearly show that it is purely verbal in

nature, it is now time to take a look at the next two steps in the hierarchy, i.e. the gerund and -ing-of verbal nouns.

2.2. Verbal gerunds vs. verbal nouns

First of all, there has been consensus (Reuland 1983, Abney 1987, a.o.) that both verbal gerunds and verbal nouns are DPs. The difference is that POSS-ing and ACC-ing have a VP, or even an IP embedded in their structure (cf. Abney 1987, Cornilescu 2003), since they still exhibit some verbal features: “if Poss-ing gerunds are noun phrases, though, there is clearly a VP embedded in them” (Abney 1987: 182). On the other hand, -ing-of constructions are purely nominal. The question that arises is what verbal features the verbal gerunds possess.

2.2.1. Verbal features of the gerund

Evidence that verbal gerunds (i.e., ACC-ing and POSS-ing) have a VP or an IP embedded in the structure first comes from the presence of verbal functional categories, such as voice and aspect.

(11) His /him having been jogging all morning came as a surprise.

Another proof is that they can assign the Accusative case to their internal argument:

(12) His /him selling the house at a good price pleased her.

(Cornilescu 2003: 421)

Moreover, they may be modified by manner adverbs:

(13) His passing the exam *easily* impressed everyone.

Negation can also be an indication of the fact that they embed a VP (cf. Cornilescu 2003), since they allow both clausal negation (i.e. *not*) (10a), and negative adverbials (such as *never*) (10b) or negative pronouns (10c)

(14) a. We protested against his not receiving the grant I insist on you *not* leaving town.

b. Their greatness seems to consist in their never having done anything to distinguish themselves.

(Cornilescu 2003: 422 apud Poutsma 1929: 476)

c. I almost expected nobody's showing up for the festival.

(Cornilescu 2003: 422)

Also, according to Cornilescu (2003: 422), certain structural operations that affect only clausal domains (IPs) (i.e. double object construction, Nom + Inf construction/Subject-to-Subject raising, Acc + Inf construction/ Subject-to-Object raising and Tough Movement constructions) may have gerund counterparts:

(15) a. *Double object structure*

His/Him giving her a kiss in public shocked

b. *Subject to Subject Raising*:

His/Him really appearing to still love her pleased her mother.

c. *Subject to Object Raising*

I'm positive about his believing her to be faithful to him.

d. *Tough Movement*

I'm sure about John's truly being easy to please.

(Cornilescu 2003: 422)

2.2.2. Nominal features of the gerund

Their first nominal property is that, in the case of POSS-ing, there is a

genitive subject, just as the subject of a DP.

(16) John's coming annoyed everyone.

John's comment annoyed everyone.

Secondly, they have the external distribution of a DP. Thus, they may occupy case – marked positions (17) or be objects of a preposition (18):

(17) I remember [you lying to my face]. → Acc case position

Did [Mary's coming to my party] annoy you? → Nom case position

(18) I learned about John's selling of the house.

(Cornilescu 2003: 418)

Additionally, they may passivize, just like other DPs:

(19) Jane getting arrested was imagined by everyone.

Another nominal property is that they may undergo topicalization:

(20) Jane's staying at home really annoyed me _τ.

Finally, gerunds behave like DPs as they cannot extrapose. This happens because they need case and cannot appear in caseless positions, such as the position of adjunction to VP or some other A' position characteristic of an extraposed clause (Cornilescu 2003: 419)

(21) *It is unlikely Jane's getting arrested.

2.2.3. POSS-ing vs. ACC-ing

From a syntactic point of view, Abney (1987) claims that the ACC-ing construction is more clause-like than POSS-ing. There are also linguists such as Pires (2000) who describe ACC-ing as an IP, and

POSS-ing as a DP. In what follows, we will discuss the syntactic differences between the two:

The first distinction, as discussed in Cornilescu (2003: 425) is that, while in subject position, conjoined ACC-ings, like conjoined THAT complements, trigger or at least allow singular agreement on the main verb. On the other hand, conjoined POSS-ings in subject position trigger plural agreement behaving like full DPs.

(22) a. John coming so often and Mary leaving so often bothers / *bother Mother.

b. That John comes so often, and that Mary leaves so often bothers /*bother Mother.

c. John's coming and Mary's leaving *bothers / bother Mother.

(Cornilescu 2003: 425)

The second distinction is that elements of an Acc-ing complement may be extracted by wh-movement, and this is not also the case of Poss-ing constructions:

(23) a. We remember him describing Rome.

b. What city do you remember him describing ι ?

c. We remember his describing Rome

d. *What city do you remember his describing ι ?

(Cornilescu 2003: 426)

A third difference is, of course, the fact that the subject of ACC-ing is assigned to the Acc case, while the subject of POSS-ing is assigned to the Genitive case.

Ross (1973) shows that the Genitive subject from POSS-ing is preferred when the subject is higher on the animacy scale. Nominals which are low on the referential scale, such as idiom chunks or expletive DPs are avoided in the POSS-ing construction (24), but they are allowed in the ACC-ing construction, which shows no such

restrictions (25):

(24) a. *?Advantage's being taken of him

b. ?? Its having rained on my birthday was tragic.

c. *There's being no beer in the house surprised the guests.

(25) a. I can't imagine it being likely that you'll be evicted.

b. It having rained threw me off stride.

c. There being no more beer in the house surprised me.

(Cornilescu 2003: 426)

There is also a morphologic reason for choosing ACC -ing over POSS-ing: certain types of DPs such as demonstrative pronouns do not have a possessive form. Therefore, the ACC-ing is the only option:

(26) When I think of this /* this's being the last time of seeing you.

(Cornilescu 2003: 427)

A final difference that we will discuss here is quantifier scope. In terms of quantifier scope, which is clause bound, ACC-ing is clause-like, while POSS-ing is more like a DP. Consider the following examples discussed in Cornilescu (2003: 425).

(27) a. John doesn't approve of everyone's taking a day off → The gerund is a DP of the main sentence, and the quantifier adjoins to the main sentence at LF; 2 readings:

i. nobody should take a day off → the quantifier scopes over negation

ii. just some of the employees should take a day off, not all of them → negation scopes over the quantifier

b. John doesn't approve of everyone taking a day off → only one reading:

i. just some of the employees should take a day off, not all of them → negation scopes over the quantifier

c. John doesn't approve of everyone's happiness. → again 2 readings

i. no one should be happy.

ii. just some people should be happy

d. John doesn't want everyone to take a day off. → only one reading

(Cornilescu 2003: 425)

2.2.4. Ing-of constructions

As we have previously mentioned, ing-of constructions exhibit only nominal features. Thus, they distinguish themselves from the verbal gerunds which have verbal properties as well.

Firstly, they do not have verbal categories such as aspect or voice:

(28) *His having criticized of the book came as a surprise.

(Cornilescu 2003: 421)

Secondly, The IA of an Ing-of nominal is assigned structural Genitive by the preposition *of*:

(29) His telling of lies bewildered everyone.

They can only be modified by adjectives:

(30) the wanton killing of the birds

(Huddleston & Pullum 2002: 82)

Additionally, negation is not clausal, but incorporated in negative determiners and pronouns (Cornilescu 2003):

(31) no killing of the birds

They may also combine with determiners, unlike verbal gerunds

(Huddleston & Pullum 2002):

(32) the killing of the birds

2.3. Interim conclusion

At the end of this subsection, the following conclusions may be drawn:

First, the participle is fully verbal, the first in the hierarchy. Second, the gerund is a hybrid category (verb/noun), exhibiting both verbal and nominal properties, while the verbal nominal -ing-of has a fully nominal structure. This shows that verbal gerunds have a VP or even an IP embedded in their structure. Last, but not least, even though POSS-ing and ACC-ing are both included under the umbrella term ‘verbal gerunds’, they do exhibit some different properties.

3. Towards an experiment in translation

The aim of the present section is two-fold: on the one hand to briefly present some notes on the evolution of gerunds and present participles in order to underline the fact that historically, at some point, the two non-finite forms came to look the same and even overlap in meaning which explains the students’ difficulties in distinguishing between the two and the second to present the results of an experiment with students in Translation Studies and explore students’ difficulties in translating, while emphasizing the need for specific grammar teaching lessons in order to offer them support.

3.1. Some notes on the evolution in history

According to literature in the domain, if we look back to the evolution of the gerund and the present participle in history it can be maintained that in Classical Latin, the previously two mentioned non-finite forms differed in their morphology (-nd versus -ns or -nt), categorization (verbal noun versus verbal adjective), and their function (mostly instrumental versus indicating circumstances).

Table 1: Morphology

	Verbal Stem	Infix	Ending > noun	>adjective	
Gerund	Ama-	-nd-	-o		ABL
Present Participle	Ama-	-nt-		-em	ACC

(Meiser1998: 228; Menge *et al.* 2000: 726-727; Pinkster 2015: 58), apud Jasper Vangaeveer (2002)

Table 2: Syntactic Structure

	Noun	Adverb
Gerund	Noun <i>ars lege-nd-i</i> art read-GUM-GEN 'the art of reading'	Adverb <i>Oppidum pugna-nd-o cepit.</i> city fight-GUM-ABL took 'He took the city by fighting.'
	Adjective	Adverb
Present Participle	Adjective <i>psalmus compete-ns</i> psalm be_suitable.PTCP.PRS.NOM 'a suitable psalm'	Adverb <i>Haec audie-ns Romam petiit.</i> this hear-PTCP.PRS.NOM Rome went 'Hearing this, he left for Rome.'
		Syntactic overlap

(Palmer 1964: 320-327; Hofmann & Szantyr 1965: 374 380 & 386 391; Menge et al. 2000: 711 726 & 737 743) apud Jasper Vangaeveer (2002)

Table 3

Standard hypothesis	
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Morphology	Minor evolutions
Syntactic Use	
- Gerund	Nominal Adverbial
- Participle	Adverbial Adjectival

(Kühner& Stegmann 19145: 753; Elcock 1960: 111; Väänänen 1963³: 140141; Harris 1978: 200; Adams 2013: 725-740) apud Jasper Vangaever (2002)

One of the explanations quite often put forward for the reason why the gerund gradually started to convey kind of the same meaning as the present participle is that the gerund gradually weakened in terms of its instrumental role. As can be detected in the evolution of the two forms, by Late Latin, there were two forms which conveyed the same meaning. It is argued, for example, that throughout the evolution of Old French at some point, due to phonetic changes, the gerund and present participle overlapped morphologically, in the –ant ending. One of the questions that many have asked along the years is that related to the feasibility to distinguish between the gerund and present participle as distinct categories, like in modern French or like in -ing forms in Modern English. Research on the evolution of French shows that an important number of verbs ending in -ant in Old French, around 38%, pose problems in terms of categorization and one cannot clearly argue that they are gerunds or present participles, irrespective of the fact that they do not overlap in their usage.

3.2. Theory of translation

One of the founding statements for Translation Studies, as both a practice and a domain, is mentioned in a paper entitled *The Name and Nature of Translation Studies* signed by James S. Holmes and was presented at the translation section of the Third International Congress

of Applied Linguistics in Copenhagen in 1972. As many scholars have rightfully argued, Translation Studies has never been and cannot be referred to as just a single discipline, but it is rather a domain that represents a blend of many disciplines – an interdiscipline. Automatically, such a perspective will lead to the impossibility of having one unique theory of translation. The year of 1972 was considered a groundbreaking moment in the field of translation because it was at this point that the domain got formalized, with the advent of the conceptual scheme proposed by Holmes.

Holmes establishes the objectives of this study, as follows:

- a) the description of the phenomenon represented by the translation act and by the translation product as manifested in our experience
- b) the establishment of general principles which can explain or predict this phenomenon

Beginning with Holmes' study and subsequent studies we can argue that there are two rather general trends:

- 1) the law of enhanced standardization – as a rule, translated texts evince less linguistic variation than ST
- 2) the law of interference – there is a trend to copy syntactic and lexical structures typical of the SL into the TL, this creating unusual structures in the TL

3.3. Teaching ING complements

Of interest to our current study were the brief notes on the evolution of the gerund and of the present participle from a historic point of view and the two general trends proposed by Holmes because we wanted to see how much students differentiate between them and if there is any difference in translation the two non-finite forms or they just resort to one single translation.

To avoid creating unusual structures in the TL, we believe that prior,

institutionalized exposure to the structures of the languages is mandatory. Students need to be taught about the possible translations of verbal nouns and the ambiguities *-ation* nominalizations, for example, give rise to, to avoid ungrammatical structures or semantic deviations.

The students had to translate pairs of *-ție/-re* doublets (for more information on the experiment see Ștefan-Dinescu & Zamfirescu 2024). At least in Romanian, there is affix specialization. Thus, we will show that certain affixes such as the infinitive *-re* specialize for a complex event (herewith CEN) reading, while others like *-ție* yield more often than not only result nominalizations (herewith RN). This characteristic of Romanian can be easily seen in the case of *-re/-ție* doublets (33a) where *-ție* occurs in result nominalizations (33b), while its *-re* counterpart functions as a CEN.

(33) a. Declarația premierului a fost primită bine de către public.
 RN declare.ȚIE-the Prime Minister.GEN was received well by
 public
 ‘The Prime Minister’s statement was well received by the public.’

b. Declararea/*Declarația sumelor de bani
 declare.INF-the/*declare.ȚIE-the sum.pl-the.GEN of money
 la trecerea frontierei
 CEN
 at pass.INF-the border-the.Gen
 ‘Declaring/*The declaration of the sums of money at the border’

(CoRoLa)

Whenever there are *-re* counterparts (i.e., doublets), *-ție* nominalizations are blocked in CENs, with their *-re* counterparts occurring as CENs. Firstly, *-ție* nominalizations do not take obligatory internal arguments. Thus, there is no VP and their syntax is purely nominal. *-Ție* specializes for a result reading, when entering doublets with the infinitive, *-ție* is blocked in sentences which require the use of a CEN. All the core cases show lack of verbal syntax, evidence which comes directly from the impossibility of adding an internal argument. Moreover, from a semantics point of view, *-ție* nominals cannot be argued to be eventive as they do not exhibit control into

purpose clause and do not accept aspectual modifiers. Let us examine some more examples and the translation options provided by students:

(34) RNs:

- a. Ion a făcut o achiziție inteligentă atunci când a cumpărat casa.
 Ion has made an acquire.ȚIE intelligent then when has bought house-the
 John made a smart purchase when he bought the house.
 Ion made a smart purchase when he bought the house.
 Ion made a smart acquisition when he bought the house.

- b. După așa-zisa restaurație a lui Carol al II-lea,
 After so called restore.ȚIE OBL the.GEN Charles the II,
 a devenit "principe moștenitor" din nou.
 has become prince heir again
 After the so-called restoration of Carol the II, he once more became "crown prince".
 After Charles the II's so-called restoration, he regained his title as "crown prince".

- c. Reclamația părinților a fost înregistrată.
 complain.ȚIE-the parents.GEN-the has been registered
 The parents' complaint was registered.
 The complaint of the parents was registered.

- d. Reparația mecanicului a fost în bătaie de joc
 repair.ȚIE-the mechanic.GEN-the has been in fight of game
 The mechanic's repair was a mockery.
 The repair of the mechanic was an insult.

- e. Primul și cel mai important pas pe care trebuie să-l facem
 first and the most important step which need to it do
 este operația de la gât.
 is operate.ȚIE-the from at neck
 The first and most important step we have to take is neck surgery.
 The first and most important step we have to take is the neck operation.

(35) CENs

- a. Achiziționarea materiilor prime se va face prin mijloace proprii.
 acquire.RE-the materials.GEN-the raw REFL will do by means own
 The purchase of raw materials will be done by own means.
 The purchasing of raw materials will be made by one's own means
 The acquisition of raw materials will be done by own

- b. Candidatura mea nu și-a propus restaurarea monarhiei.
 Candidacy my not it has proposed restore.RE-the monarchy.GEN-the
 My candidacy didn't aim at restoring the monarchy.
 My running didn't aim for the restauration of the monarchy.
- c. Reclamarea profesorilor la minister de către părinți
 report.RE-the teachers.GEN-the to Ministry by parents
 The reporting of the teachers to the Ministry by the parents
- d. Repararea motorului de către mecanic
 repair.RE-the engine.GEN-the by mechanic
 The repairing of the engine by the mechanic
 The engine's repair by the mechanic
- e. Are o experiență de peste 40 ani în operarea malformațiilor cardiace
 has an experience of over 40 years in operate.RE-the malformations cardiac
 complexe la copii.
 complex at children
 'He has over 40 years of experience in operating on complex heart defects in
 children.'
 He has an experience of over 40 years in the operating of complex heart
 defects in children.

What is more, given that all of them can function attributively it is very important to be able to render them correctly into the TL, be it English or Romanian. For participles, used attributively a Relative Clause would most often be an easy, accessible solution, while for gerunds used attributively a "de X" PP would probably be an easy, accessible solution.

3.3.1. The Grammar-Translation Method

The only way to go about learning in the 15th century involved the classical principles of learning, by relying heavily on grammar rules and frequent consultation of dictionaries. Since a good part of the documents were translated from Greek and Latin, there was little to minimal use of the spoken language, and the main point of focus was on intellectual comprehension, making the interpretation of a written text more aligned with its original source.

The Grammar-Translation Method evolved from the traditional, classical approach and was commonly employed throughout Germany in the late 18th century. Students received the guidelines and access to a word list, being asked to translate between languages. The activities at this point were very well organized, the teacher acting as a manager of the classroom.

In recent years, there has been a widespread concern and feeling that the intense emphasis on grammatical rules and the subsequent explanations was insufficient. It was commonly believed by a good number of people that training people extensively in grammar structures will not necessarily have as reflection their professional use of the language. Slowly, but gradually, a new perspective on teaching was developed, known as the communicative approach. The main two concerns regarding the communicative approach were the instructions of the language functions and the implementation of communicative activities.

a) As one of the main functions of language is that of *doing* things, since we use it to voice invitations, to make apologies or suggestions, it was widely believed that teachers need to teach such functions. Thus, as a teacher is drawing up a lesson plan on some grammar notion, s/he should also focus on the fact that a lesson needs to be focused on both structural and functional aspects. For example, one could be teaching the gerund and then contextualize it with making suggestions.

b) As far as communicative activities are concerned, such exercises were proposed out of the need and realization that students will never be able to develop techniques to use English creatively if they only focus on mechanical exercises. It was becoming more and more evident that new exercises were mandatory, such as those which focus on using language freely. Thus, it became evident that students should become more involved in role-playing, problem solving exercises, discussions, games or projects. The following are some of the most important features of communicative language teaching.

1. The communication principle. All the activities we do in a classroom have a communicative purpose. In time we have turned

practicing language skills, to using language communicatively. Activities can be described as communicative if the following three requirements are met:

a) the information gap requirement.

If there is information which is not available readily made available to all interlocutors, we can say that it is communicative.

b) the choice requirement. If students have a choice over a range of potential utterances, we can call an activity communicative. Communication really happens when speakers have the freedom of choice, what to say, when to say it and how to say it.

c) the feedback requirement.

If speakers can get feedback and based on that feedback to verify the interlocutors' understanding of the message, then the activity can be described as communicative.

2. The task principle. It is only activities that are designed with clear tasks can be labelled as promoting learning, as they truly motivate the students.

3. The meaningfulness principle. Learning is promoted only when we devise activities based on the type of language that makes sense to our students.

3.3.2 The challenges that students face

Currently, we are using the Grammar Translation Method for teaching these constructions in our Practical Course classes with 2nd year students in the Interpretation and Translation Studies Department, although their knowledge of the construction goes far deeper than their practical use because they take specialized classes in Syntax where they are also taught the abstract side of things. We do the classical open cloze, multiple-choice exercises, translations where we emphasize the translation of ING complements or verbal nouns without focusing on any specialized vocabulary at that point.

One of the structures that is causing disruption is the ACC + participle construction, by contrast with the ACC-ing gerund construction, as in:

(36) a. I saw her kissing him.

b. I remember him being there.

In order to teach students how to differentiate between the two -ing constructions we have come up with a number of tips and tricks, tests which they can apply:

a) The fact that the gerund is preceded by prepositions and the participle by conjunctions.

b) The gerund is frequently translated into Romanian with ‘faptul că...’, whereas the participle is translated using the Romanian gerund ‘Am văzut-o sărutându-l’, or with an adverbial subordinate clause ‘când îl săruta.’

c) The participle can be further expanded into a full wh-relative clause: ‘I saw her while/when she was kissing him.’, such explanatory remarks being drawn from the fact that the participle is clausal, while the gerund is a DP.

Verbal nouns do not necessarily pose problems. They do have a first encounter with them in the second year, but they focus on them in their third year Syntax classes, more specifically, in Word Formation, where they learn about deverbal nominalizations and their types. So, they simply need to grasp that they are fully nominal and as such have nominal properties such as the use of a genitival IA (The killing **of the birds**) and the occurrence with determiners (see **the**).

4. Conclusions

The world of -ING complements has always been an interesting, but also intricate one for students. Their syntactic properties and distribution may sometimes be difficult to understand, and teachers need to use appropriate methods to help students understand them. As for university students, the method that is most commonly used is that of Grammar-Translation, one that helps them in their future careers as teachers, translators and interpreters. However, sometimes, other types

of tricks and tips might come in handy when teaching such constructions.

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La Parure : un passeport pour franchir les barrières communicatives et culturelles en FLE

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Résumé

À l'ère de la mondialisation, où les interactions interculturelles sont omniprésentes, l'enseignement des langues étrangères doit dépasser la simple acquisition de compétences linguistiques. Il s'agit de former des citoyens capables de communiquer efficacement, de comprendre et d'apprécier la diversité culturelle, et de naviguer dans un monde complexe et interconnecté. L'exploitation d'adaptations cinématographiques d'œuvres littéraires, telles que *La Parure* de Maupassant, offre une opportunité pédagogique unique pour atteindre ces objectifs.

Ce film, en tant que représentation visuelle d'une œuvre littéraire majeure, transcende les barrières linguistiques et culturelles, permettant aux apprenants de niveau B1 de développer leurs compétences en compréhension et en expression orales, tout en les sensibilisant aux valeurs universelles et aux enjeux sociaux. Cette approche pédagogique, fondée sur des théories d'apprentissage reconnues, favorise l'engagement, la motivation et l'apprentissage actif, ouvrant ainsi de nouvelles perspectives pour l'enseignement du FLE.

Mots-clés

Cinéma, FLE, communication interculturelle, *La Parure*, engagement, compétences linguistiques, compétences culturelles, approche communicative, apprentissage actif.

1. Introduction

À l'ère de la mondialisation, l'apprentissage d'une langue étrangère ne se limite plus à la simple maîtrise des règles grammaticales ou des lexiques. En effet, il est désormais impératif de développer une véritable « compétence communicative », comme le soulignent Canale et Swain (1980), qui va bien au-delà des connaissances formelles de la langue. Cette compétence communicative englobe plusieurs dimensions : la compétence grammaticale, qui fait référence à la connaissance des structures linguistiques et syntaxiques, la compétence sociolinguistique, qui permet de comprendre et d'adopter les comportements et conventions sociales propres à chaque culture, la compétence discursive, qui porte sur la capacité à structurer et à organiser un discours cohérent et pertinent, ainsi que la compétence stratégique, qui vise à utiliser des stratégies pour surmonter les obstacles de communication dans des contextes variés. Cette approche holistique de l'apprentissage linguistique est cruciale pour permettre aux apprenants de s'intégrer pleinement dans une société mondialisée et de pouvoir interagir de manière fluide et efficace dans différents environnements.

Dans ce cadre, l'utilisation de supports authentiques, tels que les films ou les œuvres littéraires adaptées au cinéma, offre un potentiel pédagogique considérable. Ces supports présentent des avantages indéniables, car ils mettent en situation réelle la langue étudiée, en intégrant des éléments culturels, sociaux et émotionnels qui permettent de mieux comprendre le fonctionnement de la langue dans son contexte naturel. Le film *La Parure*, une adaptation cinématographique de la célèbre nouvelle de Guy de Maupassant, illustre parfaitement cet intérêt pour des matériaux pédagogiques vivants et ancrés dans la réalité culturelle. Cet outil s'avère particulièrement pertinent pour l'enseignement du français langue étrangère (FLE), et plus spécifiquement pour des apprenants de niveau B1. Non seulement le film permet d'explorer des thèmes universels tels que les notions de statut social, de superficialité, de vanité et de désir d'ascension sociale, mais il suscite également une réflexion critique sur les valeurs et les conventions sociales qui traversent différentes époques et cultures.

En outre, l'approche par le film offre une possibilité d'approfondir des notions complexes de manière dynamique et engageante. Les étudiants, en se confrontant à des situations de communication authentiques et à des personnages aux profils variés,

peuvent mieux comprendre les nuances de la langue et la manière dont elle est utilisée dans des contextes sociaux et émotionnels spécifiques. Par exemple, l'analyse des dialogues dans *La Parure* permet d'étudier non seulement la syntaxe et le vocabulaire, mais aussi les registres de langue, les niveaux de formalité et les stratégies de communication. De plus, la richesse des interactions entre les personnages, leur évolution au cours du récit et les dilemmes moraux auxquels ils sont confrontés incitent les apprenants à exprimer leurs propres opinions, à développer leur pensée critique et à affiner leurs compétences en argumentation et en réflexion. Ce type d'activité, qui sollicite à la fois la compréhension orale, l'analyse critique et l'expression personnelle, contribue à enrichir l'expérience d'apprentissage et à renforcer la motivation des étudiants

2. Contexte et problématique

L'enseignement du FLE (Français Langue Étrangère) se trouve aujourd'hui face à un double défi qui implique de repenser les pratiques pédagogiques pour répondre aux exigences d'une réalité en constante évolution. Ce défi se divise en deux volets majeurs : d'une part, répondre à la diversité croissante des profils d'apprenants, et d'autre part, intégrer les nouvelles technologies dans les processus d'enseignement et d'apprentissage.

- Répondre aux besoins d'un public diversifié

Les apprenants de FLE sont aujourd'hui de plus en plus variés, tant sur le plan démographique que culturel. Ils viennent de horizons différents, avec des motivations, des objectifs et des contextes d'apprentissage très variés. On retrouve ainsi des étudiants qui apprennent le français pour des raisons académiques, des professionnels souhaitant améliorer leurs compétences linguistiques dans un cadre professionnel, des migrants cherchant à s'intégrer dans une société francophone, ou encore des personnes désireuses de mieux comprendre la culture française. Cette diversité entraîne une multitude de besoins, tant sur le plan linguistique que pédagogique.

Pour y faire face, il est essentiel d'adopter une approche pédagogique différenciée. Cela implique de concevoir des parcours d'apprentissage qui tiennent compte des différents niveaux de compétence, des rythmes d'apprentissage et des styles cognitifs des étudiants. Par exemple, un étudiant ayant déjà une connaissance avancée de la langue mais peu d'expérience en communication orale

nécessitera des exercices spécifiques visant à améliorer sa fluidité et son aisance, tandis qu'un débutant devra se concentrer davantage sur les bases grammaticales et lexicales. Il peut également être nécessaire d'adapter le contenu des cours en fonction des intérêts des apprenants. Par exemple, des groupes d'apprenants ayant des centres d'intérêt particuliers, comme la musique, le sport ou l'actualité, peuvent être mieux motivés par des activités pédagogiques qui intègrent ces thèmes. Une telle différenciation, qui prend en compte la pluralité des profils, permet de garantir que chaque apprenant trouve un chemin d'apprentissage pertinent, stimulant et efficace.

- **Intégrer les nouvelles technologies**

Le deuxième défi majeur auquel est confronté l'enseignement du FLE réside dans l'intégration des nouvelles technologies. Avec la numérisation omniprésente de la société et l'usage croissant des outils numériques dans tous les aspects de la vie quotidienne, il est crucial que l'enseignement du français s'adapte à cette réalité. Les jeunes générations, en particulier, sont souvent très familières avec les technologies numériques, et il est donc essentiel d'utiliser ces outils pour capter leur attention et susciter leur engagement. L'intégration des nouvelles technologies permet non seulement de diversifier les modalités d'enseignement mais aussi de rendre l'apprentissage plus interactif, plus flexible et plus motivant.

L'un des supports les plus pertinents dans ce cadre est le multimédia, en particulier les films et les vidéos. Les films, en tant qu'outil pédagogique, offrent de nombreux avantages. Ils permettent de mettre les apprenants en situation réelle, d'explorer des contextes culturels variés et d'enrichir leur compréhension de la langue à travers des dialogues authentiques, des expressions idiomatiques et des registres de langue différents. L'utilisation de films permet également d'ajouter une dimension émotionnelle et narrative à l'apprentissage, rendant celui-ci plus vivant et engageant. Les films peuvent aussi être utilisés pour travailler la compréhension orale, en exposant les apprenants à des accents, des rythmes et des niveaux de langue divers. Par exemple, dans l'enseignement du FLE, des films comme *La Haine* ou *Le Fabuleux Destin d'Amélie Poulain* peuvent être utilisés pour analyser des thèmes sociaux et culturels tout en développant la compétence linguistique des étudiants.

En outre, les technologies numériques offrent de nombreuses possibilités d'adaptation des supports pédagogiques. Les plateformes

d'apprentissage en ligne, les applications mobiles ou les outils de visioconférence permettent d'enrichir l'enseignement traditionnel en offrant aux apprenants un accès à des ressources variées (textes, vidéos, podcasts, etc.) à tout moment et en tout lieu. Cela peut être particulièrement utile pour les apprenants adultes, souvent plus contraints par des horaires de travail ou de famille, qui peuvent bénéficier de cette flexibilité pour poursuivre leur apprentissage en dehors des heures de classe. De plus, les outils numériques permettent de mettre en place des évaluations plus diversifiées et plus personnalisées, comme des quiz interactifs, des forums de discussion ou des projets collaboratifs en ligne, qui peuvent rendre l'apprentissage du FLE plus ludique et plus dynamique.

Les nouvelles technologies ouvrent également des opportunités pour des approches pédagogiques innovantes. Par exemple, l'utilisation de réalité virtuelle ou augmentée pourrait permettre aux apprenants de vivre des situations d'immersion, comme visiter un marché ou une ville francophone, tout en restant dans leur environnement d'apprentissage. Ces technologies permettent de renforcer la dimension immersive de l'apprentissage des langues et d'offrir des expériences pratiques que les méthodes traditionnelles peinent parfois à reproduire.

Dans ce contexte, l'exploitation d'un film comme *La Parure* présente de nombreux avantages:

- **Motivation et engagement:** Le caractère visuel et narratif du film capte l'attention des apprenants en rendant l'apprentissage plus dynamique et stimulant. Les éléments cinématographiques, tels que la mise en scène, les expressions faciales et les décors, créent une immersion qui va au-delà du simple apprentissage théorique. Cela stimule non seulement la curiosité des apprenants, mais aussi leur désir de comprendre et de participer activement à la discussion en classe. En outre, l'aspect narratif du film permet aux apprenants de se projeter dans une histoire, rendant l'apprentissage plus concret et émotionnellement engageant.

- **Authenticité:** Le film offre un accès direct à la langue utilisée dans des situations authentiques de communication, ce qui permet aux apprenants de se confronter à des échanges réels et de mieux saisir les subtilités de la langue. Comme l'indique Hymes (1972), l'apprentissage ne se limite pas à la maîtrise de la structure formelle de la langue, mais implique également la capacité à interagir

dans des situations sociales variées. *La Parure* expose les apprenants à un usage authentique du français, avec ses registres de langue, ses accents, ses expressions idiomatiques et ses nuances culturelles, tout en permettant d'analyser les interactions entre les personnages dans un contexte réel.

- **Dimension culturelle :** En plus de l'aspect linguistique, le film permet d'aborder des thèmes culturels et sociaux de la société française, tels que les rapports de classe, la vanité, l'aspiration sociale et les injustices sociales. À travers l'histoire de la protagoniste, les apprenants sont invités à réfléchir sur les valeurs culturelles et sociales qui façonnent les comportements et les décisions des individus en France. Cela constitue un moyen efficace de développer une compréhension plus profonde de la culture française et de ses dynamiques, tout en suscitant des discussions enrichissantes en classe.

- **Développement des compétences communicatives :** Le film offre également une plateforme idéale pour encourager l'interaction entre les apprenants. En analysant les scènes du film, en discutant des actions des personnages et en exprimant leurs opinions sur les dilemmes moraux ou sociaux soulevés, les étudiants sont invités à s'engager dans des échanges en français. Cela favorise non seulement l'expression orale mais aussi l'argumentation et la prise de position. L'interaction en classe autour du film permet de développer des compétences communicatives de manière dynamique, car les apprenants sont amenés à utiliser le vocabulaire, les structures grammaticales et les expressions qu'ils rencontrent dans le film dans des situations réelles de conversation.

L'exploitation pédagogique du film *La Parure* repose sur plusieurs théories de l'apprentissage, chacune apportant une perspective différente sur la manière dont les apprenants interagissent avec le contenu et construisent leur savoir. Ces théories, qui intègrent des approches centrées sur l'apprenant, sur la dimension sociale de l'apprentissage et sur la nécessité de mettre l'apprenant dans des situations d'interaction authentiques, sont particulièrement pertinentes dans le cadre de l'enseignement du français langue étrangère (FLE).

- **L'approche communicative (Hymes, 1972)**

L'approche communicative repose sur l'idée que l'apprentissage d'une langue ne peut être dissocié de son contexte social et culturel. Selon Hymes (1972), « On ne peut dissocier la

forme linguistique du contexte social et culturel dans lequel elle est utilisée ». Cela signifie que l'apprentissage de la langue doit être ancré dans des situations de communication authentiques, où la langue est utilisée pour interagir dans un environnement réel. Le film *La Parure*, en tant que support cinématographique, constitue un outil idéal dans ce cadre. En offrant aux apprenants une exposition à la langue dans des situations variées, souvent proches de la réalité sociale, il permet de développer la compétence communicative dans des contextes situés et diversifiés. Les personnages du film, avec leurs interactions sociales, permettent aux apprenants de se confronter à des formes de discours et à des expressions de la langue qui correspondent à des pratiques réelles de communication. De plus, le film offre un cadre pour explorer les subtilités de la langue, en intégrant les registres, les variantes sociolinguistiques et les différents niveaux de formalité ou d'informalité.

- **L'apprentissage actif (Dewey, 1938)**

L'apprentissage actif, selon Dewey (1938), stipule que l'apprenant construit son savoir à partir de ses expériences directes et de ses interactions avec son environnement. Ce principe est au cœur de l'enseignement basé sur des supports authentiques comme les films. À travers des activités pédagogiques centrées sur le film *La Parure* — telles que des débats, des jeux de rôle ou des mises en scène — les apprenants sont plongés dans des situations d'interaction qui les placent au centre du processus d'apprentissage. Ces activités les encouragent à réfléchir, à échanger et à expérimenter la langue de manière concrète. Par exemple, en discutant des choix des personnages ou en réinterprétant certaines scènes à travers des jeux de rôle, les apprenants sont amenés à utiliser le français de manière active, ce qui leur permet de construire et de consolider leur compétence linguistique dans un contexte social. Ces activités offrent ainsi des opportunités pour la mise en pratique de la langue, mais aussi pour la réflexion sur les aspects culturels et sociaux de l'œuvre.

- **L'apprentissage expérientiel (Kolb, 1984)**

Le modèle d'apprentissage expérientiel de Kolb (1984) souligne l'importance du processus cyclique qui inclut quatre étapes essentielles: l'expérience concrète, l'observation réflexive, la conceptualisation abstraite et l'expérimentation active. Le film *La Parure* permet à chaque apprenant de vivre une expérience concrète en observant des scènes où la langue et la culture sont mises en jeu

dans des situations réelles. Cette expérience initiale est suivie d'une phase d'observation réflexive, où les apprenants peuvent analyser les comportements des personnages, leurs motivations et les enjeux sociaux qui se cachent derrière leurs actions. Ensuite, en conceptualisant ces observations, ils peuvent mieux comprendre les mécanismes sociaux et linguistiques à l'œuvre dans le film. Enfin, les apprenants peuvent expérimenter activement en participant à des discussions de groupe, en jouant des scènes ou en exprimant leur point de vue sur les dilemmes éthiques soulevés par l'intrigue. Ce modèle favorise ainsi un apprentissage dynamique et en profondeur.

- **Le constructivisme (Piaget, 1950)**

Le constructivisme, tel que défini par Piaget (1950), repose sur l'idée que « l'intelligence se construit par un processus d'interactions entre l'individu et son environnement ». En d'autres termes, l'apprentissage est un processus actif où l'individu construit son savoir en fonction de ses expériences et de ses interactions avec le monde. *La Parure* offre un environnement riche et stimulant dans lequel les apprenants peuvent développer leurs compétences linguistiques et leur compréhension culturelle. L'interaction avec le film — à travers l'analyse de son contenu, la discussion en classe, et la mise en pratique de ce qu'ils ont appris dans des activités de groupe — permet aux apprenants de « construire » leur compréhension de la langue et de la culture, tout en intégrant progressivement de nouvelles structures grammaticales et lexicales.

- **La zone proximale de développement (Vygotsky, 1978)**

Vygotsky (1978) a introduit la notion de *zone proximale de développement* (ZPD), qui désigne l'écart entre ce qu'un apprenant peut accomplir seul et ce qu'il peut accomplir avec l'aide d'un adulte ou de pairs plus compétents. L'utilisation du film en classe s'inscrit parfaitement dans ce cadre, car il offre un matériau riche que l'enseignant peut utiliser pour accompagner les apprenants dans leur apprentissage. Les discussions, les jeux de rôle et les débats autour du film créent un environnement interactif où l'enseignant, en guidant les apprenants à travers des questions pertinentes et des exercices ciblés, peut les aider à franchir les limites de leur ZPD et à développer des compétences plus avancées. De plus, les interactions entre pairs, en particulier dans les débats ou les jeux de rôle, permettent aux apprenants d'apprendre les uns des autres, d'échanger des idées et de s'entraider dans leur progression.

- **La théorie de la réception (Iser, 1978) et l'horizon d'attente (Jauss, 1982)**

La théorie de la réception, proposée par Iser (1978), met en avant l'idée que le sens d'une œuvre littéraire — ou cinématographique dans ce cas — n'est pas donné une fois pour toutes, mais se construit dans l'interaction entre le texte (ou le film) et le spectateur. Cette interaction est dynamique et subjective, car chaque spectateur (ou apprenant) apporte ses propres connaissances, expériences et attentes à l'œuvre. *La Parure* invite donc les apprenants à interpréter le film à travers leurs propres filtres culturels et personnels, ce qui enrichit leur compréhension et leur analyse. L'horizon d'attente, concept développé par Jauss (1982), souligne que la manière dont un spectateur appréhende une œuvre est influencée par ses attentes, qui peuvent être transformées au fur et à mesure de la réception du film. En discutant des différentes interprétations possibles du film, les apprenants sont invités à confronter leurs points de vue et à ajuster leur propre compréhension en fonction des perspectives des autres. Cela stimule leur esprit critique et leur capacité à analyser des œuvres littéraires et cinématographiques de manière nuancée et profonde.

Ainsi, l'exploitation pédagogique du film *La Parure* s'inscrit dans une approche intégrée de l'apprentissage, qui combine des éléments de l'approche communicative, de l'apprentissage actif, de l'apprentissage expérientiel, du constructivisme, ainsi que des théories de la réception et de la ZPD. Ces théories, en mettant l'accent sur l'interaction, l'expérience et la construction du savoir, permettent de créer un environnement d'apprentissage riche, dynamique et profondément ancré dans la réalité sociale et culturelle de la langue.

L'exploitation du film *La Parure* vise à atteindre les objectifs suivants:

- Linguistiques:
 - o Enrichir le vocabulaire lié aux thèmes abordés dans le film (apparence, société, ambition, désillusion...).
 - o Consolider les structures grammaticales (temps du récit, discours rapporté, expression des sentiments...).
 - o Améliorer la compréhension orale (compréhension globale et détaillée du film).

- Développer l'expression orale en continu (récit, description, argumentation...).
- Communicatifs:
 - Encourager la prise de parole en interaction (débats, discussions, jeux de rôle...).
 - Développer la capacité à argumenter et à défendre un point de vue.
 - Améliorer la fluidité et la spontanéité de l'expression orale.
- Culturels :
 - Sensibiliser les apprenants à la culture française du XIXe siècle (modes de vie, valeurs, normes sociales...).
 - Favoriser la compréhension des enjeux sociaux et humains abordés dans le film (ambition sociale, apparence vs réalité, conséquences des choix...).
 - Développer l'esprit critique et la capacité à analyser une œuvre d'art.

3. Méthodologie pour exploiter *La Parure* en classe de FLE

Pour une exploitation optimale du film *La Parure* en classe de FLE, une approche méthodologique structurée et progressive est essentielle. Voici un exemple d'articulation possible, en tenant compte des spécificités du film et des apprenants de niveau B1 :

Phase 1 : Avant le visionnage (Préparation)

(1) Contexte historique et littéraire :

– Ressources : Images de la société française du XIXe siècle, extraits de romans ou de films de l'époque, biographie concise de Maupassant.

– Activités:

- Présenter le contexte historique et social en s'appuyant sur les ressources visuelles.
- Organiser un remue-méninge sur les valeurs et les normes sociales de l'époque.
- Lire un court extrait d'une autre nouvelle de Maupassant pour familiariser les apprenants avec son style.

(2) Activation des connaissances préalables:

- Ressources: Images évoquant les thèmes du film (bijoux, luxe, pauvreté, travail...), citations sur l'apparence et le bonheur.

- Activités :

- Afficher les images et demander aux apprenants de les décrire et de les interpréter.
- Lancer une discussion à partir des citations: « L'habit fait-il le moine ? », « Est-il important de paraître ? », « Qu'est-ce que le bonheur pour vous ? ».
- Demander aux apprenants de partager leurs expériences personnelles liées aux thèmes du film.

(3) Acquisition du vocabulaire et des structures clés :

- Ressources : Extraits du script du film, listes de vocabulaire thématiques, exercices de grammaire.

- Activités :

- Faire lire des extraits du script et identifier le vocabulaire nouveau.
- Créer des flashcards avec le vocabulaire clé et les faire utiliser dans des jeux (Memory, Bingo...).
- Proposer des exercices de grammaire ciblés sur les structures utiles pour comprendre et raconter l'histoire (imparfait/passé simple, expression des sentiments, discours rapporté...).
- Organiser des jeux de rôles pour mettre en pratique le vocabulaire et les structures grammaticales.

Phase 2 : Pendant le visionnage (Compréhension)

(1) Visionnage en plusieurs séquences :

- Diviser le film en 3 ou 4 séquences en fonction des moments clés de l'intrigue.

- Prévoir des pauses entre chaque séquence pour réaliser les activités de compréhension.

(2) Activités de compréhension orale:

- Avant chaque séquence: Formuler des questions de compréhension orale pour guider l'écoute des apprenants.

- Après chaque séquence:

- Vérifier la compréhension globale avec des questions ouvertes : « Que se passe-t-il dans cette séquence ? »,

« Qui sont les personnages principaux ? », « Quels sont leurs sentiments ? ».

- Utiliser des QCM ou des exercices vrai/faux pour vérifier la compréhension des détails.
- Demander aux apprenants de prendre des notes sur les éléments clés de chaque séquence (personnages, lieux, événements, émotions...).
- Proposer des grilles d'analyse des personnages à compléter.

(3) Exploitation des ressources visuelles et sonores :

– Pendant le visionnage: Attirer l'attention des apprenants sur les éléments visuels et sonores importants : « Observez les expressions du visage de Mathilde, que ressent-elle ? », « Écoutez la musique, quelle ambiance crée-t-elle ? ».

– Après le visionnage: Discuter de l'impact des éléments visuels et sonores sur la compréhension de l'histoire et des émotions des personnages.

Phase 3 : Après le visionnage (Production et interaction)

(1) Activités de production orale:

– Débats: Organiser des débats sur les thèmes du film en petits groupes ou en classe entière. Exemples de sujets : « L'apparence est-elle plus importante que le bonheur ? », « La société est-elle responsable du malheur de Mathilde ? », « Peut-on être heureux sans être riche ? ».

– Discussions: Encourager les discussions en petits groupes sur les choix des personnages, les conséquences de leurs actes, la morale de l'histoire. Exemples de questions: « Pourquoi Mathilde ment-elle à son amie ? », « Aurait-elle pu éviter ce malheur ? », « Que pensez-vous de la réaction de son mari ? ».

– Jeux de rôles: Proposer des jeux de rôles pour permettre aux apprenants de s'exprimer et d'interagir en français :

- Imaginer une autre fin à l'histoire: « Et si Mathilde avait avoué la vérité à son amie dès le début ? »
- Interviewer les personnages: « Imaginez que vous êtes journaliste et que vous interviewez Mathilde et son mari dix ans après les événements. »
- Rejouer une scène en changeant le dialogue:

« Rejouez la scène où Mathilde demande à emprunter le collier, mais cette fois-ci, elle hésite et exprime ses doutes. »

– Mises en scène: Diviser la classe en groupes et demander à chaque groupe de :

- Rejouer une scène du film en utilisant leurs propres dialogues.
- Créer une suite à l'histoire en imaginant ce qui arrive aux personnages après la fin du film.

(2) Analyse des thématiques et des valeurs :

– Questions de réflexion: Poser des questions pour guider la réflexion des apprenants :

- « Quels sont les messages que l'auteur veut nous transmettre à travers cette histoire ? »
- « Quelles sont les valeurs mises en avant dans le film (l'apparence, l'honnêteté, le travail, l'amitié...) ? »
- « Sont-elles encore d'actualité aujourd'hui ? Pourquoi ? »
- « Ce film vous a-t-il fait réfléchir sur votre propre vie et vos propres valeurs ? »

– Comparaison culturelle: Comparer les valeurs et les normes sociales de la société française du XIXe siècle avec celles du pays des apprenants. « Les thèmes abordés dans le film sont-ils universels ? Y a-t-il des différences culturelles dans la manière dont ces thèmes sont perçus ? »

(3) Activités d'écriture :

– Différencier les tâches: Proposer des activités d'écriture variées pour répondre aux besoins et aux niveaux des apprenants :

- Rédiger un court résumé de l'histoire en utilisant le vocabulaire et les structures grammaticales apprises.
- Écrire une critique du film en argumentant son point de vue : « Avez-vous aimé ce film ? Pourquoi ? ».
- Faire le portrait d'un personnage (physique et moral) : « Décrivez Mathilde et son mari. Quels sont leurs traits de caractère, leurs motivations, leurs rêves ? ».
- Imaginer une suite à l'histoire en respectant le style de Maupassant : « Que se passe-t-il après la dernière

scène du film ? Comment Mathilde et son mari vivent-ils leur nouvelle vie ? ».

- Comparer le film avec la nouvelle originale: « Quelles sont les différences entre le film et la nouvelle de Maupassant ? Qu'est-ce qui a été changé ou ajouté ? Pourquoi ? »

6. Conclusion

En appliquant cette méthodologie de manière flexible et en l'adaptant à votre contexte d'enseignement, vous permettrez à vos apprenants de niveau B1 de tirer le meilleur parti du film *La Parure* pour progresser en FLE. N'oubliez pas de varier les activités, de favoriser l'interaction et de créer un environnement d'apprentissage stimulant et bienveillant.

L'exploitation pédagogique du film *La Parure* offre une opportunité précieuse pour l'enseignement du FLE. En tant que représentation visuelle d'une œuvre littéraire forte, le film transcende les barrières linguistiques et culturelles, permettant aux apprenants de niveau B1 de développer leurs compétences communicatives tout en les sensibilisant à des thématiques universelles.

L'approche méthodologique proposée, alliant préparation, visionnage actif et production orale et écrite, favorise l'engagement, la motivation et l'apprentissage actif. En plaçant l'apprenant au cœur du processus d'apprentissage et en encourageant l'interaction, cette approche permet de développer non seulement les compétences linguistiques mais aussi les compétences interculturelles, essentielles dans un monde globalisé.

L'utilisation du film *La Parure* illustre comment l'intégration de supports authentiques et d'une méthodologie communicative peut enrichir l'enseignement du FLE, en le rendant plus stimulant et pertinent pour les apprenants.

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Title in English: *The Necklace: A Passport to Overcome Communicative and Cultural Barriers in FLE*

Abstract in English: *In the era of globalization, where intercultural interactions are ubiquitous, foreign language teaching must go beyond the simple acquisition of language skills. It is about educating citizens to communicate effectively, understand and appreciate cultural diversity, and navigate a complex and interconnected world. The exploitation of film adaptations of literary works, such as Maupassant's *The Necklace*, offers a unique pedagogical opportunity to achieve these objectives.*

This film, as a visual representation of a major literary work, transcends linguistic and cultural barriers, allowing B1 learners to develop their comprehension and speaking skills while raising awareness of universal values and social issues. This pedagogical approach, based on recognized learning theories, promotes engagement, motivation, and active learning, thus opening new perspectives for teaching FLE.

Keywords in English: *Cinema, FLE, intercultural communication, *The Necklace*, engagement, language skills, cultural skills, communicative approach, active learning.*

L'Intelligence Artificielle en classe de FLE: nécessité ou extravagance?

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Abstract

Cette communication vise à traiter un sujet d'actualité en éducation: l'intelligence artificielle et son impact dans l'enseignement-apprentissage des langues vivantes, plus précisément du français langue étrangère.

Tout d'abord, cette recherche se propose de définir le concept d'« intelligence artificielle » et de préciser sa place dans la sphère éducative. Ensuite, nous allons discuter sur le rôle de cet enjeu technologique en classe de FLE, tout en passant en revue les avantages ainsi que les inconvénients qu'il implique. Puis, nous allons porter l'attention sur l'applicabilité d'un tel instrument dans le processus d'enseignement-apprentissage de FLE par exemplifier des activités didactiques réalisées à l'aide des outils digitaux. Aussi, nous allons ajouter à notre étude des données statistiques obtenues par la réalisation d'un sondage d'opinion auprès des adolescents roumains visant à déterminer leur raisonnement à cet égard.

À la fin, nous allons tirer des conclusions pertinentes en ce qui concerne les bénéfices et les défis d'une telle démarche pédagogique en classe de FLE.

Mots-clés: innovation, intelligence artificielle (IA), technologie, FLE, sondage

1. Introduction

Ces dernières années, l'intelligence artificielle a commencé à faire de plus en plus ressentir sa présence en éducation et, notamment, en classe de langues étrangères. Le nombre d'utilisateurs (enseignants ou apprenants), qui en font recours, est en constante augmentation. C'est évident que cette révolution technologique en éducation

contribue à élaborer des démarches pédagogiques flexibles et adaptables à la génération actuelle. Mais, en même temps, nous devons rester conscients qu'une intégration excessive de l'IA en classe peut amener à une déshumanisation des pratiques pédagogiques qui ne serait pas du tout souhaitable. Nécessité ou tendance, quelle place pour l'intelligence artificielle en classe de FLE ?

2. Définition du concept d'« intelligence artificielle »

“L'IA ou l'intelligence artificielle est une branche de la technologie qui reflète la capacité d'une machine à reproduire une intelligence humaine dans des domaines tels que l'apprentissage, le raisonnement, la résolution de problèmes, la perception et l'utilisation du langage” (Fini: 2023). Par le choix d'une définition si élargie du concept d'« intelligence artificielle », nous envisageons de mettre en avant à quel point ce phénomène s'imisce dans tous les volets de notre vie, et la sphère éducative ne fait pas exception.

Vue dans son ensemble, l'application de ces services numériques dans le domaine éducatif permet l'implémentation des pratiques innovatrices d'enseignement et d'apprentissage par le renforcement des capacités humaines et par le respect des principes fondamentaux tels que l'inclusion et l'équité, jouant un rôle d'assistant pédagogique auprès des enseignants et des apprenants. Toutefois, il ne faut pas s'y confier trop vite, ce processus digitalisé entraîne indubitablement de multiples risques et défis: n'implique pas d'interactions sociales et émotionnelles, empêche le développement de l'esprit critique et manque de réglementations précises en contexte éducatif.

Tout compte fait, nous pouvons consentir que cette transformation technologique en éducation présente une valeur ambivalente, évoquant des aspects positifs que négatifs qui devraient impérieusement être pris en considération par tous les acteurs éducatifs.

3. Rôle de l'IA en classe de FLE. Avantages et inconvénients

Surchargé par la préparation des cours, l'évaluation et les tâches administratives, l'enseignant est enclin à percevoir l'intégration de l'IA en classe de FLE comme une véritable opportunité pédagogique.

Ainsi, l'enseignant moderne, vu comme accompagnateur et facilitateur, fait recours à un outil digital (IA) qui puisse personnaliser le processus d'apprentissage selon les besoins et les niveaux de chaque élève, tout en offrant un cadre ludique, motivant et interactif. Pourtant, l'interaction humaine, un pilier de l'enseignement, s'avère primordiale dans l'évolution sociale et émotionnelle des apprenants: l'empathie, la bienveillance, la pensée critique sont des attributs humains difficiles à supplanter par des instruments numériques.

Nous pouvons au moins plaider pour un usage raisonnable et éthique du numérique en classe des langues, c'est pour cela que l'intelligence artificielle devrait jouer uniquement le rôle d'un complément à l'apprentissage et non d'un substitut.

Pour mieux comprendre l'impact d'une telle approche numérique dans l'enseignement-apprentissage du FLE, nous avons élaboré une analyse MOFF de l'utilisation de l'IA en classe:

Menaces:	Opportunités:
• provoquer l'apparition de l'analphabétisme numérique; • minimiser l'interaction humaine et réduire l'empathie humaine; • rendre possible le remplacement des enseignants à l'avenir; • plagier, tricher dans le processus d'apprentissage; • subir une certaine résistance de la part des enseignants, des élèves et des parents; • créer de la dépendance technologique.	• rendre l'enseignement plus qualitatif, efficace et interactif; • utiliser de multiples ressources numériques IA; • utiliser des logiciels IA performants (ChatGPT etc.) ; • avoir accès gratuit et illimité à des logiciels IA, à une quantité importante des données, qui rend l'éducation accessible à tout moment et de n'importe où.

Forces: • personnaliser l'apprentissage (l'adapter aux niveaux, besoins et styles individuels des apprenants); • fournir aux apprenants des retours automatiques et immédiats (correction instantanée); • gagner du temps par l'automatisation des tâches répétitives et chronophages (pour les enseignants); • augmenter l'efficacité administrative du processus pédagogique.	Faiblesses: • entraîner des potentiels défauts techniques (des pannes de système); • gérer le stockage des données privées (confidentialité et sécurité); • impliquer des coûts élevés (acheter des logiciels d'IA performants, former les enseignants à l'utilisation de la technologie etc.); • implique des préoccupations éthiques (la qualité douteuse des informations).
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4. Activités didactiques réalisées à l'aide de l'IA

À l'aide des ressources digitales IA en classe de FLE, les enseignants arrivent à créer plus facilement du contenu, des supports d'apprentissage et d'évaluation personnalisés, tout en privilégiant un enseignement différencié et en planifiant des leçons plus captivantes. Parmi les plus populaires tuteurs virtuels dans l'apprentissage des langues étrangères, nous retrouvons les chatbots et les logiciels de reconnaissance et de synthèse vocale.

En ce qui suit, nous vous proposons une liste ouverte des outils IA qui peuvent animer le processus d'enseignement-apprentissage de FLE: *Perplexity* (moteur de réponses), *ChatPDF* (outil d'interaction avec un fichier PDF), *Wiseone* (assistant de lecture), *DeepL* (service de traduction), *TTSMaker* (outil de synthèse vocale – transforme un texte en document audio), *Glasp* (génère des transcriptions des vidéos sur Youtube), *Video Highlight* (génère le résumé, les points clés et la transcription d'une vidéo), *QuillBot* (paraphrase, reformule – pour travailler la production écrite), *Dictation* (pour travailler la production orale en autonomie), *ChatGPT* (mode vocal, s'entraîner à l'oral en autonomie), *Duolingo*, *Babbel* (applications d'apprentissage des langues), *Adaptiv'Langue* (ressource digitale d'apprentissage adaptatif du français), *Lalilo* (assistant

numérique d'apprentissage de la lecture et du français), *Navi* (assistant de lecture et d'écriture), *Scribens*, *LanguageTool*, *NeuroSpell* (correcteurs orthographiques), *Plume* (travailler l'écriture), *Quizlet* (plateforme d'apprentissage des langues), *Memrise App* (application d'apprentissage), *Character.ai*, *Mindmeister* (application qui permet la création des cartes mentales) etc.

À l'aide de ces outils numériques, il devient possible de proposer aux élèves une palette d'activités variées en classe de FLE. Nous allons présenter quelques exemples, mais c'est à vous de les utiliser à votre gré et conformément à vos besoins éducatifs particuliers.

Activité 1: *Travailler la production écrite par un travail individuel de remédiation*

L'enseignant donne aux élèves la tâche d'écriture suivante (niveau A2): *Raconte une journée habituelle de ta vie!*

Déroulement de l'activité: les apprenants ont à leur disposition 10 minutes pour écrire un texte d'environ 60 mots sur le sujet, ensuite, sur la guidance de leur enseignant, ils introduisent le texte dans une application de correction d'orthographe et de grammaire (*ChatGPT*).

Résultat: les apprenants reçoivent un retour immédiat sur leur travail et se réjouissent de plus d'autonomie. Ainsi, ils ne doivent plus attendre leur tour à être évalué par le professeur et ils peuvent lui demander uniquement de clarifier les éventuels malentendus.

Exemple:

 ChatGPT 4o mini

Corrige le texte : Je suis à l'école entre 8 h et 14 h. Je arrivé à la maison à 14 h 30. A 15 h, je prends le déjeuner. Entre 15 h 30 et 17 h 30, je joue volley-ball. A 18 h, je fais mes devoirs et 19 h 30 je prends le dîner. Entre 20 h et 21 h, je regarde la portable. A 21 h 30, je me couche.

 Voici la correction de ton texte :

Je suis à l'école entre 8 h et 14 h. Je j'**arrive** à la maison à 14 h 30. À 15 h, je prends le déjeuner. Entre 15 h 30 et 17 h 30, je joue au **volley-ball**. À 18 h, je fais mes devoirs et à 19 h 30, je prends le dîner. Entre 20 h et 21 h, je regarde **mon portable**. À 21 h 30, je me **couche**.

Quelques corrections à noter :

- Le verbe **arriver** doit être conjugué à la première personne du présent : j'**arrive**.
- Le **à** doit être accentué pour indiquer la préposition (par exemple : **à 15 h**).
- On dit **jouer au volley-ball** (et non "volley-ball").
↓
- On utilise **mon portable** pour parler de son téléphone.

Message ChatGPT

ChatGPT can make mistakes. Check important info.

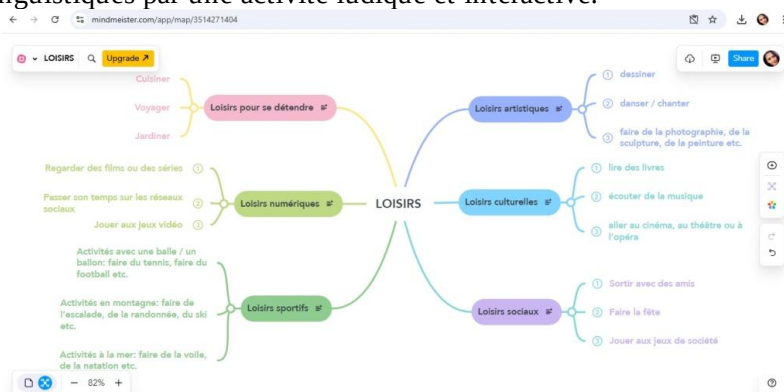
Remarques: l'enseignant doit prêter beaucoup d'attention au contenu fourni par l'intelligence artificielle, afin de corriger les erreurs inhérentes d'un système digitalisé. En même temps, il a la responsabilité d'essayer de combattre le penchant des apprenants à tricher.

Activité 2: Travailler le lexique en classe de FLE (Mindmeister)

L'enseignant invite les élèves à se connecter à l'application Mindmeister et à réviser du lexique lié au sujet *Les loisirs*. (Niveau A2/A2+)

Déroulement de l'activité: tous les apprenants peuvent participer à la création d'une carte mentale des passe-temps par catégorie (loisirs sportifs, loisirs culturelles etc.), en collaborant en temps réel avec l'enseignant.

Résultat: les apprenants développent leurs compétences linguistiques par une activité ludique et interactive.



Remarques: L'enseignant peut facilement créer de divers contenus digitaux (sous forme de cartes schématiques), selon ses besoins pédagogiques. Aussi, il a le choix de proposer aux apprenants un travail individuel ou collectif.

5. Étapes de la démarche de recherche

Problématique, hypothèse et objectifs

Cette recherche vise à apporter une résolution à la problématique dégagée: *L'Intelligence Artificielle en classe de FLE: nécessité ou extravagance?* Pour atteindre ce but principal, nous avons

fixé des objectifs spécifiques qui nous amènent à une finalité en ce qui concerne la thématique traitée:

- recueillir les réactions des apprenants à l'égard de l'utilisation de l'IA en classe de FLE;
- analyser l'influence des outils IA dans l'enseignement-apprentissage du FLE (avantages et inconvénients);
- vérifier (affirmer ou nier) l'hypothèse de notre démarche expérimentale: *L'IA facilite l'enseignement-apprentissage du FLE.*

Méthode et instrument de recherche

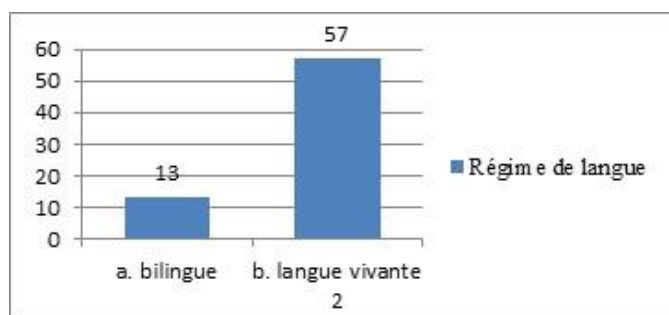
Cette étude a été réalisée auprès d'un groupe hétérogène, formé de 70 lycéens, âgés de 14 à 17 ans, qui étudient dans un établissement scolaire public de milieu urbain. Ils apprennent le français langue étrangère en régime bilingue ou LV2 (langue vivante seconde), ayant deux ou cinq cours de français par semaine.

Nous avons implémenté comme outil d'investigation – le questionnaire, créé à l'aide de la plateforme *Google Forms*. Nous avons diffusé le lien via la messagerie instantanée WhatsApp et nous avons demandé aux élèves de remplir un formulaire contenant six questions (quatre questions fermées et deux questions ouvertes), liées au sujet de notre recherche, en vue d'obtenir un feed-back rapide de leur part.

Analyse statistique et interprétation des résultats de la recherche.

Questionnaire *L'Intelligence Artificielle en classe de FLE*

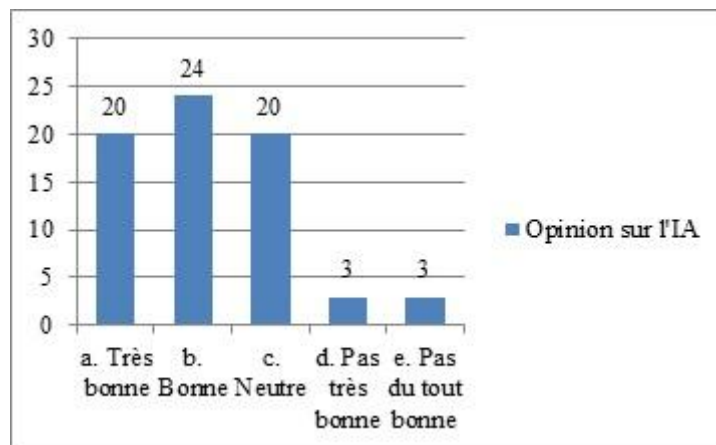
Question 1. Dans quel régime de langue apprenez-vous le français?



Interprétation: La majorité des répondants font partie de la

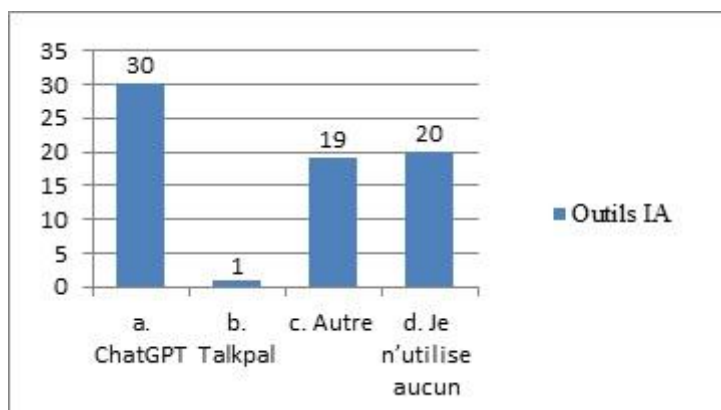
catégorie qui est plus répandue dans l'enseignement pré-universitaire en Roumanie: ils ont choisi d'apprendre le français comme langue vivante 2.

Question 2. Quel est votre opinion sur l'utilisation de l'intelligence artificielle dans l'enseignement-apprentissage du FLE?



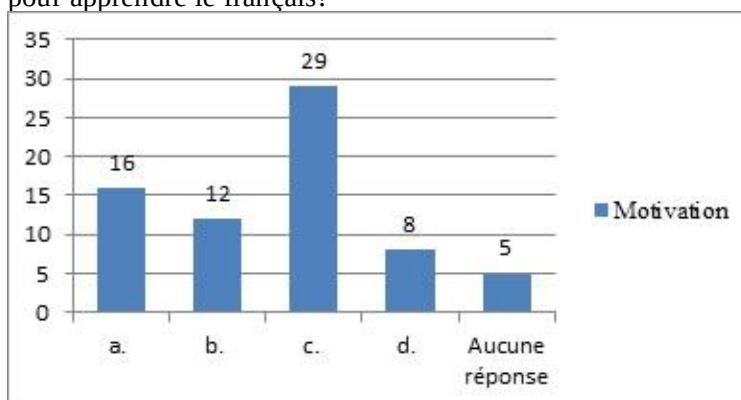
Interprétation: *En général, nous observons que l'opinion des élèves sur l'utilisation de l'IA en classe de FLE est plutôt favorable, même s'il y a beaucoup d'entre eux qui restent neutres à cet égard. Un résultat plutôt surprenant, étant donné le fait qu'il s'agit de la Génération Z, une catégorie de personnes fortement influencée par la présence constante de la technologie dans leur vie.*

Question 3. Quels outils d'intelligence artificielle utilisez-vous le plus souvent pour apprendre le français?



Interprétation: La plupart des apprenants avouent utiliser en particulier ChatGPT pour apprendre le français, un outil IA qui offre des solutions utiles rapidement. Tandis qu'il y a d'autres élèves qui affirment ne jamais recourir à un tel instrument technologique.

Question 4. Pourquoi utilisez-vous ces outils d'intelligence artificielle pour apprendre le français?



Variante:

- a. Résoudre les devoirs en très peu de temps
- b. Réaliser rapidement des projets sur des thématiques différentes
- c. Approfondir l'étude de la langue française
- d. Autres raisons

Interprétation: La variante agréée par un grand pourcentage de répondants (43%), c'est « approfondir l'étude de la langue

française ». Ayant à leur disposition de différents moyens technologiques, les apprenants semblent plus motivés à rendre plus intense l'étude d'une langue étrangère. Par contre, il y a aussi des élèves (23%; 17%) qui sont plus intéressées à accomplir le plus vite possible diverses tâches scolaires en français.

Question 5. Nommez un avantage à utiliser l'intelligence artificielle en classe de FLE.

Réponses données	Nombre de réponses	Pourcentage
a. Enrichir le vocabulaire, traduire et mieux comprendre des mots.	13	18,6%
b. Apprendre de nouvelles informations.	2	2,9%
c. Rendre l'apprentissage plus intéressant et interactif.	6	8,6%
d. Approfondir l'apprentissage du FLE par la technologie.	8	11,4%
e. Réviser et mieux comprendre les leçons.	4	5,7%
f. Rendre l'apprentissage plus efficace et plus rapide, économiser du temps.	14	20%
g. Exercer la compréhension orale, la prononciation, l'écriture.	5	7,1%

h. Avoir à sa disposition une large gamme d'informations.	2	2,9%
i. Recevoir de réponse à n'importe quelle question.	1	1,4%
j. Tester ses connaissances en français.	1	1,4%
k. Comprendre des notions plus difficiles.	1	1,4%
l. Retrouver toutes les informations nécessaires en un seul endroit.	2	2,9%
m. Aucun avantage.	11	15,7%

Interprétation: Parmi les plus importants avantages mentionnés par les apprenants de FLE, nous pouvons préciser « l'enrichissement du lexique » et « l'apprentissage plus efficace et plus rapide ». Par conséquent, ils font appel à la technologie avancée pour économiser du temps et pour développer leurs compétences linguistiques.

Question 6. Nommez un désavantage à utiliser l'intelligence artificielle en classe de FLE.

Réponses données	Nombre de réponses	Pourcentage
a. Offre des réponses incorrectes.	18	25,7%

b. Plagier, éviter à apprendre (manque d'effort, d'intérêt et de motivation) et copier aux tests.	19	27,1%
c. Offre des informations non actualisées, pas concrètes.	2	2,9%
d. Nuit à la créativité et à l'originalité.	2	2,9%
e. Crée de la dépendance et distrait l'attention.	4	5,7%
f. Implique potentiels inconvénients techniques.	2	2,9%
g. Provoque de la fatigue.	1	1,4%
h. Aucun désavantage.	22	31,4%

Interprétation: *En interprétant les réponses données, nous observons un phénomène assez inquiétant: certains apprenants deviennent de plus en plus inconscients des périls qui les guettent, en employant excessivement les nouvelles technologies dans l'apprentissage du FLE. Heureusement, un grand pourcentage a mis en avant les principaux inconvénients de l'IA: les apprenants ne peuvent pas du tout être sûrs de la justesse des informations fournies et, à la fois, ils commencent à céder aux mauvaises tendances de plagier et de s'approprier la pensée des autres, fait qui nuit à une étude consciente de la langue française, à la créativité et à l'originalité.*

Tout compte fait, les données recueillies montrent que les apprenants tirent profit de l'usage de l'intelligence artificielle dans l'apprentissage du français langue étrangère. Suite à ce sondage d'opinion, nous pouvons admettre que les bénéfices multiples tirés d'une telle pratique rendent les apprenants plus enclins à s'en servir de plus en plus fréquemment. Ainsi, nous confirmons l'hypothèse de

notre recherche selon laquelle l'IA facilite l'enseignement-apprentissage du français langue étrangère. Pourtant, nous tenons à souligner la perspective que, même si conscients des risques inhérents, les élèves ne pensent pas à limiter l'usage des technologies.

6. CONCLUSION

Pour conclure, dans un monde de plus en plus digitalisé, il faut constamment s'adapter aux nouveautés technologiques, mais, en même temps, être conscients des risques qu'elles impliquent. Nous devons donc éviter l'usage excessif des ressources numériques en classe des langues et inculquer aux élèves un ensemble de valeurs qui encourage la priorisation de leur pensée critique, leur imagination et créativité dans la démarche pédagogique.

Même si nous considérons l'intégration de l'IA comme une nécessité, l'intelligence artificielle en classe de FLE pourrait devenir vite une extravagance nuisible. Tous les acteurs éducatifs ont le devoir moral de mettre en évidence le fait que cet outil technologique ne représente qu'un complément à l'enseignement humain, tout en exploitant d'une façon judicieuse son potentiel pour optimiser le processus d'apprentissage.

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Title in English: Artificial Intelligence in FLE classes: necessity or extravagance?

Abstract in English:

The aim of this communication is to address a current education issue: artificial intelligence and its impact on the teaching and learning of modern languages, more specifically French as a foreign language.

First of all, this research aims to define the concept of “artificial intelligence” and clarify its place within the educational context. We will then discuss the role of this technological challenge in the FLE classroom environment, highlighting both its advantages and potential drawbacks. Afterwards, we will focus on the applicability of such an instrument in the FLE teaching and learning process, particularly through didactic activities carried out using digital tools. To enrich our analysis, we will include statistical data gathered from a survey conducted among Romanian teenagers, to better understand their perspectives on this matter.

Finally, we will draw some relevant conclusions about the benefits and challenges of such an approach to FLE classroom learning.

Keywords in English: innovation, artificial intelligence (AI), technology, FLE, survey

Strategii de Motivare a Însușirii Limbajului Literar de către Elevii din Învățământul Primar

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Rezumat

Epoca în care trăim este dominată de puternica expansiune a științei și tehnicii în toate domeniile de activitate și de accelerarea continuă a ritmului de viață al oamenilor. Aceste caracteristici ale contemporaneității au consecințe directe și asupra pregătirii tinerei generații, care trebuie să facă față atât cerințelor actuale ale societății, cât și dezvoltării sociale ulterioare.

Mai întâi, creșterea atât de rapidă a volumului de informații în toate domeniile, uzura accelerată a cunoștințelor pretinde adaptarea continuă a obiectivelor școlii, a conținutului, formelor și metodelor de învățământ acestei dinamici informaționale.

În al doilea rând, noul ritm de viață care solicită omul într-o măsură tot mai intensă, din punct de vedere social, cultural și profesional se

răsfrânge și asupra elevului.

În ce condiții se formează la elevi atitudinea activă față de învățare? Ce obiective trebuie să urmărească procesul de învățare pentru ca însușirea activă și creatoare a cunoștințelor să devină o trăsătură caracteristică permanentă, de durată?

Declanșarea, orientarea și susținerea oricărei activități psihice sunt influențate de motivație. Acesta este rolul motivației în învățare. Putem recunoaște un elev motivat pentru activitatea de învățare dacă el este implicat în sarcinile de învățare, își autoreglează activitatea de învățare, dispune de o mare capacitate de mobilizare a efortului de învățare, are tendința de a opera în mod constant transferul a ceea ce învățat de la un domeniu la altul.

Procesul de învățare dar și rezultatul învățării sunt influențate tot de motivație. Sintagme și etichetări negative precum elevii nu mai sunt interesați să învețe, n-au drag de carte, nu sunt motivați să învețe apar frecvent în observațiile din mediul școlar. Este o realitate semnalată frecvent de profesorii din țara noastră și o problemă actuală, la care specialiștii din domeniul științelor educației, dar și practicienii au încercat să caute soluții.

Termenul „a fi motivat la învățătură” exprimă o stare mobilizatoare și direcționată spre atingerea unui scop. În acest caz, elevul este profund implicat în sarcinile de învățare, este orientat spre finalități, într-o mare măsură conștientizate. Elevul transferă în învățare potențialul cognitiv, afectiv, experiența de viață. La celălalt pol, termenul „a nu fi motivat pentru învățătură”, se identifică prin pasivitate, inactivitate, concentrare lentă și greoaie spre o sarcină de învățare, lipsa spontaneității și a curiozității.

Motivația este principalul vector al personalității, care direcționează comportamentul elevului spre scopurile educaționale. Putem afirma că nu poate avea loc un proces educațional real, științific fără identificarea motivelor învățării și aria lor de acțiune. Un rol aparte îl are profesorul. El este cel care trebuie să știe să folosească forța acestor motive în educația elevilor.

Cuvinte cheie: *motivație, limbaj literar, elev, strategii, comunicare.*

Există deja numeroase studii în literatura psihologică și pedagogică, ai căror autori încearcă să răspundă acestei probleme. Modalitățile recomandate pentru rezolvarea ei sunt multiple și variate. Toate aceste studii precizează că motivația este una din condițiile esențiale, dar și cea mai complexă, care asigură dobândirea de noi cunoștințe.

Una dintre problemele centrale ale psihologiei este motivația. Ea încearcă să explice de ce anume oamenii fac ceea ce fac, de ce preferă o activitate altele și ce anume îi face să treacă de la o activitate la alta. În psihologie se urmărește surprinderea și descrierea fenomenelor, actelor de conduită dar și cauzele generatoare, determinismul lor. Un act comportamental nu pare și nu se manifestă fără a exista o anumită incitare, determinare, susținere energetică direcționată. Chiar și atunci când nu există un scop, un obiectiv, un comportament are la bază o cauză.

Motivele învățării, ca și motivele întregii activități se formează sub influența condițiilor exterioare. Ele intră în acțiune, fiind stimulate tot de aceste condiții care se raportează în poziție de scop față de activitatea de învățare. De exemplu: elevul învață pentru că dorește să-i bucure pe părinții pe care îi respectă. Când scopurile sunt exterioare învățării (obiecte, rezultate, situații) ele pot fi produse atât de elevii înșiși, cât și de alții (profesori, părinți) și obținerea lor constituie un mijloc de satisfacere a motivelor ce susțin învățarea.

Dacă în cele spuse anterior, am clasificat motivația ca fiind externă și internă, în mod real, învățarea este motivată atât intrinsec cât și extrinsec. Însă, s-a constatat că învățarea productivă are loc atunci când copilul învață din plăcere, din interes cognitiv, deci spunem că este motivată intrinsec. Unele motive intrinseci au caracter primar, legate de satisfacerea nevoilor de bază ale ființei umane, altele au caracter secundar, fiind derivate din cele extrinseci, prin interiorizarea lor.

Motivația externă are în centrul ei – profesorul. Acest tip de motivație are rolul de a declanșa motivația internă, după care acțiunea ei încetează. Dacă eșuează în a declanșa motivația internă, motivația externă se transformă într-un mecanism specific mitei.

Influența motivației asupra învățării este covârșitoare. Am observat faptul că motivația intrinsecă este motivația optimă deoarece acest tip de motivație este caracterizată prin interes, încredere, duce la performanță, la dezvoltarea creativității, la creșterea perseverenței, a respectului de sine, aduce o stare generală de bine. Motivația învățării este o tendință înăscută a omului dar ea poate înceta brusc dacă nu are condițiile necesare dezvoltării. Ea încorporează mai mult interes, exaltare și încredere, ducând la creșterea performanței, a perseverenței și creativității, a vitalității, respectului de sine și a stării generale de bine a individului – o înclinație naturală către asimilare, măiestrie,

interes spontan, explorare.

Oamenii au această tendință către motivația învățării, din naștere, dar ea poate înceta brusc, dacă condițiile nu îi sunt propice. Teoria evaluării cognitive (TEC) sugerează că motivația învățării înflorește atunci când circumstanțele o permit. Conform TEC, evenimentele socio-contextuale (ex. Feedback, comunicare, recompense etc.), care sporesc sentimentul de competență pe durata unei acțiuni, pot avea ca efect creșterea motivației învățării pentru acțiunea respectivă.

Astfel, șansa, recunoașterea sentimentelor, ocaziile de auto-direcționare au ca efect creșterea motivației învățării, deoarece conferă un sentiment mai puternic de autonomie.

„Motivația intrinsecă își are sursa în însăși activitatea desfășurată și se satisface prin îndeplinirea acelei activități. Ea îl determină pe individ să participe la o activitate pentru plăcerea și satisfacția pe care aceasta i-o procură, fără a fi constrâns de factori exteriori.” [7, p.75]

Pentru “a vorbi corect limbajul literar”, elevul trebuie să fie capabil să organizeze un mesaj (să demonstreze aptitudini cognitive); să formuleze un enunț corect (să demonstreze aptitudini lingvistice).

Pentru “a scrie corect unitățile literare”, elevul trebuie să fie capabil să organizeze și să formuleze mesajul literar (să demonstreze aptitudini cognitive și lingvistice); să scrie acest context, text literar și să-l expună modificărilor (să demonstreze aptitudini motrice). Pentru “a asculta blocurile de asimilare a limbajului literar”, elevul trebuie să fie capabil să perceapă unitățile literare (să demonstreze aptitudini auditive); să identifice mesajul literar (să demonstreze aptitudini lingvistice); să înțeleagă mesajul literar (să demonstreze aptitudini semantice); să interpreteze mesajul literar (să demonstreze aptitudini cognitive). Pentru “a citi corect limbajul literar”, elevul trebuie să fie capabil să perceapă textul literar scris (să demonstreze aptitudini vizuale); să califice mesajul (să demonstreze aptitudini lingvistice); să recepționeze mesajul literar (să demonstreze aptitudini semantice); să interpreteze corect mesajul literar (să demonstreze aptitudini cognitive).

Etapele de formare a motivației limbajului literar în limba română constituie un ansamblu complex de metode și tehnici cu ajutorul cărora elaborează o strategie concretă de activitate cu elevii claselor primare în vederea eficientizării procesului de instruire.

Datorită eficacității acestor etape în scopul promovării unei comunicări literare specifice, elevul poate să își dezvolte capacitatea de exprimare orală și scrisă. Un alt avantaj îl constituie faptul că interacțiunea dintre profesor și elev este mai dinamică iar motivația acestora de a dezvolta în continuare competența de comunicare literară este în creștere.

Etapele de formare a motivației limbajului literar au devenit o modalitate eficientă în organizarea materiei literare precum și un mijloc de comunicare literară ce ține de cultura elevului din clasele primare.

Curiozitatea este forma de bază a motivației interne. Lângă ea se alătură nevoia de a ști, de a-și îmbogăți cunoștințele. În contradicție cu motivația internă, cea externă se află în exteriorul individului și a activității de învățare. Învățarea nu devine un scop în sine ci este un mijloc de a atinge anumite scopuri (note bune, laude, cadouri). În aceste condiții, învățarea se efectuează sub semnul unei solicitări și condiționări externe, fără o plăcere interioară, fără să ofere satisfacții nemijlocite și cu un efort voluntar crescut.

Subiectiv, această motivație e însoțită de trăiri emoționale negative (teama de eșec, teama de pedeapsă) sau de trăiri pozitive, dar îngust utilitariste (așteptarea laudei sau a recompensei materiale). Învățarea apare, în acest din urmă caz, atrăgătoare în virtutea consecințelor ei, Tema motivației învățării a rămas de actualitate, iar literatura de specialitate s-a focalizat asupra ei. Specialiștii au încercat să găsească modalități de stimularea a motivației pentru învățare, dar și tehnici prin care profesorii pot crește gradul de motivare a elevilor.

Stimularea motivației elevului este o artă care ține de măiestria și harul didactic al educatorilor, al acelor care, după cum spunea J.A Comenius, au „cea mai minunată îndeletnicire din lume”. Stimularea elevilor se realizează de către profesor, acesta trebuie să posede anumite trăsături de personalitate și un stil de lucru.

Pentru a motiva elevii spre învățare, profesorii au la îndemână câteva strategii:

- Stabilirea regulilor clasei împreună cu elevii. Regulile trebuie comunicate clar, încă de la începutul anului școlar, ceea ce va duce la o responsabilizare a elevilor. Astfel îi putem încuraja să adopte atitudini demne de apreciat și putem preveni comportamentele deviate.
- Personalizarea clasei. Se pot folosi diverse desene sau

alte activități prin care se pot remarca elevii clasei. Felul cum arată clasa este o formă de întărire a imaginii de sine.

- Cunoașterea elevilor reprezintă un important element în procesul de motivare a elevului spre învățare. Atenția acordată de profesor elevului demonstrează respectul față de elev. Simplu fapt că profesorul memorează numele elevului, îi știe preferințele, îi dezvoltă elevului încrederea în sine, îi întăresc sentimentul de siguranță și apreciere personală.

- Implicarea activă a elevilor în activitățile instructiv-educative. Putem atrage atenția elevilor și prin controlul vocii, contactul vizual, organizarea sarcinilor de lucru într-un mod productiv. Profesorul ar trebui să gândească un proces instructiv – educativ viu care să potențeze această disponibilitate naturală a elevilor.

- Așteptările profesorului devin un factor de motivație. S-a demonstrat că elevii au tendința de a se ridica la înălțimea așteptărilor profesorilor. Dacă se așteaptă și se solicită cât mai mult de la elevi adesea se va și obține acest lucru.

- Profesorul poate deveni un exemplu de comportament pentru elevii săi. Umând exemplul profesorului, elevii își pot modifica propriul comportament.

- Stabilirea unei atmosfere pozitive, de empatie față de fiecare elev în parte.

- Rezolvarea situațiilor-problemă în cel mai scurt timp. Dacă profesorul este apropiat fizic dar și psihic de elevul ce are un comportament deviant, face posibilă oprirea comportamentului respectiv.

- Recompensarea și întăririle pozitive față de oricare comportament sau activitate demnă de luat în calcul a elevului, mărește stima de sine a acestuia și îl motivează să acționeze la fel și pe viitor. Nu de puține ori, comportamentul dezirabil este „uitat”, pentru a acorda o atenție sporită elevilor care creează probleme. Dar a beneficia de atenția profesorilor este o întărire pozitivă cu valențe educative semnificative, de care nu întotdeauna profesorul face uz. Cea mai eficientă metodă de a recompensa elevii este lauda. Totodată aceasta este și cea mai la îndemână.

S-a constatat că elevii sunt mai implicați în activitățile de învățare atunci când le este prezentat scopul învățării, domeniul unde

își pot aplica cunoștințele, atunci când se simt apreciați, când le sunt arătate progresele făcute, când sunt curioși. De obicei, orice proces de învățare este plurimotivat. Eficiența învățării scade, dacă există un nivel minim de motivare sau supramotivare, și crește în cazul unui nivel optim, ca zonă între minim și maxim, însă în cazul motivației interne nu există saturație.

Strategiile de motivare a însușirii limbajului literar de către elevii claselor primare este centrat pe specificarea etapelor de asimilare și integrare a limbajului literar; organizarea și sistematizarea exercițiilor specifice limbajului literar, care vizează dezvoltarea competenței de comunicare literară, evidențiind oportunitățile de instruire a elevilor claselor primare prin intermediul etapelor de bază, cum sunt: selectarea, prezentarea, consolidarea și testarea limbajului literar.

Actualizarea aspectului comunicativ al limbajului literar este în creștere dacă se perfecționează prin diferite modele de comunicare. Acest fenomen conduce spre înțelegerea cognitivă a blocurilor semantico – verbale ale conținutului literar și promovează crearea imaginii literare de valoare a unităților literare necunoscute. Iată de ce am menționat importanța creării imaginii cognitive ale limbajului literar, care poate fi realizat la etapa conceptualizării, la etapa interiorizării unităților literare și la etapa de antrenament.

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cognitive).

Problemele specifice ale predării – învățării limbajului literar în învățământul primar (caracterul nevalorificat al potențialului formativ al limbajului literar); modelează comunicarea cu orientare literară în cadrul predării – învățării literaturii române, în conformitate cu etapele de bază ale asimilării limbajului literar, demonstrând utilitatea și accesibilitatea lui; specifică referințele atribuite competenței de comunicare literară; prezintă utilitatea obiectivelor de referință axate pe competențe specifice pe trei niveluri; oferă *Modelul tehnologic de formare a motivației la însușirea limbajului literar* prin tehnici de predare orientate spre dezvoltarea competenței de comunicare literară bazat pe:

- repere epistemologice și metodologice ale formării motivației la însușirea competențelor specifice axate pe conținuturi literare;
- pregătirea elevilor pentru asimilarea și practicarea competențelor literare specifice, ținând cont de funcționalitatea și accesibilitatea limbajului literar;
- abordarea cognitiv – comunicativă a limbajului literar cu aplicarea corectă a principiilor de predare – învățare a literaturii române de către elevii claselor primare;
- determinarea etapelor de aplicare a tehnologiei de motivare a limbajului literar în aspectul conținutului literar;
- organizarea formelor de motivare a limbajului literar, predestinate pentru cele trei niveluri:

Nivelul I – elevul nu înțelege motivația limbajului literar;

Nivelul II – elevul vrea să cunoască motivația limbajului literar în comunicare;

Nivelul III – elevul înțelege completamente motivația limbajului literar, elementar o practică;

- revalorificarea predării – învățării – evaluării literaturii române la elevii claselor primare din perspectiva integrării tehnicilor de asimilare a limbajului literar.

Prin sintetizarea ideilor teoretice, esențializarea rolului lor în procesul educațional a fost elaborat Modelul tehnologic al formării motivației la însușirea limbajului literar de către elevii claselor primare la limba și literatura română și au fost luați în considerare următorii factori:

Aplicarea tehnicilor de dezvoltare a limbajului literar în clasele primare axate pe competențe literare specifice de promovare a comunicării literare;

Re-orientarea metodologiei de dezvoltare a limbajului literar la literatura română la elevii claselor primare din perspectiva integrării tehnicilor de instruire în instituțiile învățământului primar;

Pe parcursul anilor de învățare, elevii claselor primare își îmbogățesc vocabularul de bază literar și cel potențial prin însușirea unităților literare, ce aparțin diferitor "câmpuri textuale": literatura română, literatura universală specifice comunicării literare [11, p. 115-120].

În dezvoltarea limbajului literar, o semnificație deosebită i se atribuie familiarizării elevilor cu acele unități literare care fac parte din vocabularul activ literar și pasiv al acestora, un obiectiv destul de important și la etapa de prezentare.

Se știe, că folosirea corectă a vocabularului literar permite cunoașterea rațională a unităților literare. În legătură cu acest fenomen, metodistul Kiraly Fr. înaintază și câteva cerințe metodice:

- La prezentarea limbajului literar pentru îmbogățirea vocabularului literar al elevului se va atrage atenția la explicarea acelor unități literare, care nu pot avea câteva asemănări. Astfel, elevii au posibilitatea să operaționalizeze activitatea lor individuală în aspectul explicării sensului acestor cuvinte;

- Pentru a dinamiza vocabularul literar activ al elevului în aspect rațional, se va lucra doar cu un singur sinonim al cuvântului, care are capacitatea să formeze unități literare și care țin de aspectul semantico-literar al unităților literare însușite;

- În funcție de capacitățile literare individuale ale elevilor la predarea sinonimelor se va respecta un antrenament metodic corect în ceea ce privește utilizarea exercițiilor lexicale [10, p.28-37]. Scopul final în predarea-învățarea limbajului literar este dezvoltarea performanțelor literare ale elevilor claselor primare, ținând cont de compatibilitatea competențelor literare specifice (în cazul

cercetării noastre a competențelor de comunicare literară) și a competențelor lingvistice.

Dezvoltarea competențelor de comunicare literară se efectuează prin dezvoltarea componentelor acestora: competența lingvistică, competența specifică și sociolingvistică și corelarea acestora dintr-o perspectivă cultural-literară, fapt ce contribuie la dezvoltarea dinamică a personalității elevului și a identității acestuia cu cerințele programei de limba și literatură română pentru clasele a III-a și a IV-a. Învățătorii și elevii trebuie să fie motivați să integreze corect elementele variate ale competenței de comunicare literară pentru a forma și dezvolta o personalitate echilibrată în domeniul activității literare.

În cadrul predării-învățării-evaluării limbajului literar, e necesar să ne axăm pe motivațiile și necesitățile elevilor claselor primare, pe obiective reale, corespunzătoare cerințelor mediului social-cultural.

În cercetarea noastră, competența de comunicare literară vizează eficiența educației literare a non personalități și a instruirii acesteia prin proiectarea ei justificată.

În acest sens au fost implicate motivațiile, aptitudinile, interesele și capacitățile elevului de a dezvolta în permanență realizările practice ale competenței de comunicare literară.

Practicarea conștientă și activă a competenței de comunicare literară determină și anumite elemente benefice pentru dezvoltarea limbajului literar și anume:

- motivația favorabilă și dorința de a cunoaște unitățile literare;
- transformarea competenței de comunicare literară în deprinderi și priceperi practice;
- sporirea rezultatelor în dezvoltarea limbajului literar și disponibilitatea competenței de comunicare literară.

Regulile de aplicare conștientă și activă a competenței de comunicare literară sunt:

- utilizarea exemplurilor pentru asigurarea accesibilității limbajului literar; realizarea conexiunii dintre cunoștințele inițiale și cele dezvoltate deja pe parcursul asimilării limbajului literar;

- crearea și dezvoltarea situațiilor de comunicare literară, fenomen care influențează îndeosebi creativitatea elevilor claselor primare;
- operaționalizarea cunoștințelor teoretice și practice în cadrul activităților de instruire practică a elevilor iubitori ai literaturii;
- potențialul creativ al învățătorului poate fi apreciat numai atunci când el stimulează evoluția competenței de comunicare literară în colaborarea dinamică cu elevii și le permite acestora să aprecieze valoarea practică a competenței de comunicare literară în raport cu activitatea tehnicilor de instruire proiectate în vederea stimulării activității individuale a elevilor.

Acțiunile efectuate în cercetare au favorizat elaborarea unor tehnologii flexibile de lucru spre dezvoltarea competenței de comunicare literară, concomitent, ținând seama și de volumul de cunoștințe și deprinderi practice pe care le posedau deja elevii și capacitatea de aplicare a competenței de comunicare literară spre integrarea lor într-o societate cultural dezvoltată.

La aplicarea competenței de comunicare literară susținem modelul analizei logico-didactic bazat pe următoarele criterii: gradul de complexitate a materiei literare; caracterul dominant al conținutului teoretic și practic al secvențelor experimentate; analiza logică a prezentării conținutului de către elevi; caracterul productiv, investigația activității de cunoaștere a elevilor; corelarea informației de caracter educativ cu informația de caracter literar.

Valențele formative ale competenței de comunicare literară în cadrul tehnologiilor flexibile au fost determinate de contextul situației literare unde strategia învățătorului interacționează cu personalitatea elevului și conținutul literar evaluat. În cazul nostru, noi ne-am condus de următoarele principii: crearea condițiilor de practicare a diverselor surse de informații literare; posibilitatea de a determina interesele elevilor în funcție de volumul limbajului literar asimilat; semnificația limbajului literar; importanța limbajului literar în raport cu dezvoltarea competenței de comunicare literară; utilizarea competenței de comunicare literară în procesul instruirii teoretice și practice a elevilor claselor primare.

Reieșind din viziunile didacticianului Callo T. [3, p. 129-130], "educația literară este expresia societății moderne". Analizând

opinia dată, pe bună dreptate, am putea susține posibilitatea extinderii metodelor/tehnicilor de dezvoltare a limbajului literar pentru a lărgi “câmpul literar” al elevului.

O soluție “de realizare și împropătare a limbajului literar în comunicarea literară” ar fi folosirea unor strategii de integrare a acestui limbaj în “câmpul literar activ din România”.

Pentru a realiza cerințe dintr-un text literar e necesar să respectăm și să utilizăm corect unele modele și procedee de dezvoltare a limbajului literar cu multe diversificări de prezentare conștientizată a mijloacelor tehnice de instruire, precum:

- tehnologia proiectării de dezvoltare a limbajului literar;
- coeziunea criteriilor lingvistice, psihologice, literare, pedagogice, didactice și metodice. calitatea realizării acestor mijloace tehnice de instruire va genera trei etape importante în procesul de dezvoltare a limbajului literar:
- evidențierea modelelor optime de cunoaștere a materialului literar;
- selectarea concretă a materialului literar în dependență de obiectivele instruirii;
- structurarea metodică a procesului de dezvoltare a limbajului literar, respectând formele de organizare a activității de instruire.

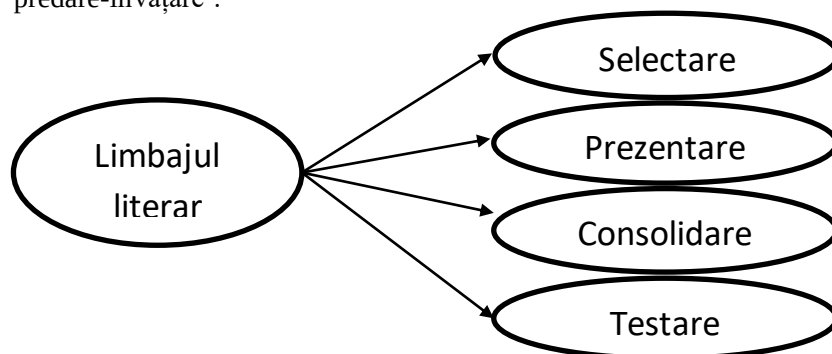
Utilizând modelul funcțional-comunicativ cu orientare literară a limbajului literar conceput ca o sinteză a unităților literare care urmează a fi asimilată, formele de organizare a procesului de predare-învățare a limbajurilor literare raportate la tehnologia dezvoltării limbajului literar pot avea o destinație specială în cadrul instruirii limbii și literaturii române la elevii claselor primare pentru cele trei nivele de asimilare a limbajului literar: Nivelul I – utilizarea elementară a limbajului literar; Nivelul II – elevul independent în asimilarea limbajului literar; Nivelul III – elevul avansat în cunoașterea limbajului literar.

Etaplele de formare a motivației limbajului literar în limba română constituie un ansamblu complex de metode și tehnici cu ajutorul cărora elaborează o strategie concretă de activitate cu elevii claselor primare în vederea eficientizării procesului de instruire.

Datorită eficacității acestor etape în scopul promovării unei comunicări literare specifice, elevul poate să își dezvolte capacitatea de exprimare orală și scrisă. Un alt avantaj îl constituie faptul că interacțiunea dintre profesor și elev este mai dinamică iar motivația acestora de a dezvolta în continuare competența de comunicare literară este în creștere.

Etapele de formare a motivației limbajului literar au devenit o modalitate eficientă în organizarea materiei literare precum și un mijloc de comunicare literară ce ține de cultura elevului din clasele primare.

În opinia cercetătorilor Bodeau I. și Olteanu R. [2, p. 11-140], organizarea și sistematizarea limbajului literar necesită un raționament dublu: elevul devine un locutor activ în asimilare și cunoașterea limbajului literar iar profesorul cooperează prin diferite metode de predare-învățare .



Pe parcursul anilor de învățare, elevii claselor primare își îmbogățesc vocabularul de bază literar și cel potențial prin însușirea unităților literare, ce aparțin diferitor "câmpuri textuale": literatura română, literatura universală specifice comunicării literare [11, p. 115-120]. Acest lucru este favorabil pentru integrarea diferitor unități literare și atunci, după cum menționează cercetătorul Lazăr A. [11, pp. 80-87]. În scopul dinamizării limbajului literar se implementează etapa de selectare a limbajului literar minim, în cadrul căreia se va ține seama de:

- valoarea semantică a cuvintelor, a unităților literare, finalizată cu o fișă literară specifică orientării literare a elevului (pământ, lacrimi, băiat, repede, nu intru, școlii etc);
- unele tangente ale stilului publicistic cu cel literar (a o lua la

sănătoasa, a ocoli păpușoiul, a consolida puterea, etc.);

- procesul de derivare și compunere a cuvintelor: cu cât mai multe lexeme se formează de la rădăcină unui cuvânt, cu atât mai multe sensuri vor învăța individual elevii (doi hojmălai, doi băieți, proprietar, proprietate, împrumutat etc.);
- polisemia cuvintelor: valoarea cuvântului este determinată de multitudinea de sensuri ale cuvântului. Avantajul elevului crește în cunoașterea sensului de bază al cuvântului pentru a asimila și celelalte sensuri necunoscute ale acestuia (a se sfădi, a se certa, a ridica vocea, a fi mânios; răutăcios, needucat, urcios, neliniștit, etc.);
- “cuvinte dominante” în enunțuri, spre exemplu: mare...mai mare; mai bine...mai puțin bine; același...aceiași; a porunci...a indica; căci era...și era; a-i spune...a-i vorbi);

“cuvinte uzuale” specifice limbajului literar, prevăzute de curriculumul disciplinar și frecvente în textele literare: îndeamnă păcatul, a tremura de mânios, făcătorul de vânătăi, etc. [11, p.30-41]

În dezvoltarea limbajului literar, o semnificație deosebită i se atribuie familiarizării elevilor cu acele unități literare care fac parte din vocabularul activ literar și pasiv al acestora, un obiectiv destul de important și la etapa de prezentare.

Se știe, că folosirea corectă a vocabularului literar permite cunoașterea rațională a unităților literare. În legătură cu acest fenomen, metodistul Kiraly Fr. înaintează și câteva cerințe metodice:

- La prezentarea limbajului literar pentru îmbogățirea vocabularului literar al elevului se va atrage atenția la explicarea acelor unități literare, care nu pot avea câteva asemănări. Astfel, elevii au posibilitatea să operaționalizeze activitatea lor individuală în aspectul explicării sensului acestor cuvinte;
- Pentru a dinamiza vocabularul literar activ al elevului în aspect rațional, se va lucra doar cu un singur sinonim al cuvântului, care are capacitatea să formeze unități literare și care țin de aspectul semantico-literar al unităților literare însușite;
- În funcție de capacitățile literare individuale ale elevilor la predarea sinonimelor se va respecta un antrenament metodic corect în ceea ce privește utilizarea exercițiilor lexicale. [8,

p.28-37] Un aspect destul de important în dezvoltarea limbajului literar este formarea la elevi a abilităților de utilizare dinamică a unităților literare, iar aceasta activitate poate fi realizată numai în baza activităților de vorbire, scriere, audiere, citire. Practica Pedagogică ne-a demonstrat că pentru o comunicare eficientă literară asemenea activități sunt cele mai reușite la o lecție de literatură română, iar “coparticiparea” lor se finalizează cu o consolidare adecvată a materiei literare în viziunea lui Lazăr A., o comunicare literară eficientă este strictă dependentă de etapa consolidării limbajului literar, care accentuează și randamentul de însușire a unităților literare, și necesitatea de a oferi șanse egale în vederea integrării literare a elevilor [11, p.120-128].

La etapa de consolidare a unităților literare este necesar să luăm în considerare:

- includerea în procesul de predare - învățare, doar a lexicului literar util și necesar elevului;
- utilizarea unui singur aspect de predare;
- stimularea condițiilor de utilizare a limbajului literar în sfera practică de comunicare literară;
- organizarea unui sistem de exerciții care vizează eficacitatea învățării limbajului literar;

incapacitatea elevului de a efectua individual unele activități de învățare a limbajului literar.

Sintetizând esențele metodelor expuse în acest subcapitol, putem concluziona că instruirea atât a metodelor, cât și a tehnicilor de cunoaștere a limbajului literar stabilesc condiții favorabile pentru dezvoltarea limbajului literar de către elevii claselor primare; iar o predare eficientă a materiei literare nu devine o realitate numai în cunoașterea sistemului de cunoștințe din domeniul literaturii române, dar și în capacitățile intelectuale, deprinderile și competențele aplicative, la care se adaugă și perfecționarea comunicării literare.

O deosebită atenție se acordă particularităților de predare-asimilare a “câmpurilor literare” în scopul soluționării dificultăților ce apar în domeniul cunoașterii literaturii române. Luând în considerare acest fenomen, putem estima valoarea dezvoltării limbajului literar în limba și literatura română la elevii claselor primare.

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Title of the paper: Strategies for Motivating Literary Language Learning by Primary School Students

Abstract in English:

The age we live in is dominated by the powerful expansion of science and technology in all areas of activity and the continuous acceleration of the rhythm of life of people. These characteristics of contemporaneity also have direct consequences on the preparation of the young generation, which must cope with both the current demands of society and subsequent social development. First, the rapid growth of the volume of information in all areas, the accelerated wear of knowledge requires the continuous adaptation of school objectives, content, forms and methods of education to this informational dynamic. Secondly, the new rhythm of life that demands man to an ever more intense degree, socially, culturally and professionally, also reflects on the student. Under what conditions is an active attitude towards learning formed in students? What objectives must the learning process pursue for the active and creative learning of knowledge to become a permanent, lasting characteristic feature? The triggering, orientation and support of any psychic activity are influenced by motivation. This is the role of motivation in learning. We can recognize a student motivated for learning activity if he is involved in learning tasks, self-regulates his learning activity, has a great ability to mobilize the learning effort, and tends to constantly operate the transfer of what it has learned from one field to another.

The learning process and the learning outcome are also influenced by motivation. Negative syntagms and labels such as students are no longer interested in learning, they are not fond of the book, they are not motivated to learn appear frequently in school observations. It is a reality frequently reported by teachers in our country and a current problem, to which specialists in the field of education sciences, but also practitioners have tried to look for solutions.

The term „being motivated to teaching” expresses a state of mobilization and directed towards achieving a goal. In this case, the student is deeply involved in the tasks of learning, is oriented to the ends mostly aware. The student transfers to learning the cognitive, affective potential, life experience. At the other pole, the term „a is not motivated for teaching”, it is

identified by passivity, inactivity, slow and cumbersome concentration towards a learning task, lack of spontaneity and curiosity.

Motivation is the main vector of personality, which directs the behavior of the student towards educational goals. We can say that a real, scientific educational process cannot take place without identifying the reasons for learning and their area of action. A special role is played by the teacher. He is the one who must know how to use the force of these reasons in the education of students.

Keywords in English: motivation, literary language, student, strategies, communication.

The Importance of Literary Text in the Development of Communication Skills in Primary School Students

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Abstract

Authentic literary text becomes an important unit in the learning of Romanian literature in the primary classes, through it, the instructive-educational goals are achieved. However, before using it in the teaching-learning process of Romanian literature we must consider certain criteria for selecting texts.

Textual linguistic complexity: a complex syntax consumes some of the attention that it could be devoted to the content (for example, too long, multi-sentence phrases subordinate, with numerous negations). On the other hand, oversimplification of genuine texts could, in fact, lead to an increase in the difficulty of assimilating the literary contents (due to lack of textual clues).

Type of text: the fact that the reference domain of the text is close to the student which has the necessary socio-cultural knowledge, it will help him

to anticipate the content and structure of the text ; perhaps the nature of the text will also play a certain role in understanding (for example: a literary description, a concrete story) will be more easily understood and assimilated than an abstract argument or explanation.

Structure of the text: coherence and a clarified planning of the text (for example: presentation and highlighting the important stages, before exemplifying them) presentation more explicit than implicit, absence of conflicting information, and unexpectedly, all this contributes to reducing the complexity of textual information transformation operations.

Length of text: as a rule, a short text is simpler in assimilation than a long one, which, in fact, deals with the same subject because the latter requires several operations to modify the information, the memorization process is more in demand, and the risk of fatigue or the evasion of attention is much greater. Sometimes, however, a long, not too consistent literary text contains the same literary information.

Keywords: *literary language, linguistic skills, competence of literary, communication skills, literary text.*

1. Introduction

The importance of the literary text in the teaching-learning-evaluation process of the Romanian literature has evolved according to various methodological currents (Berard E., L'approche communicative. Theorie et pratiques. Paris: CLE International, 1991, 126 p; Biard J., Denis F., Didactique du texte litteraire. Paris: Nathan, 1993.240 p; Plett H. F., Text science and text analysis , Bucharest, Univers, 1983, p; Vlad Carmen, The essential dimension of the text, Cluj: Dacia, 1994, p; 74 .The status of the literary text, in the vision M. Parvulescu, can be appreciated as greatness, decadence, revival. The greatness of the literary text manifested itself in the XIX century, a period when the literary text played an important role in the development of the Romanian classical literature.

These ideas are found in the studies signed by the researchers Bojin Alexandru and Goia V., who, after examining the problem in the context of the traditional methodology of teaching Romanian literature, have highlighted the following: „At that time, it was difficult to establish a distinction: learning Romanian through Romanian literature or learning Romanian literature with the help of

the Romanian language”, thus these two domains were merged into the traditional current; the literary text became the main support of literary communication [p.231-234] (Bojin Alexandru, Method of teaching Romanian language and literature, Bucharest: Did. and Ped Publishing House, .p; Goia V., Dragatoiu I.

2. The Confrontation

Some peculiarities of learning Romanian literature in primary classes. Education in primary classes, in the aspect of teaching-learning Romanian literature, has seen an undeniable revival in recent years, but suffers from a strategy to guide the work of methodists and teachers. The need to modernize the teaching-learning-evaluation methodology in order to ensure the efficiency and appropriation of the Romanian literature for the primary cycle is a permanent concern of the didacticians who are involved in the literary education process of the pupils. Our research meets these requirements, trying to reflect the results, but also the shortcomings in the teaching of Romanian literature in Romanian schools.

In our case, we are talking about methodological valorization of the literary text in this process, which leads primary schools to a methodology for effective learning of Romanian literature, starting with primary classes.

The methodological use of the literary text presupposes, in our opinion, the knowledge and use of the Romanian literature for functional-communicative needs, the authentic literary text having in this didactic strategy a function of recreating and reinterpreting literary contents.

As epistemological benchmarks of research have served: the types and importance of teaching activities .; epistemological foundation of the literary-artistic activity system (Vl. Paslaru); the concept of the formation of the child's personality, the concept of verbal-artistic development of preschool children ,concepts on modern educational technologies (D. Patrascu, T. Callo, L. French); systemic approach to educational technologies concepts regarding the new educational technologies used in the learning process of Romanian literature.

Starting from the belief that learning Romanian literature can be more effective if literary-artistic education would start in the family, then in the years of small schooling and continuing with the idea that in the modern world knowledge of the national literary treasure is a necessity both individual and society.

Didacticist Al. Bojin states that the idea, literary-artistic education in primary classes, started from the state Knowledge of literary works from preschool age, say the M didacticians. Carpov, L. Botezatu and M. Corti can form well-defined habits, such as oral and written literary communication skills, literary skills acquired at a fairly early age . One of the major problems of primary education is the knowledge of the student, as an essential prerequisite in the design of the instructive-educational activity of the students. For primary cycle educators this design has become a fundamental principle, taking into account the psychological development of students, the peculiarities of their age and interests. This phenomenon is demonstrated by the L-Dacticians. Granaci, T. Callo and M. Ionescu, who mentions the assurance of success in teaching Romanian literature in the primary cycle and which depends largely on the degree of knowledge by the teacher of the psychological peculiarities of the students, who, who is to learn Romanian literature with more interest. A correct methodology, used for the purpose of improving the literary-artistic education of students, cannot be conceived without knowledge of the age psychology of the student .

The peculiarities of the age of the primary cycle learner, which comprise classes I to IV are conditioned by the level of development of our society, the requirements for the education of the growing generation, the technical-scientific progress, and, the informative volume of life, the improvement of the instructive-educational work, the exploitation of the system of training and education in primary classes. All this is the basic reason that greatly influences the physical and mental development of students. The basic role of primary education is to establish the foundations of personality formation: the exploitation of intellectual capacities through the formation of a positive motivation, the development of interests, the provision of emotional balance, and, the formation of a personal image and those around, the ability to operate with moral criteria and normative

adaptation.

The functions and objectives of the primary cycle are both in preparation for the learning activity, as well as the activity of accumulating elements of the general culture and integrating them into the literary-artistic formation of each student.

Within the primary cycle, the importance of learning Romanian literature is undeniable, because during this period the foundations are laid for the formation and development of all aspects of the activity of hearing, speaking, reading, writing. When developing the curriculum for Romanian language and literature for the primary cycle, we must take into account the peculiarities and principles of the formative education centered on the student, the teacher reserving the role of an active and competent organizer in the teaching-learning process. The communicative purpose of this process involves initiating students into the vast, subtle and complex structure of the assimilation of literary works.

The authors of the curriculum must take into account the fact that in the process of learning the Romanian literature from the four integrative skills: oral comprehension, written comprehension, oral expression and written expression. The overall objectives of teaching and learning Romanian literature for primary school result from the systematic and functional hierarchy of Romanian literature in strict development and fusion with the integrative skills of studying and using it as a tool for literary communication.

The study of Romanian literature by primary school students is based on the function of literary communication. This function subordinates the selection of linguistic content (lexical, grammatical, thematic) appropriate to the general objectives adapted to the age peculiarities of the students. Studying and analyzing the school curriculum at the discipline of Romanian language and literature for primary classes, we have established that the educational process of assimilating Romanian literature in this cycle is regarded as a set of practices and activities through which the teacher makes an attempt to favor the development of productive expression and assimilation literary information and awareness of the importance of literature for thinking, experience and understanding of literary messages heard or read.

The current Curriculum projects the development of the personality of students through a didactic approach aimed mainly at acquiring functional literary skills. The study program of Romanian language and literature for the primary cycle provides for the development of the literary communication competence of students or the skills to use literary language in various communication situations. There is a discrepancy between the objective need and the real state of things, because the level of study of Romanian language and literature for the primary cycle does not correspond to the current level of exigency and calls for the creation of methodical conditions for a more effective teaching of this discipline.

Our investigative concerns are consistent with the principle of formative-productive education: we must be concerned about the human being (in our case, the primary cycle student), and, namely the student in his attitude to the undeniable values of literature. Thus, we proposed the use of the authentic literary text as a defining principle for the assimilation of Romanian literature, taking into account the fact that this type of text is the richest in functional semantic dimensions, its value is undeniable.

Examining the didactic characteristics of the authentic” document, French researcher De Landshere Gilbert mentions: Authenticity, whether literary or not, cannot be perceived either as objective or as content, nor as a means of teaching the language. He only gets meaning when he is included in a methodological project that gives him a function and a place” (p 90; by Landshere Gilbert. Defining the objectives of education, Bucharest: Didactic and Pedagogical Publishing House, 19989, 288 p). In the context of this vision, we have the opportunity to advance the idea of methodological valorization of the literary text, which contributes to an effective method of assimilation of Romanian literature. Methodologically valorizing the literary text within the Romanian literature lessons in primary classes, by, to have students who want to argue or argue in a discussion and to manifest themselves as cultured persons in any situation of literary communication and who know how to capitalize cultural approach of the text.

It is known that the success of the appropriation of a literary work is due both to the mastery of the teacher and to the way the manual of Romanian language and literature was designed and written. Any manual materializes a certain teaching-learning strategy of literary matter; it must contain a list of instructions on didactic actions on the subject of study. As a tool of literary instruction, the manual must become a basic support in the teaching-learning process for both students and the teacher.

For primary school students, access to authentic literary text can be linguistically and culturally surprising to the extent that they encounter difficulties in assimilating this type of text and language literary, especially at the level of 'a method of segmentation letter'. For this reason, the texts must go through certain quantitative and qualitative modification operations.

We support the idea that the texts must be adapted to the level of psycholinguistic possibilities of the students, thus ensuring a gradual improvement in the field of literary communication. In my opinion, authentic literary texts must be selected in such a way that their adaptation is minimal, these texts must not contain archaic, complicated, expressions, away from the literary communication process of the level of the cultural environment.

In primary classes it is recommended to use the texts intended for literature in the acceptance of children. Children's literature has asked the researchers an essential question: Is it a value literature or are its aesthetic attributes designed on the above, we find that each requirement implies appropriate aesthetic valences, and together taken together ensure the artistic quality of the literary text. children's literature encompasses the multitude of literary creations that respect all the rigors specific to artistic creation and is accessible to the level of understanding of the primary school student, his spiritual and affective universe. The most important attribute of literary texts for children is their instructive-educational and formative value, which have the property to reveal the beauty of the whole universe, the, which must be closest to the thinking and imagination of children.

By practicing authentic literary texts in the framework of the learning of Romanian literature, we must take into account certain

selection criteria. Given the differentiated character of these texts (as an example: fairy tales, poems, songs, etc.) it is necessary to establish the degree of their difficulty, both objective and subjective, finished by the need to adapt to the peculiarities of understanding of children?

Method of teaching Romanian language and literature, Bucharest: Starting from the finding that, after a period of time, in which, for various reasons, the literary text was removed from education, the, but lately there has been a justified revival in favor of the literary text, which has demonstrated its usefulness. If we return to the beauty of the literary text, whether it is narrative or descriptive, the authors argue, it is necessary to take into account the true-” relays of the pupils in the primary cycle, he said, because the child's relapses are much more obvious in front of the artistic text, which we can read in the eyes of children, and the concentration and tranquility that is left on the class during the reading of the literary fragments makes us think [pp.61-62] (Grigorovita M. Teaching and learning foreign languages, Bucharest: Ed. Didactic and Pedagogical, 1995, 127 p.)

The value of literary texts, argues scholar E. The basket, quoted by Vlad Carmen, is indisputable, due to the fact that this type of text is the most functionally rich in relation to all other textual types. [pp.166-167] (Carmen Vl., The essential dimension of the text, Cluj-Napoca: Ed. Dacia, 1994, 214 p). The updating of the literary text within the study of Romanian literature in primary classes is largely characterized by the impact of the communicative approach, Corti M. and Cergit I. stresses that the communicative approach attaches great importance to the use of the notions of communicative approach of contexts and the communicative approach of literary texts. Another option of the authors comes to confirm that the authentic literary text is an effective means of learning Romanian literature, through the authentic literary text the student has the opportunity to realize his practical purposes. „Only the authentic literary text can present to the student the literary content in a more vivid, and compelling way, a more compelling strategy in the literary-artistic education of students” [p.247-248] (Corti M., Principles of literary communication, Bucharest: Universe, 1981, 211 p). The place and importance of the literary text, in the vision of C. Parfene returns from the specific content and special contribution in the instructive-educational process

of students .

The literary text acts directly on the emotional state of the students, then on their consciousness, enriching them with new knowledge, ideas, feelings, shaping them into new attitudes and behaviors. (p. 54 C. Parfene).

With some arguments in this regard comes the researcher S. Cemortan, which states that artistic literature constitutes an important form and modality in educating students and assimilating knowledge in various fields. Based on the literary text, multilateral development and literary-artistic education of students are carried out. [pp. 310-312] (Cemortan S., Methodical indications for the literary-artistic development of preschoolers, Chisinau: Lumina, 1987.87 p.). Another mention of the author comes to confirm that the literary text is a means of reflecting the linguistic environment, enriching literary knowledge, developing speech skills. Romanian literature brings students closer to reality, allows broad perspectives on the knowledge of other forms of

„Literary reality”. Familiarity of students with the literary text contributes to the increase of the literary volume of information, influences on the aesthetic form of literary communication, perceptions of aesthetic appreciation of reality. [pp. 115-116] (Secara Cemortan S.,) Formation of the personality of the child in the verbal-artistic activi Didacticians T. Callo and N. Bondarenco states that the text, proposed in content quality, must correspond to the following methodical requirements: the content is presented on the basis of a well-defined topic, practice different attitudes towards some and the same moments of the text. This phenomenon will make it easier for the student to speak out by making arguments and counterarguments based on this text (p. 8-9; Callo T., Bondarenco N., Teacher's Guide, Romanian language in the seventh grade of the alolingve school, Chisinau: Litera Publishing House, 2000.80 p). A text in which the given requirements are observed, provides the student with wide possibilities of exposing his opinion on the discussed problem, of correct use of the studied literary contents.

Another mention of T researchers. Callo, I. Man, E. Constantinoici, and so on (pp. 55-57; T. Callo, etc.) comes to confirm that the texts must:

- Be accessible for the concrete level of knowledge of literature;
- Contain current, authentic information;
- Contribute to familiarity with the traditional spirit of the people;
- To participate in the awareness of the similarities and differences between the studied literary contents;
- To meet the needs of literary communication;
- Be attractive to cause interest;
- To stimulate a certain effort of critical thinking.

Selection of texts, as a basic material, considers the didacticist C. Perfene, it must be done ty. Office: Ed. Museum, 2000.170 p.). with special attention, both in terms of content and literary expression, respecting the thematic unity, represent different styles of the literary language, and, not to be too long and not to contain ambiguous situations (p. 63; Parfene C., The method of studying Romanian language and literature in school: Theoretical and applied guide. Iasi: Polirom, 1999. 184 p).

The structure and content of the text must be organised in such a way as to enable it to be updated using an entire field of communicative situations.

We would like to point out that the Curriculum of Romanian literature for primary classes provides for the use of literary texts, which must necessarily be adapted to the level of knowledge of literary language and literary content of students, gaining an ascending degree of complexity as the classes advance (p. 5; School Curriculum for First and Second Classes. Romanian language and literature. Bucharest:?).

Didacticist M. Hadarca affirms that the lecturer competences are the skills of reception, concentration and interpretation of the literary texts selected for the pupils in the literary-artistic education, through the structured value block (knowledge, knowledge, and interpretation,

lecturer capacities and attitudes), applied in various reading situations (p. 80; Hadarca M., Conceptualization of the evaluation of communicative and literary competences of students. Doctoral thesis. Chisinau: 2006, 165 p).

In the context of methodological valorization of the literary text in the teaching-learning process of Romanian literature in primary classes, the lecturer competences provide:

- the expressive and evocative reading of a literary text;
- rendering the content of the literary text through a well-determined „literary field”;
- the correct reproduction of a literary text;
- understanding the global message and details of a literary text;
- summary of the theme, main ideas of an authentic literary text;
- characterization of literary characters;
- coherent formulation of opinions based on the literary text read;
- the correct and clear expression of ideas, feelings and opinions in relation to the content of ideas of the text read;
- discussion and debate of an idea contained in the literary text.

The teaching and learning of Romanian literature is determined by two essential ends: a linguistic finality (creating linguistic skills: oral and written expression/communication; accurate and expressive reading) and a cultural purpose (transmission of the reading desire and acquisition of a literary culture).

The linguistic end of the study of Romanian literature aims, first of all , to improve and improve the literary communication competence of the student.

The conclusions reached by the teacher Stela Secara are relevant. Cemortan , which claims that Artistic Literature is a considerable means of education and contributes to the harmonious development of the personality of students, to its spiritual enrichment, to verbal and

cognitive development, and to the development of the, to the formation of various correct attitudes towards the changing phenomena of society. (Secare Cemortan S. 22-23). The affective-emotional experience of literary work by students is the only way of literary-artistic education of students. In our opinion, literary texts can contribute to the cultivation of essential attributes in the development of the new literary interest of the student; student who is already ready to resort to thinking, language, emotions, feelings, imagination, imagination, interests, intellectual penetration to the students message.

The objective of learning Romanian literature by exploring the authentic literary text is the verbal and moral conduct of students, that is, enriching the literary field”, developing the capacity for free expression, and, expressive and coherent to the Romanian literature and the education of a certain moral behavior that would meet the demands of the literary lives of the students. As a conclusion to the problem addressed, a question arises: Does the authentic literary text have a pedagogical status specific to the teaching-learning process of Romanian literature or can it become a simple use of an authentic methodology? We must state that the importance of the literary text autentic în procesul de învățare a literaturii române reiese din specificul său în educația literar-artistică, iar statutul textului literar autentic se manifestă prin aceea că el vizează realizarea unor obiective instructive, educativ-formative.

3. Conclusions

Taking into account the variety of ideas on the literary text, we will note it with the following conclusions:

The position of the literary text in learning Romanian literature varies according to opinions Taking into account the variety of ideas on the literary text, we will note it with the following conclusions:

- Different methodological currents. Reintegrated into learning strategies and communicative approach, the literary text is still rarely used in the teaching-learning-evaluation methodology of literature for the primary cycle, but it is maintained with a status of well-determined

operational value; The authentic literary text is a model of learning Romanian literature, it represents :

- „, a literary collectivity ” and allows access to another literary culture, the practice of affectivity and emotion. Its use as a ” literary foundation for learning Romanian literature in primary classes awakens the curiosity, interest of students and contributes to the literary development of the student's personality;
- The purpose of exploring the literary text in the process of learning Romanian literature in the primary classes are to form a culture of literary communication in students using a series of active-participative, creative, stimulating methods and processes of thinking of students.

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◆ LINGUISTICS ◆

Arguments for a Possible Concept of Creating “Differential Dictionaries” Dealing with Close Local Speeches of the Međimurje Dialect

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Abstract

The authors of this paper discuss one possible concept of a "differential dictionary" dealing with two relatively close speeches of the lower sub-dialect of the Međimurje dialect (the speech of Prelog and the speech of Kotoriba) and explain the reasons for the need for such dictionaries. The Međimurje dialect belongs to the Kajkavian dialect group. The Kajkavian group of dialects is one of the three dialects of the Croatian language. The other two are Štokavian and Čakavian. Such a dictionary would not include words that differ by phonological isoglosses, for which Croatian dialectology has established that the compared languages differ. The authors have determined five types of distinctiveness by which two compared speeches can be distinguished. For each distinctiveness, they provide examples with

sentence confirmations where they are necessary to verify the meaning.

Keywords

Kajkavian regional dialect of Međimurje, a new type of dictionary, an example for creating a differential dictionary between two local speeches, the local speech of Prelog, the local speech of Kotoriba

1. Introduction – Aims of the article and source of materials that served for the description of the needs for the creation of a new kind of dialectological dictionaries

This paper aims to present a possible conception of a "differential dictionary" between two relatively close local speeches and to emphasise the need to create such dictionaries.

This paper's examples were excerpted by comparing two dictionaries. One deals with the local speech in the area of the town of Prelog (Blažeka 2018), and the other presents the vocabulary of the local speech in the vicinity of the municipality of Kotoriba (Jauk / Blažeka 2023), focusing on specific linguistic features or criteria. The material for the former had been collected for over twenty years by the first author of this paper before it was published, containing over 35,000 entries. The material for the latter resulted from a collaborative effort. Anica Jauk, a retired teacher from the village of Kotoriba, had collected the material, and with the help of Đuro Blažeka, they created a scientific dictionary that eventually saw the light of the day as their joint work, fostering a sense of community in the research

2. Basic facts about the region of Međimurje, the town of Prelog and the municipality of Kotoriba

Today's Republic of Croatia is divided into 20 counties. Its smallest county is the north-western County of Međimurje which coincides with the region of Međimurje covering the plains between the Mura and the Drava. The county's total area is 729 square kilometres or 281 square miles. It borders Slovenia in the northwest and Hungary in the east, with only 30 kilometres of Slovenian territory separating it from Austria. According to the data from the last published census of the State Bureau of Statistics, i.e. the 2021 census, the county's total population was 105,250. They live in 126 settlements (Državni zavod za statistiku (Statue Bureau of Statistics) 2022). Over 90% of the

population are Croats. The largest percentage among national minorities belongs to the Roma (6.61%)

As in the rest of Croatia, the official language of Međimurje County is Croatian, i.e., Standard Croatian based on Štokavian dialects. However, the local population commonly speaks different local speeches of the Međimurje Kajkavian dialect.

Prelog is the second largest town in Međimurje County after the capital, Čakovec. During the Hungarian occupation, it was called *Perlak*, and in the Kajkavian dialects, it is referred to as *Prilok*. It is located in the middle between the central point of the railway between the regional capital of Čakovec and the village of Kotoriba on the Croatian-Hungarian border and close to the left bank of the River Drava. The distance from the railway caused the place to lose its status as a district centre until 1945. It was degraded to the status of a municipality (much lower than the earlier status of a district capital), and the status of a town was granted to it only a couple of years ago. In his book, *History of Međimurje*, the historian Rudolf Horvat (1944) talks about the origin of the place, and we learn that it was already mentioned in the documents during the reign of Croatian Hungarian kings from the 13th century onwards (Andrew II, Bela IV, Stephen VI, Ladislav Kumanac and Andrija Mlečanin). From the same source, we learn that King Bela IV greatly improved trade and commerce in Hungary and Croatia. He hoped he would achieve this best if he founded as many towns as possible and settled as many craftsmen as possible. That is why King Bela IV granted the status of free royal towns (Latin: *libera regiae civitas*) to many municipalities. These settlers were called royal guests (*hospites*), to whom the king regularly gave various privileges and a lot of land. In the 13th century, as royal guests, German craftsmen settled down in the region of Međimurje. According to the royal decree, these settlers immediately received their lands, and near the River Drava, they founded the town of Prelog in 1264, which used to be their market. The land must have been given to them by Count Lankret because his estate, Subotica, stretched southeast to Prelog. Speaking about history, we ought to mention that in the vicinity of Prelog, there are the remains of an old Roman settlement (Ferenščica) and that the Church of St. Jacob dates from the 17th century.

According to the last population census mentioned above (Državni

zavod za statistiku, 2022), the population of Prelog is 7021. In addition to Prelog, it incorporates seven other settlements: Cirkovljan, Čehovec, Čukovec, Draškovec, Hemuševac, Oporovec and Otok. Prelog derives most of its income from industry. The world-famous manufacturer of anti-ballistic protective helmets, Šestan-Busch, operates in that town. It produces protective equipment worn by Croatian police officers, the Croatian Army, and many members of NATO missions worldwide. Most of the population in Prelog are Roman Catholic. It is the seat of a parish. The Church of St. Jakob belongs to the monumental cultural heritage, which ranks it among the most significant buildings in this area. It was built from 1758 to 1761 by Styrian craftsmen from Austria. It is the only Baroque church in northern Croatia built with a cross-barrel vault and shallow domes, known for its three altars (dedicated to St. Jacob, St. Ivan Nepomuk and St. Joseph) built into the main altar. Josip Herman made the altarpiece, and the altars are the work of the sculptor Koeniger from the Austrian City of Graz. The Italian painter Giacomo Broll made the neo-Gothic side altars from the 19th century.

The municipality of Kotoriba is located on the southeastern edge of the Međimurje County, bordering the Republic of Hungary along the Mura River, near the Veliki Pažut protected area. Hungarians refer to it as *Kotor*. It was the first railway station in Croatia on the oldest Budapest—Trieste railway line, built in 1860. The local primary school was built in the same year and is the oldest one in the County of Međimurje. The population of Kotoriba is three and a half thousand. They are mainly Roman Catholic. The name of the parish church is Church of the Seven Sorrows of the Blessed Virgin Mary and the Holy Cross. The three most famous people associated with Kotoriba are Ignacije Szentmartony, Jura Lajtman and Joža Horvat. Ignacije Szentmartony (1718 – 1793) was a Croatian Catholic Jesuit priest, mathematician, astronomer, missionary and researcher. Jura Lajtman (1883 – 1964) was also a Roman Catholic Priest and is most famous for his fight against the forced Hungarisation of Kotoriba and the region. Joža Horvat (1915 - 2012) was a Tito's communist partisan, Croatian writer, storyteller and travel writer. He wrote novels, short stories, plays, film scripts, newspaper articles and radio dramas. Many of his works resulted from his voyages. He twice circumnavigated the globe. His books have been translated into

Russian, Polish, Czech, Slovak, Hungarian, Bulgarian, Albanian, Chinese, Slovenian, and Esperanto.

3. Local Speeches of Prelog and Kotoriba as parts of the Kajkavian Regional Dialects

This paper describes the need for the creation of a new kind of dictionaries based on the examples from two local speeches: the Local speech of Prelog and the Local Speech of Kotoriba. In Croatian, we distinguish between *dijalekt* (a dialect) and a *narječje*. The second term is usually translated into English as a group of dialects, supra dialect or supra-dialect. Supradialect (derived from the Latin word *supra*, meaning above, and Ancient Greek *διάλεκτος*, meaning discourse) is a linguistic term designating a dialectological category between the levels of language and dialect. It is used in two distinctive contexts, describing structural or functional relations within a particular language. As a structural category, supra-dialects designate the first level of dialectological subdivision within a language (Badurina, Pranjković & Silić 2009). Croatian is divided into three basic regional supra-dialects (Štokavian, Kajkavian and Čakavian), each further divided into several groups of dialects. According to Lončarić (1996: 146), Kajkavian Group of Dialects of Kajkavian Supradialect is thus divided into Central Zagorje, Samobor, Varaždin-Ludbreg Dialect, Međimurje Dialect, Upper Sutlan Dialect, Plješivica-Prigorje Dialect, Turopolje Dialect, Vukomeričko-Pokupsko, Lower Lonja Dialect, North Moslavina Dialect, Upper Lonja Dialect, Glogovnica-Bilogorje Dialect, Virovsko Podravski Dialect, Goranski Dialect and Lower Sutlan Dialect. As a functional category, supra dialect designates a predominant dialectal form within a particular language, referring to most speakers' most commonly used variant of that language, accepted in practice as an essential tool of mutual interaction and communication. In that context, such supra-dialect also functions as an inter-dialect (or inter-dialect) (Harlig / Pléh 1995). The Dialect of Međimurje is subdivided into three subdialects: the Upper-Međimurje Subdialect, the Middle-Međimurje Subdialect and the Lower-Međimurje Subdialect. The Local Speech of Prelog and the Local Speech of Kotoriba belong to the Lower Međimurje Subddialect. (Blažeka 2008).

4. Why is it necessary to create differential dictionaries closely related to local speeches of the same regional dialect?

So far, experts have been studying the distinctive lexicon mostly only at the level of differences between the Croatian, Serbian and Bosnian standard languages¹, and there is a lack of systematic research studies within the various local speeches belonging to dialectal groups of the Croatian language. The local speech of Prelog and the local speech of Kotoriba belong to the dialect of Međimurje. The supra-dialect of Međimurje belongs to Kajkavian group of dialects. Kajkavian supra-dialects are one of the three major regional groups of supra-dialects of the Croatian language. The other two groups are Štokavian and Čakavian. In addition to the Međimurje County, the Kajkavian dialect is spoken north of the River Kupa, in the capital of Zagreb, Varaždin and Bjelovar-Križevci counties as well as in one part of Gorski Kotar. Outside Croatia, the Kajkavian dialect is spoken in some parts of Slovakia (Hrvatski Grob) and Hungary (Hungarian Pomurje region, Umok, Vedešin: (Bartolić 1999, Blažeka 2008, Blažeka, Nyomarkáy, Rácz 2009, Legac 2015).)

We started thinking about a research study explaining the problem described in this article after a deeper insight into the speech lexicon of the Međimurje supra-dialect. A linguistic layman would think that between the speech of Prelog and the speech of Kotoriba, there would not be too many different lexemes, especially because these are speeches that are close in terms of their phonological and morphological characteristics (there are a few less important differences, which we listed in section 5), and because in a relative sense, they can also be regarded as geographically close speeches: the two places are only 15 kilometres apart and both belong to the lower sub-dialect of the Međimurje dialect. People have often told Đuro Blažeka: "Well, you've already written a dictionary of the Mursko Središće, a dictionary of the Croatian spoken by Pomurje Croats in the Republic of Hungary - is it necessary to publish another dictionary for

¹ A good overview of this topic can be seen in Durić 2010

Međimurje?" Isn't it all the same²." But it is far from that "everything is the same" - in every local speech, there is a large number of completely original words or words that are distinguished either by a different formation or by some special phonological feature or a special nuance of meaning compared to related words in other local speeches from the region of Međimurje. In processing lexemes from the three different Međimurje dialects (Upper, Middle and Lower), we noted such differences. This led us to consider the need to rethink the methodology of creating a "differential dictionary" containing lexical items that are different in the lexicons of closely related dialects. The term "differential dictionary"³ in dialect lexicography is mainly used by dialect lexicographers in relation to the standard language when they want to point out that they will not include words "equal to standard" in the dictionary (in the very broad sense of the word). Creating a complete scientific dictionary of a local language is a big and time-consuming job, and it is often associated with very real difficulties, such as finding means for publication. Even when funds are found for publication, the problem is the continued sale of the dictionary because, apart from the narrow scientific community, the only potential interested "consumers" of the dictionary are speakers of that local dialect, and we know that most villages today are made up of not well-off elderly households. That is why, in cases where an extensive

² It should be noted right away that if we exclude the objective material and human limitations surrounding the writing and publication of dictionaries of local languages, the dictionary of each local speech, even those that have slight differences in the lexicon compared to those local speeches whose dictionary was published, makes sense because through sentence confirmations the memory of specific people are preserved and thus the specific micro-history, micro geography and micro spirituality of the area surrounding the place whose dictionary is being written

³ "The dictionary includes, for the most part, a distinctive lexicon, i.e. those words that differ in expression and content from the words in the standard language. This is justified in dialectal lexicography, although a comprehensive approach to lexicon collection has recently been advocated. By noting all the words, regardless of whether they differ from the words in the standard, a complete lexical system of an individual speech is obtained, in which different semantic relationships, such as polysemy, synonymy, hyperonymy, etc., can be considered. (Maresić 2009: 94-95).

scientific dictionary of a local speech has already been published, and now additional new material has been collected from geographically and linguistically close local speeches, it would be more prudent to have a differential dictionary in which one would record only those vocabulary items that do not differ in any relevant way from similar words that have been recorded in the existing "main" dictionary. In this way, it would be easier to follow the processes of spreading and the geographical area covered by the most diverse linguistic phenomena from semantics and word formation, and not only to follow the commonly known linguistic isoglosses that mainly concern phonology. The area of the Dialect of Međimurje is divided according to the following isoglosses: *gl'oden* / *l'ačen*, *zd'enj* / *m'rzlj*, *mar'ostec* 'nerast' / *kanž'or*, *k'ocen* 'okomak' / *r'ucek*, *r'užžiti* 'kruniti kukuruz' / *l'upati*, *l'upec* 'prečka na ljestvama' / *kuz'olec* / *šprl'ič*, *t'akuf* / *t'akši*.

5. Criteria for the choice of lexemes to be compiled into the dialectal "differential dictionary", based on entries that are already present in an existing dictionary of another local speech

Such a differential dictionary would not include lexemes that differ only by some commonly known phonological isoglosses that were consistently determined in one of the described local speeches, such as in this case of the following examples: *j* / *ž* (as reflexes of the palatal *đ* in the speech of Prelog) // *đ* (as a reflex of the palatal *đ* in the speech of Kotoriba), the consistent transition of *l* into *lj* before front vowels (Kotoriba) // where there is no transition of *l* into *lj* before front vowel (Prelog), where reflex of the long *o*, of the back nasal is a syllabic *l* is a diphthong *ou* (Kotoriba) // where reflex of the long *o*, of the back nasal and the syllabic, *l* is a monophthong *o* (Prelog), where a diphthong *ej* comes from the short *yat* and a short semitone (Kotoriba) // where the short *yat* and the semitone have given the monophthong *e* (Prelog). Under the influence of the speech of Kerestur (since the Treaty of Versailles, the place is in Hungary) speech), where under the influence of the Hungarian language, every *a* both in the stressed as well as in the unstressed position can be realised as 'o'; in the speech of Kotoriba a large number of cases characteristic for the dialect of Međimurje have been recorded where *a* turns into *o* regardless of the fact whether or not it was originally long, for example *o'nikret* (Engl. *illegitimate child*), *ver'o'nda* (Engl. *veranda* or *portico*), *ag'o'cija* (Engl. *acacia*), *r'o'suhe* (Engl. *hayfork* or *dungfork*), *Kan'o'da* (Engl.

Canada), *drug'qčkj* (Engl. *different*), *ž'qrek* (Engl. diminutive for *acorn*)// in many lexemes where there is 'q' in the speech of Prelog, it remains *a* in the speech of Kotoriba.

6. Types of distinctiveness

For this paper, we created five categories of distinctiveness. Further research will certainly determine a much larger number. We exemplified each category of distinctiveness with several examples from the materials found in the Dictionary of Prelog (Blažeka 2018) and the Dictionary of Kotoriba (Jauk, Blažeka 2023). Examples from the local speech of Prelog are always given first, and the alphabetisation is done according to the local speech of Prelog. Due to the space limitations, we bring sentence examples from the speech of Kotoriba only in those examples where it seems essential to reinforce even to native speakers of Croatian that we are dealing with the same // different meanings. For each example of the dictionary entry, we translate it into Croatian standard and then translate it into English following the abbreviation *Engl.*

Below are illustrations for the five groups:

a) In the first group, we have put pairs formed using different word formation means. Examples with sentence confirmations for the first group are given below with the following abbreviations: pf. = perfective form and impf. = imperfective (N. B. in Croatian we distinguish between perfective and imperfective), tr. = transitive verb, intr. Intransitive verb, refl. = reflexive verb, n. m. = noun masculine, n. f. = noun feminine, n. n. = noun neuter (N.B. Croatian distinguishes between three genders), adj. = adjective, adv. = adverb, inter. = interjection, pl. = plural:

c'akum p'akum *adv.* *Potpuno* (Engl. *completely*), *sasvim* (Engl. *quite*). ★ 'On je t'q s'e sl'ožil c'akum-p'akum. // **cakump'akt** *adv.*

fl'učka *n. f.* *pljuvačka* (engl. *saliva*). ★ M'eštų šl'aga v k'qvj sų pl'avale fl'učke. // **fl'uček** *n.m.*

f'rñec *n. m.* *nosnica krave* (Engl. *nostril of cow*). ★ Pr'imj kr'avų za f'rñec ka bų m'irna! // **fřn'oka** *n. f.*

glaž'qr *n. m.* *staklar* (Engl. *glazier (a person whose trade is fitting glass into windows and doors)*). ★ D'ęca sų pųt'rla gl'aš z l'optųm. M'oram 'itj glaž'qrų. // **gl'ajžek** *feminine*

gljib'qkj *adj.* *Dubok* (Engl. *deep*). *adj.* ★ N'ejdj v gljib'qkų. //

gl'abukij *adj.*

iz'umreti *pf.* *izumrijeti* (Engl. *to die out*). ★ Č'ĕlŭ Č'ŏfce bŭ t'akij iz'umrlŭ. Sk'orŭm ga v'ĕĉ pr'ŏznih h'ižij negŭ p'unih, a vŭ fn'ogima je s'amŭ j'an st'ŏrec. // **dŭm'rtij se** *pf.*

k'uĉa *n. f.* *snop* (Engl. *bundle*); *stručak* (Engl. *stipe or stem*). ★ L'ĕpŭ k'uĉŭ l'ubjĉ mŭ je n'abral. // **k'uĉma** *feminine*

nabj'r'ŏla *n. f.* *žena koja srpom skuplja pokošeno žito u snopove*. (Engl. */a woman gathering mown grain into sheaves with a sickle./*)

nabj'r'aĉjca *n. f.*

'orel *n. m.* *orao* (Engl. *eagle*). // **'orljin** *n. m.*

pŭlet'ŏrec *n. m.* *poletarac* (Engl. *a bird that has fledged and can already fly out of the nest*. 2. *a growing, independent child*). ★ Z gn'ĕzdeka pŭm'alij pŭlet'ŏrcij pŭl'ĕĉejŭ. ★ Djin'amŭ je z pŭlet'ŏrcima nast'upil pr'otij Z'ŏgreba. // **pŭlet'ŏĉ** *n. m.*

shl'ŏpiti *pf.* *ishlapjeti* (Engl. *evaporate*). ★ R'adenskŭ m'ŏraš d'obrŭ z z'ŏtkŭm zat'ĕknŭtij jer tŭ se 'inaĉe b'ŏ shl'ŏpilŭ. // **presl'ŏpiti** *pf*

slez'ĕna *n. f.* *slezena* (Engl. *spleen*). ★ Slez'ĕna mŭ je p'ŏĉila. // **sl'ezen** *n. n. m.*

sp'ĕšati *pf.* *Posustati* (Engl. *to get tired*). ★ Sp'ĕšal sam. N'ĕ sam m'ogel 'iti d'aĕ. // **ŭp'ĕšati** *pf.*

zal'izati (se) *pf.* *zaĉešljati kosu uz prethodno vlaženje vodom ili gelom* (Engl. *to comb the hair after moistening it with water or gel*). ★ B'aš sij g'rdŭ lŭsij zal'izal. T'ŏ t'ĕbij ne stŭj'i d'obrŭ. II. REFLEXIVE. *prionuti uz glavu zbog ležanja ili zbog kape - o kosi* (Engl. *to cling to the head because of lying down or because of a cap - speaking of hair*). ★ L'ŏsij sŭ mŭ se zal'izalij ŭd ležan'ŏ. // **nal'izati (se)** *pf.* REFL. 1. *u velikoj se mjeri nalizati ĉega*. ★ D'ĕĉecij sŭ sij l'ĕpŭ nal'izalij l'ŏsij. ★ D'ostij se nal'izala m'ĕda.

zamast'iti (se) *pf. tr.* *zamastiti*. ★ S'ŏ r'obaĉŭ sam sij zam'astil. ★ Zamast'ila sij sij š'ŏsa. II. REFL. *uprljati se mašču*. ★ V'eš sij se zam'astil, a v'ĕ r'ŏn sij sij bl'ĕkel ĉ'istŭ. // **zm'astiti se** *pf. refl.*

zav'ŏzlati (se) *the p.f tr.* *zavezati u ĉvor* (Engl. *to tie in a knot*). ★ Žn'ĕrance sij ne sv'eže z m'ašlŭnŭm negŭ je zav'ŏzla t'ak k'a je k'omaj ŭdv'ŏzla. ★ D'obrŭ zav'ŏzlaj t'e ĉ'ipele! II. *refl.* *zamrsiti se*. ★ Žn'ĕrancij sŭ mŭ se zav'ŏzlatij. // **zv'ouzlati (se)** *pf.*

zd'igati (se) *the imperfekt (Croatian past incomplete tense) form of the transitive verb impf. I. tr.* *dizati*. ★ K'akve sam j'ŏ težinave m'ŏrala zd'igati! ★ K'aj ste nak'ŏnili? B'ŏte zd'igalij h'ižŭ ilij p'ĕte na kvart'ĕl? ★ Kr'ava je b'ila t'ak sl'aba ka sŭ jŭ

m'oralj zd'igatj. II. 1. *ustajati*. ★ N'afčjl sam se zd'igatj v p'etj v'urj j pu l'etj j pu z'imj.

2. *bubriti - o tijestu s kvascem*. ★ Kr'uh se m'oral zd'igatj z dym'očem kv'osum, a kul'očj z

k'uplenjm. ★ N'ekaj me zd'iže. ★ zd'iganj kul'očj, ★ zd'iganu t'čstj ★ S'e se v'unj

zd'iže. (*poslije velike hladnoće o terenu*) 3. *ići na povraćanje*. ★ Zd'iže mj se duk v'idjm k'aj

j'česte. J'o bj t'o n'ej m'ogla. // **d'igatj (se) impf.**

z'izek masculine hypocorism. *Dojka* (Engl. *breast* = either of the two soft, protruding organs on the upper front of a woman's body which secrete milk after childbirth. ★ 'Imaš z'izeke k'ak p'uca. // **z'iza n. f.**

zv'unašnj adj. *Vanjski* (Engl. *external*). ★ Zv'unašnj k'oñ je b'il zapr'eženj z d'esne str'oñe r'uda. // **zv'uñskj adj.**

ž'ulavj adj. *Žuljevit* (Engl. *callous*). ★ S'e 'ima ž'ulaste r'oñe. // **ž'ulastj adj.**

b) In one counterpart of the pair, some phonological change occurs: loss, transition, metathesis or appearance of a secondary phoneme. // In the second pair counterpart, there is no voice change, loss or transition of phonemes as in the first counterpart, or the same phonological change as in the first counterpart did not occur. The examples can be seen below:

'arek n. m. *arak* (Engl. *sheet of paper*). ★ K'upj mj tr'i 'arke pap'čera. P'išemj z'adačnjcu v šk'olj. // **'ark n. m.**

c'čler masculine celer (Engl. *celery*). // **z'čler n. m.**

čeh'uļa feminine češanj (Engl. *a clove of garlic*). ★ Nar'ežj dv'čeh'uļe č'ešneka v s'oc. // **čeb'uļa fn. m.**

dežž'evnj adj. *Kišovit* (Engl. *rainy*). ★ 'Of m'ešec je m'eļ j'okuj č'udaj dežž'evnjh dn'i. // **dežd'enj adj.**

d'itj pf. *Otići* (Engl. *to go away*). ★ D'idj v'eč j'anpūt k'am sam tj r'ekeļ! ★ P'eñezj fl'eñnu d'idejū. ★ V'oda je d'išla d'olj. (*o pumpi*) ★ S'o d'eča sū d'išla ūd h'iže j v'e smū s'omj. ★ Akū d'ideš, v'eč se n'ej v'rnūtj! ★ R'eķla sam mū da n'ejde j s'ej'anū je d'išel. ★ D'išļū j j' d'čete. (*spontani pobačaj*) ★ Ml'oda je d'išla ūd h'iže. // **d'ijtj pf.**

duk'ončatj pf. *dokončati* (Engl. *to finish, to complete*). ★ D'a bŭte v'eč j'anpūt duk'ončalj p'osla? // **duk'oñčatj pf.**

ekspr'ęsnj adj. (Engl. Express when describing something distinguished by speed; which does not stop anywhere (about a train, a letter...)). ★ N'ęgda je b'ilų dv'ajstj ekspr'ęsnjh c'ugj med Z'ęgrebum j B'ęugradųm. // **ekspr'ęksnj adj.**

f'ahman masculine jargon. *Stručnjak* (Engl. *an expert or an authority in a field*). ★ 'Qn je pr'qvj f'ahman za str'ujų. // **f'akman n.m.**

fefer'qn m *feferon* (Engl. *pepperoni*). ★ Fefer'one smų nam'ętalj v z'ęlem gr'ah. ★ K'ak m'oreš j'ęstj t'akve ž'arke fefer'one? □ T'ak bež'i kaj da mų je št'q v r'it fefer'ona pur'inųl. // **fafer'oun n. m.**

ferb'ant masculine zavoј (Engl. *bandage*). ★ Č'istųga ferb'anta mj d'ęnj. K'rf mj je precųr'ęla. // **farb'ant n. m.**

f'undųš n.m *kuća s okućnicom, temelj* (Engl. *house with a garden or only foundation*). ★ H'ize m'orajų m'ętj d'obrųga f'undųša ka se ne fs'ednejų. // **f'untųš n. m.**

g'irtljn masculine *platnena vezica oko struka* (Engl. *cloth tie around the waist*). ★ G'irtljn tj se razv'ezal na k'iklj. // **g'urtljn n. m.**

gn'usen adj. *odvratan* (Engl. *disgusting*). ★ T'akve gn'usne filme gled'iš! // **gr'usen adj.** ★ G'osenjce j čer'ęnj p'oužj sų j'qkų g'rusnj.

hrpųtl'ivec n. m. *astmatičar* (Engl. *asthmatic*). ★ Hrpųtl'ivec je r'anų d'išel v p'ęnzijų. // **hrapųtl'ivec n.m.**

k'ečkatj se impf. *blago se prepirati* (Engl. *to quarrel only mildly*). ★ S'am se k'ečkajų. // **k'eckatj se impf.**

l'qjfatj impf. PEJ. *skitati se*. ★ 'Agnecųf p'es l'qjfa pų t'užjm dv'orjma. // **l'qfatj impf.**

majstr'uvatj impf. ŠALJ. *raditi što*. ★ K'aj t'q pr s'qsedų majstr'ujejų? // **mųjstr'uvatj impf.**

mar'os(t)ec masculine *nerast* (Engl. *boar, an uncastrated male pig*). □ b'itj k'aj mar'osec (*debeo*). □ Hl'opčę z teń'ęra kak mar'ostec z kųp'ańe. // **mar'oštec n. m.**

n'qzrat adv. *Natrag* (Engl. *backwards*). ★ D'ošlj smų z k'qlj v t'akvų gr'abų kaj smų n'ę m'oglj netj n'qzrat netj napr'ę. // **n'qzrit adv.**

nevel'qnj adj. 1. *lijen* (Engl. 1. *lazy*; 2. *someone who does not want to fight*) ★ T'i sj nevel'qnj k'aj smrd'iš ųd l'ęnųstj. 2. *koji nije za upotrebu*. ★ N'ekvų nevel'qnu v'inų nam je nat'očjl. ★ Dųk sam m'ęńal p'ęneze v Kań'ižj na v'uljčj, sų mj pųdl'ečjlj nevel'qne p'ęneze. // **naval'qnj adj.**

nųgav'ica n. f. *nogavica* (Engl. *trouser leg*). ★ L'qncek mj je pr'ijal nųgav'icų. // **nųgaj'ica n. f.**

petruľ'ejka *n.f.* *petrolejka* (Engl. *kerosene lamp*). ★ N'egda su z petruľ'ejkum sv'etili. // **petruľ'enka** *n. f.*
p'ijafka *feminine* *pijavica* (Engl. *a leech (worm)*). // **p'efka** *n. f.*
plav'iš *masculine* *nekvalitetna rakija dobivena na kraju destilacije* (Engl. *low-quality brandy obtained at the end of distillation*) ★ K'akvu si t'ou r'akiju sp'ekel da je sl'aba k'ak plav'iš? // **plaj'iš** *n. m.*
pr'avuľi *interj.* *poštapalica koja prethodi glavnom pitanju.* ★ I pr'avuľi k'aj t'i zapr'af 'očeš? ★ Gl'eј, pr'avuľi, d'obru si r'ekel! // **pr'avuľe** *interj.*
pr'uslek *n. m.* *prsluk* (Engl. *waistcoat*). ★ D'enes pr'usleke 'imaju na 'ańcuke. // **pr'uclek** *n. m.*
p'uržavi *adj. with a pejorative meaning.* *PEJ. debeo, s velikim trbuhom* (Engl. *fat or obese*). // **p'určavi** *adj.*
s'ejem *masculine* *sajam* (Engl. *trade fair*). ★ V Pril'oku je s'ejem v t'ork, a v Čakufcu vu sr'edu. // **s'eńem** *masculine*
s'opuťiti se / supuťiti se *impf.* 1. *znojiti se.* ★ T'ak je k'opal ka se v'es s'opuťil. 2. *ispuťati vrelu paru.* ★ D'eńi r'iglu ka se n'a s'opuťilu. // **sapuťiti se** *impf.*
š'acati *impf.* *procjenjivati ili vrebati koga pogledom* (Engl. *to judge or stalk someone with a look*). ★ J'an č'os ga je š'acal i 'unda je sk'očil n'a ěega. // **š'orcati** *m*
šaruķl'ača *šaruķl'ače* *f* *vrsta jabuke* (Engl. *a kind of an apple*). // **širučl'ača** *n. f.*
v'etešen *adj.* *koji je ustajao - o mirisu u prostoriji* (Engl. *stale (when talking about the smell in a room)*) // **v'eft'ešen** *adj.*
z'oj *adv.* *otraga* (Engl. *behind*). ★ Idj t'i gl'et napr'e k'aj je t'o, a j'o te b'om z'oj č'okala. ★ Z'oj za vr'otima. (*pleaonasticity*). ★ V'ura mј 'ide z'oj. ★ P'azi! Z'oj za t'obum je! // **zc'oj** *adv.* ★ Zc'oj na v'rt dn'eši smetj'e.
žl'ak *n. m.* *Dodatak biču koji je pucketao* (Engl. *an addition to the whip that produced a cracking sound*). ★ Zam'oħnj z žl'akum ka p'očj. // **žl'ak** *n. m.*

c) The third category consists of pairs that are onomatopoeia lexemes with the same meaning constructed of different phonemes:

cemberl'entati *impf.* *njihati se uslijed nedovoljne pričvršćenosti* (Engl. *to wobble due insufficient attachment*) . ★ G'omp ti cemberl'enče na r'obačj. // **camperl'eјkatj** *impf.* ★ V'eter puše pak zv'ončeky camperl'eјčejo.

gn'ęcasti *adj.* nedovoljno pečen - o tijestu (Engl. *underbaked* - when talking about dough). ★ Kųl'qčj sų se n'ę zd'iglj pak sų s'i gn'ęcasti.

// **dv'ękastj** *adj.*

hrg'ętatj *impf.* pejorative. smijuljiti se (Engl. *to sneer a little*). ★ K'aj se hrg'ęčeš? // **hrg'eskatj** *impf.*

h'ujstrjtj *impf.* Podbadati (Engl. *to goad*). ★ N'ęj h'ujstrjtj p'esa! ★ Št'q jh t'q h'ujstrj n'a nas? // **h'ujstjtj** *impf.*

k'akatj *impf.* In children's speech. obavljati veliku nuđu (Engl. *to defecate*). ★ 'Ideš k'akatj? Ka se n'aš v g'ače! // **'akatj** *impf.*

p'učpųr'ika *n. f.* trčka – (Engl. *a bird species*). // **p'učpųl'inka** *f* ★ Z pšen'ice sų sprh'ałe p'učpųl'inke. ųdlet'ęle sų v kųr'uzų.

šk'rmłatj *impf.* glasno mrviti hranu (Engl. *to crumple food with a loud noise*). ★ N'ęj t'ak šk'rmłatj zųbm'i! // **ž'qumbati** *impf.*

šl'qjdratj *impf.* teškom mukom probijati se kroz šljunak - o kotaču (Engl. *to drive through the gravel with great difficulty*). . ★ Kųt'qč šl'qjdra v š'udrų. // **žl'qjdratj** *impf.*

trt'ųńjtj *impf.* (Engl. *to chatter*). ★ St'qłnų n'ękaj trt'ųńj. // **tret'ųłjtj** *impf.*

zac(e)rl'inkatj *pf.* 1. zazvoniti zvonom bicikla (Engl. *to ring a bicycle bell*). ★ Zacrł'inkala sam j m'qm sų s'i sk'očlj kr'aj. 2. proizvesti zvuk udarcem po željezu (Engl. *to produce a sound by striking iron*). ★ F'ajrųnt je. Zacerł'inkaj pų žel'ęzj. // **zacjrl'inkatj** *pf.*

zdr'uznųtj *pf.* Zgnječiti (Engl. *to crush*). ★ T'ak sj mj zdr'uznųl r'qkų k'a sų mj se p'rstj spųt'rgalj. ★ C'uk je v'ęs zdr'uznųl a'lta. ★ P'azj ka n'aš d'ęte zdr'uznųl k'ak ga st'iščeš! ★ T'ak jų je kųš'ual ka jų je št'el zdr'uznųtj. // **zdr'usnųtj** *pf.*

žm'ukłatj *impf.* gnječiti papir u ruci (Engl. *to crumple a sheet of paper in one's hand*). ★ N'ęj žm'ukłatj t'oga pap'ęra! // **ž'učkatj** *impf.* ★ N'aj v'ęk ž'učkatj pap'ęra!

d) The fourth category consists of entries where one lexeme is used for the same meaning in one local speech and a different one in another. The examples of entries are given below:

bat'iga *n. f.* klatno na zvonu (Engl. *pendulum on a bell*). ★ Bat'iga fejst t'qče. // **c'amel** *m* ★ Zd'ignj c'amle na v'urj. Dų kr'aja sų sp'ušč'enj. Nav'inj v'urų.

bl'qńka *n. f.* deblja daska (Engl. *any thicker board*). ★ Sv'ine sų bl'qńke zd'igle v k'ocjma. // **pl'qńka** *n. f.*

buk'et m *buket* (Engl. *a bouquet (of flowers)*). ★ **MI'odenka** je m'čela j'okū l'čepuga buk'eta. // **č'okur n. m.** *buket od papirnatog cvijeća u svatovima za mladenku i njezine pratilje*. (Engl. *a bouquet of paper flowers in the wedding ceremony for the bride and her attendants*).

cenk'ine n. n. *bezvrijedna, iznošena odjeća* (Engl. *worthless worn-out clothes*). ★ K'aj t'q cenk'ine n'osjš? // **pupard'ine n. n.** ★ Njtj za n'ikaj k'aj bj ud n'e z'ela n'ejnu pupard'ine! j tv'ojega je v'č pr'čevč.

čimpr'eza n. f. *čempres* (Engl. *cypress (tree)*). ★ Na gr'oblū ga j'e punū čimpr'ezi. // **đumbr'eza n. f.**

đuj'ordati pf. *brzo stići* (Engl. *to arrive quickly*). ★ Fl'etnu je đuj'ordala duk je č'ula da se p'enezj del'idu. // **dubezg'etiti pf.**

ž'ežek m *čovjek niskog rasta* (Engl. *a man of short stature*). ★ K'ak sj je m'ogla t'akvuža ž'ežeka z'etj za m'oža? // **cv'ergljn m** ★ K'akuf sj t'i jun'ok k'aj njtj t'oga cv'ergljina n'emreš pub'edjtj!

f'erije n. f. pl. *školski praznici*. (Engl. *school holiday, vacation*) ★ D'a vam p'očnu f'erije? // **ž'qmen m** ★ D'eja se f'est vesel'iju ž'qmenu ,unda se pu c'čle dn'eve mor'ejū jgr'ati.

Older respondents from the village of Kotoriba would descriptively express the meaning of the counterpart from the town of Prelog: 'On št'erj gub'i. Younger respondents would use a noun taken from the standard Croatian language: *g'ubitnik*. // **frl'utuš n. m.** *gubitnik u igri*. ★ J'q se n'ečem m'eljnuvatj, nav'čk sem frl'utuš, a t'i sj frl'utušjca duk se k'ortamu.

harlek'in n. m. *PUER. nestašan dječak* (Engl. *a mischievous boy*). ★ T'č harlek'in st'olnu n'ekaj spel'qvle. // **t'oučec n. m.** ★ T'i m'qlj t'oučec, d'ej se m'alū zm'irj! Tak sj k'aj ž'ivu sr'čbru.

l'ojsj adj. *koji nije mastan* (Engl. *something not greasy*). ★ N'emreš j'čstj s'am l'ojsje m'esu. ★ D'eca su r'ajšj j'čla l'oše m'esu, a st'arešjma je b'ole pas'alū m'asnū. = **leb'ivj adj.**

l'onček n.m. *veća šalice*. (Engl. *a bigger cup*) ★ Sp'ila sam dv'q l'ončke b'čle k'ove. ★ **MI'čku smū p'ilj z l'ončeka**. ★ J'an l'iternj l'onček je b'il l'iter kr'uze. // **mart'uk m** ★ Nal'čej sj ml'čku v mart'uk.

pl'anduvati impf. *Plandovati* (Engl. *to laze, to spend time in a relaxed, lazy manner*). ★ S'am pl'anduje pu c'čle dn'eve. // **leg'udriti impf.**

v'rhatū adv. *do vrha*. (Engl. *to the top*) ★ V'rhatū mī je d'el sl'aduleda. // **ubr'isuma adv.** *do vrha*. ★ Ubr'isuma mī je nam'čtal tań'čera.

uker'usjtj se pf. *oporaviti se u zdravstvenom ili materijalnom smislu*

(Engl. *to recover in health or material terms*). ★ Uđ d'a sĭ se v'rnul z b'olnĭce, b'aš sĭ se l'ĭepu űker'usĭl. // **űk'qhlatĭ se pf.** ★ Ŭk'qhĭaj se m'alu kaj n'aš t'ak s'uha.

sk'ala n. f. 1. *iver* (Engl. *a chip, a small piece of wood removed during chopping*). ★ Da sam k'olal d'rva, puđ n'oft mĭ se zap'ičĭla sk'ala. ★ N'ekva sk'ala mĭ je v p'rstu. 2. *ostatak zuba* (Engl. *the rest of a tooth*). ★ S'amu p'or sk'alĭ 'imam v zuđ'ej. // **pr'aska n.f.**

skum'ine n.f. pl. *zazubice*. (Engl. 1. (literal) *tissue that swells around the tooth*; 2. (non-literal meaning) *get a strong desire for a certain dish (or anything else)*) ★ H'ičeju mĭ se skum'ine k'ak f'inu zgled'i. // **št'ečĭj n.f. pl.**

sk'osmanka n. m. *nepočesljana ženska osoba* (Engl. *uncombed female person*). ★ N'emreš t'akuf sk'osmanec 'itĭ k m'ešĭ. // **r'oňđuĭa n. m.**

★ D'ej se puč'ešĭ, zgled'iš kak r'oňđuĭa, s'q s'i sk'ousmana.

sk'rp n.m. *skrb* (Engl. *care*). ★ N'ikvu sk'rp t'q d'ĭete n'ĭema. ★ V st'aračkum d'omu buš m'el p'otpunu sk'rp. // **n'ahran n.m.** ★ Str'ica M'iškĭja je s'ouseda B'ora zela k s'ej n'ahran.

spern'atĭtĭ pf. *pejorative potjerati koga* (Engl. *to chase someone away*). ★ Sp'ern'atĭlĭ su ga d'imu. // **zbar'ačĭtĭ pf.** ★ D'ej ga zbar'ačĭ z p'osteĭe, d'osta se nacr'qval.

šč'ipet m *mala količina* (Engl. *a small amount*). ★ J'an šč'ipet sam puĭ'ĭela, a zl'o mĭ je. // **parg'iščĭca f** ★ Cigan'ica je pr'osila j'enu parg'iščĭcu k'qve i c'ukura.

---- // **p'ečkųš n.m.** *klitoris*. (Engl. *clitoris*)

strašĭ'ivec n.m. *plašĭljivac* (Engl. *a timid or feeble person*). // **zb'ešĭnenec n.m.**

škr'qp n.m. *žmarac, trnac (najčešće od neugode)* (Engl. *a tingling (of discomfort)*). ★ Škr'qpĭ 'idu pu m'eņĭ, s'igunu būm zbet'ežela. ★ Škr'qpĭ mĭ 'ideĭu k'ak mĭ je z'ima. ★ S'q sam b'ila v škr'qpĭma. // **žm'qrec m** ★ Z'imĭca me g'rne, s'e mĭ žm'qrcĭ 'ideĭu pu t'ĭĭĭ.

zafrk'qvati (se) *zafrk'qvlem (se) / zafrk'qvam (se)* **imperfective transitive** *zadirĭivati* (Engl. *to tease*). ★ V šk'olĭ ga zafrk'qvleĭu. II. Refl.. 1. *šaliti se*. ★ Na c'ugu smu se zn'alĭ l'ĭepu zafrk'qvati ĭ vr'ĭeme nam je fl'eťnu pr'ešĭu. *pejorative. baviti se nečim*. ★ N'abum se v'eč zafrk'qval z t'ĭem. 3. *ne shvaćati što ili koga ozbiljno*. ★ N'ej se zafrk'qvati na p'oslĭ. Buš d'obĭl 'otkaza. // **zafr'enkatĭ (se) impf.** ★ Star'ešĭ br'at zafren'qvle ml'ajše s'eštre.

zd'ele n.f. pl. *sude* (Engl. *dishes*). Št'q bu pr'ol zd'ele? // **martųčĭ'e n.n.** ★ P'otĭĭ űb'eđa űp'ertĭ martųčĭ'e.

zv'rkeš *n.m.* živahan i nemiran čovjek. (Engl. a lively and restless man) // **s'ekuš** *m*

ž'ibek *n.m.* 1. mlado od guske (Engl. young of a goose). ★ G'oskj sū se zv'alij ž'ibekj. 2. maslačak (Engl. dandelion) . ★ S'ę je ž'otų ūd ž'ibekj. // **c'icvarica** *n.f.* maslačak.

žv'aļe *n .f .pl. t.* oboljela sluzokoža u kutovima usana (Engl. diseased mucosa in the corners of the lips). ★ N'ęj p'itj za n'ekjm ka tj se n'adų napr'avjle žv'aļe. // **žgal'ina** *f* ★ Dųk sem žif'čana, 'unda mj se na v'usnjcj pųd'ęne žgal'ina.

e) The fifth category consists of counterparts that are in a relationship of partial or complete pseudo-analogonymy, i.e. they are false pairs of false friends:

čt'aba *n.f. an expressive use stronger than the neutral one.* Dokument (Engl. any document). ★ Ste d'objlj čt'abų v šk'olj? ★ K'akvų je t'ọ p'ọk čt'abų p'oštar st'avjl? ★ C'ile čt'abe je p'isal na 'opčjnj. // **čt'aba** *n.f.* sve što je za čitanje (Engl. anything that is intended for reading. ★ D'ęj mj t'ou čt'abų s'im. M'ouram n'ekaj preč'itatj.

f'ickj *n.m.* (Engl. brandy with the highest percentage of alcohol, taken at the beginning of distillation) rakija s najvišim postotkom alkohola, uzima se na početku destilacije. ★ G'otnųl sam sj f'ickija pak sam m'isljl da mj b'ọ pųžer'ọk zg'orel. // **f'ickų** *n.n.* slabašna osoba (Engl. a weak person). ★ D'rfče kak f'ickų na v'oudj.

k'urtafn.f. onaj koji je bez repa (Engl. having no tail) - u □ b'itj hm'ոնj k'aj k'urta // **k'urta** *n.f.* seoska zabava (Engl. a village (country) party. ★ Več'er na fašeńk se 'išlj K'ašekų na k'urtų. Pļ'esalų se dų p'oul n'očj, a 'unda je p'očela kųr'izma.

nah'uškati *pf.* Podbosti (Engl. to stir up). ★ Nah'uškali sų ga pr'otj f m'ęne. // **nah'uškati** *pf.* navesti na što (to lead somebody to do something negative). ★ M'arjcy je na s'ę l'ęfkų nah'uškati.

'oftati se *impf.* 1. razmrsivati se (Engl. to unravel) ★ V'ozel se pųm'alj 'ofta. 2. praviti mjesto čemu (Engl. to make way). ★ N'os mj se pųm'alj 'ofta. // **'ouftati se** *impf.* truditi se. (Engl. to try hard, to make a lot of effort) ★ Tr'ęja se 'ouftati ak' se 'oče na vr'ęme s'ę fčjn'itj.

vl'ęznųtj *pf.* stati u što (Engl. to place oneself into something). ★ 'Alj bųmų m'oglj s'i vl'ęstj v t'ọ m'alų k'uhnjcy? ★ T'ọ n'a s'ę vl'ęzlų. ★ N'aš vl'ęzel v'u te hl'ače. // **vl'ęznųtj** *pf.* 1. = PRELOG 2. udariti

tankom šibom ili bičem. (Engl. *to hit with a whip*)

z'ijati *impf.* *Vikati* (Engl. *to shout*). ★ S'am z'ija c'ĕlj d'ĕn. ★ M'oraš pr'estati z'ijati jer te b'ò pùžer'òk b'olel. // **z'ijati** *impf.* 1. = PRELOG 2. *napadno gledati* (Engl. *to look or to stare aggressively*). ★ K'aj tak z'ijaš v n'ou kak da sĭ n'ĕ pr'ovj!

It is important to note that there can be several differentiability categories in one and the same pair of lexemes. A couple of examples to illustrate that are given below whereby letters following the dictionary entry indicate our above mentioned categories:

dĭh'olje *n.n.* *kozmetika* (Engl. *cosmetics, make-up*). ★ 'Ona 'ima p'unu dĭh'olja. Dük t'ò s'ĕ d'ĕne na s'ĕbe, uš'etĭ se na kĭlum'etre. // **dĭš'olĭje** *n* (a), (b)

čv'rčati *impf.* 1. *proizvoditi zvuk kod pečenja* (Engl. *to make a sound when baking*). ★ M'esu l'ĕpu čvrč'i v k'ohlj. L'ĕpu se p'ĕče. 2. *galamiti - o djeci* (Engl. *to shout (of children)*). ★ D'ĕca c'ĕlj d'ĕn čvrč'idu. // **cv'rčati** *impf.* *Zanovijetati* (Engl. *to nag*). ★ K'aj nav'ĕk cvrč'ite dük vam n'ekaj n'emrem k'upitĭ? (c), (e)

gl'aš *n. / m* *staklo* (glass). ★ Gl'aš mĭ se zap'ičĭla v n'ogu. ★ Gl'aš je pu'trta. □ S'ĕ je v gl'ažĭ v'unj. (*Sve je smrznuto.*) // **gl'ajža** *n. f.* (a), (b)

kl'etveš *n. m.* *psovač* (Engl. *a person who swears all the time using blasphemic expression*) // **kl'etuš** *n. m.* (a), (b)

mar'oden *adj.* *iznemogao od bolesti; boležljiv* (Engl. *exhausted from illness; often ill*). ★ T'ata je c'ĕluga žĭv'ota mar'oden. // **nemur'oden** *adj.* (a), (b)

pr'ezlĭn *n. m.* *krušna mrvica* (Engl. *a bread crumb*). ★ Tr'ebaju mĭ pr'ezlĭnj za p'ohanu. ★ V'ĕ dük se kr'uh spušuš'i, b'omu ga zml'ĕlj ka napr'ovĭmu pr'ezlĭne. // **pr'ezle** *f.pl.t.* (a), (b)

t'orhaĭe *n.n.* *tarana, mrvica izdrobljenog i osušenog tijesta* (Engl. *crumbs of crushed and dried dough*). ★ M'ama je t'orhaĭe s'am za g'oste d'ĕlala. // **ter'ana** *f* (a), (b)

As for the number of examples for individual categories, it is convincing that most are those from categories **b)** and **c)** and they will certainly be divided into more subcategories in our future research studies.

7. Conclusion

Creating differential dictionaries dealing with local speeches that are closely related is an important linguistic task because it would be possible to gain insight into the processes of linguistic divergence in a smaller geographical area like the one between the local speeches of Prelog and Kotoriba that are only separated by a couple of kilometres. In this way, it would be easier to follow the processes of spreading and the area of the most diverse linguistic phenomena from the field of semantics and word formation, as well as not only observe the commonly known linguistic isoglosses that mainly concern phonology. Before creating a differential dictionary, it is necessary to create criteria for the choice of words so that the dictionary would not be *burdened* with lexemes that differ in the “expected” distinctiveness of the isoglosses by which the two local speeches differ. We hope that we have given some guidelines for researchers with the exemplification of our five categories in case of the two local speeches from the Lower Međimurje supra-dialect belonging to the Kajkavian group of dialects of the Croatian language.

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Examining Metadiscourse in Albanian Newspaper Opinion Pieces: An Analysis Using Hyland's Taxonomy

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Abstract

This study examines the utilization of interactional metadiscourse markers in Albanian newspaper opinion articles. Interactional metadiscourse refers to the linguistic resources writers employ to interact with their readers and establish a relationship. Such markers are particularly relevant in persuasive genres like newspaper discourse, as they can be used to achieve persuasive objectives. This study aims to investigate the interactional metadiscourse categories and subcategories employed in Albanian newspaper opinion articles. The analysis was conducted on a corpus of fifty Albanian newspaper opinion articles, using Hyland's taxonomy of metadiscourse. The findings suggest that Albanian opinion article writers rely more heavily on interactional metadiscourse, with self-mentions and hedges being the most predominant metadiscourse markers. Specifically, the study found that Albanian opinion article writers frequently use Hedges and self-mentions to convey their personal opinions, judgments, and evaluations, and engagement markers to directly address and involve the readers in the text. This indicates that Albanian opinion article writers place a strong emphasis on establishing a connection with their audience and persuading them through the strategic use of Interactional metadiscourse.

Keywords

metadiscourse, corpus study, interactive, interactional, newspaper opinion articles, Hyland taxonomy

1. Introduction

Metadiscourse, as a central concept in discourse analysis, has garnered significant attention in the field of writing research (Nugrahani & Bram, 2020) (Lee & Casal, 2014) (Mahmood et al., 2017) (Tan & Eng, 2014). Metadiscourse refers to the linguistic resources writers employ to organize their texts, engage readers, and convey their stance (Mahmood et al., 2017), (Tan & Eng, 2014),

(Nugrahani & Bram, 2020), (Lee & Casal, 2014). It is widely acknowledged that the effective use of metadiscourse is critical for successful academic and professional written communication.

Recent studies have examined the use of metadiscourse in various genres, such as academic writing (Lee & Casal, 2014), research articles (Nugrahani & Bram, 2020), and student essays (Tan & Eng, 2014) (Mahmood et al., 2017). However, existing research has primarily focused on English-language contexts, with limited exploration of other languages and cultural settings. This study aimed to address this gap by investigating the use of interactive and interactional metadiscourse in Albanian newspaper opinion articles, a genre that has not been extensively explored in the metadiscourse literature.

In the era of digitalization, newspapers have become a prominent form of written discourse worldwide. They have become a highly influential public medium, reaching a wide audience due to their significant role in providing people with information about their world. As a source of public information, newspapers generally offer two primary text types: editorials and opinion articles or columns. These text types share some characteristics, as they both address topics of particular societal importance at the time of publication. However, they also exhibit distinct differences. Editorials are typically written by journalists and editorial staff, representing the official position of the newspaper. In contrast, opinion articles are usually penned by experts and do not reflect the newspaper's official viewpoint. Given this distinction, the opinion article genre is considered a suitable example of persuasive writing that reflects established standards for written persuasion across different countries.

In alignment with the argument, van Dijk proposes the opinion article as a subgenre of persuasive text that aims to persuade and convince readers through its writing. Considering the purpose of this genre, it can be concluded that the success of such persuasive writing is largely determined by the writer's ability to strike a balance between providing informative content and effectively persuading the audience. A skilled writer not only needs to excel at organizing ideas and constructing compelling arguments but must also possess an outstanding capacity to establish a relationship and emotional connection with the readers. The more effectively a writer interacts

with the audience, the easier it becomes to convey the persuasive intent and achieve the desired goals.

One of the linguistic features that can be utilized to establish a meaningful connection with the audience in a text is interactional metadiscourse. This feature is closely associated with persuasive writing, as it specifically examines the interpersonal relationship and interaction between the author and the reader. Consequently, interactional metadiscourse markers are likely to be prevalent in persuasive text genres, particularly in opinion articles.

Several studies have explored the use of metadiscourse in newspaper articles. These studies have found that metadiscourse plays a crucial role in shaping the persuasive nature of newspaper articles by guiding readers through the text, connecting ideas, and conveying the writer's stance and attitude.

Scholarly investigations into interpersonal metadiscourse within journalistic texts have begun to receive attention in certain countries. This is evidenced by research conducted by scholars such as Abdollahzadeh, who examined Persian and English newspaper editorials, Dafouz, who explored the Spanish and British press, Le, who investigated editorialists' authority, and Noorian and Biria, who compared opinion articles written by American and Iranian authors. However, to the best of the present authors' knowledge, there does not yet exist any study investigating interpersonal metadiscourse in the context of Albanian newspaper discourse, particularly within the opinion article genre. Consequently, the current study aims to explore this field by proposing two research questions:

- What types of metadiscourse markers are employed in Albanian newspaper opinion articles?
- Which sub-categories of metadiscourse markers are most predominant in the newspaper opinion articles?

The findings of this study are expected to shed light on how Albanian persuasive writing strategies is constructed at the linguistic level by the means of metadiscourse markers. (Tan & Eng, 2014) (Rumman, 2019) (Crismore & Abdollehzadeh, 2010) (Rustipa, 2014)

2. Theoretical Background

All writers engage with their readers within their texts. This

interaction may be conveyed explicitly or implicitly through certain linguistic devices referred to as metadiscourse. Vande Kopple defines metadiscourse as:

“Linguistic features that writers employ not to add to the propositional content, but to assist their readers in connecting, organizing, interpreting, evaluating, and forming attitudes towards the material”

The definition is very much in line with what Crismore et al. (1993) propose. They state that metadiscourse is:

“The linguistic features that writers employ not to contribute to the substantive content, but to assist their readers in connecting, structuring, interpreting, and assessing the provided information.”

The definitions by Vande Kopple and Crismore et al. are grounded on the premise that writers communicate at two levels. At the primary level, the writer presents propositional content, while at the metadiscourse level, the writer aims to guide the readers’ understanding (Vande Kopple, 1985; Crismore et al., 1993). Therefore, metadiscourse operates at the secondary, metadiscoursal level to facilitate the reader's engagement with the text.

The concept of metadiscourse has undergone significant evolution since its initial introduction by Zellig Harris in 1959. Prominent metadiscourse scholars, such as Vande Kopple, Crismore, and Hyland, have proposed various categorizations of metadiscourse. They generally differentiate between two major categories based on the Hallidayan functional approach: textual and interpersonal metadiscourse. Each category serves distinct purposes. Textual metadiscourse aids writers in constructing a well-structured and coherent text, guiding readers through the organization and flow of information. In contrast, interpersonal metadiscourse focuses on building a relationship between the writer and the readers, allowing writers to express their attitudes towards the text content and the audience. Dafouz argues that both metadiscourse categories can contribute to persuasive aims, although interpersonal metadiscourse is considered to hold a stronger persuasive function compared to the textual category.

One of the prominent researchers investigating metadiscourse in newspaper discourse is Hyland. Hyland has developed a comprehensive theoretical framework that distinguishes two overarching categories of metadiscourse: interactive and interactional.

The interactive dimension of metadiscourse reflects the writer's recognition of the target audience and the strategies employed to engage, relate to, and sway that audience. Conversely, the interactional dimension centers on the writer's expression of a stance towards the propositional content as well as the reader.

Table 1. Hyland's Interpersonal Model of Metadiscourse (2005:49)

Category	Function	Example
Interactive	Help to guide the reader through the	Resources
Transitions	express relations between main clauses	in addition; but; thus; and
Frame markers	refer to discourse acts, sequences or	finally; to conclude; my purpose is
Endophoric	refer to information in other parts of	noted above; see Fig; in section 2
Evidentials	refer to information from other texts	according to X; Z states
Cod glosses	elaborate propositional meanings	namely; e.g.; such as; in other
Interactional	Involve the reader in the text	Resources
Hedges	withhold commitment and open	might; perhaps; possible; about
Boosters	emphasize certainty or close dialogue	in fact; definitely; it is clear that
Attitude markers	express writer's attitude to proposition	unfortunately; I agree;
Self-mentions	explicit references to author(s)	I; we; my; me; our
Engagement	explicitly build relationship with reader	consider; note; you can see that

According to Hyland (2005), interactive resources are those features that are used to organize propositional content in ways that "a projected target audience" is likely to perceive as coherent and convincing. On the other hand, interactional resources are those features that involve readers and create opportunities for them to contribute to the discourse by informing them about writer's perspective towards both propositional information and readers themselves.

3. Method

3.1 Material

The data for this study were drawn from opinion articles published in Shqiptarja Newspaper and Panorama Newspaper two of Albania's most prominent newspapers. These newspapers were selected as the

data source because they are widely read by the public and exert significant influence. Furthermore, the opinion articles featured in these newspapers are primarily authored by leading figures within the Albanian journalism community.

The data for this study consisted of fifty opinion article texts authored by Albanian journalists during the latter half of 2024. The selected articles addressed current legal and political issues that were of significant interest and relevance to the Albanian public, particularly the middle class.

3.2 Procedure

Following the article selection process, the researcher converted the texts into a plain text format to enable efficient identification of the metadiscourse markers based on Hyland's established framework. The researcher then employed Sketch Engine software to systematically record the frequency of occurrence for each category and subcategory of metadiscourse. Subsequently, the data was organized into an Excel spreadsheet to facilitate in-depth analysis and visualization of the distribution patterns of the identified metadiscourse markers.

Finally, a linguistic interpretation is performed from the researcher with the aims to identify patterns in the use of interactive and interactional metadiscourse and discuss their significance in conveying persuasive aims in Albanian opinion journalism.

4. Results and Discussion

The analysis reveals interesting findings regarding the frequency of interactional metadiscourse markers in Albanian opinion articles. The results show that Self mentions the most prevalent metadiscourse markers followed immediately by Hedges, appearing 165 and 142 times respectively. They are followed by boosters, engagement markers and attitude markers in descending order of frequency.

Those results are illustrated by the following chart:

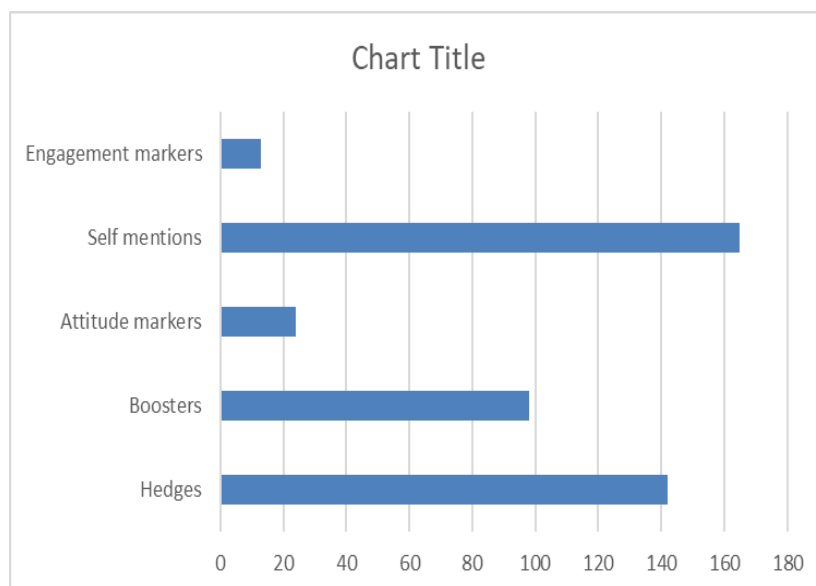


Fig. 1 Distribution of Metadiscourse Markers in the Opinion Articles Corpus

The finding that **Self mentions** is the most prevalent category in the data appears closely connected to the articles focusing on actuality and political topics. This suggests that the writers prioritize establishing a sense of solidarity with the audience by aligning their position with that of the readers (Shirzadi et al., 2017). The reduced use of personalization may minimize the sense of subjectivity, but this approach could also create some distance and decrease the overall level of interaction in the text. In contrast, the more frequent use of hedges seems to indicate the writers’ awareness of the need to qualify their claims and foster dialogic engagement with the audience. (Rustipa, 2014)

The example of inclusive expressions, personalizations, and self-mentions used in the data is shown below:

1. Ne dolëm si një komb pa shtet sepse turqit na e shkatërruan shtetin dhe për pak edhe kombin.
(*We emerged as a nation without a state because the Turks destroyed our state and almost our nation.*)

2. Ne na duhen si oksigjeni specialistë të rinj dhe të zotë në të gjithë sektorët e prodhimit të energjisë së gjelbër.
(We need young and skilled specialists like oxygen in all sectors of green energy production.)

3. Unë besoj se fetë kanë penguar progresin e njerëzimit, kanë vonuar shkenëcn, kanë sulmuar artet dhe i kanë sjellë botës vetëm ndarje dhe përçarje prandaj nuk meritojnë të kenë shtet.
(I believe that religions have hindered the progress of humanity, delayed science, attacked the arts and brought only division and division to the world, therefore they do not deserve to have a state.)

4. Unë kam frikë se provat na çojnë në pikëpyetjen ‘sa vjeç jemi?’. Jo ‘sa vjeç je ti? ose ai individ tjetër; sepse dikush mund të jetë njëqind a më shumë se njëqind....
(I'm afraid the evidence leads us to the question 'how old are we?' No, how old are you? or that other individual; for one may be a hundred or more than a hundred....)

5. Unë kurrë nuk kam besuar dhe as nuk besoj te sekti i diktatorit dhe pasardhësve të tyre biologjikë si Edi Rama. Por si unë dhe mijëra demokratë i besuam Dr. "Ballkonit". I besuan studentët dhe i tradhtoi!
(I have never believed and neither do I believe in the sect of the dictator and their biological descendants like Edi Rama. But as I and thousands of Democrats trusted Dr. "Balcony". They trusted the students and he betrayed them!)

6. Pra, nuk e shoh problemin tek ne që jemi kundër kësaj ideje duke pretenduar se po sillemi me një optik normale patriotike për Atdheun tonë të përbashkët, por është Rama që më sjelljen e tij, të tepruar shpesh ka monopolizuar tregun e ideve duke marr ai personalisht autorësinë.
(So, I don't see the problem with us who are against this idea, pretending that we are behaving with a normal patriotic lens for our common Motherland, but it is Rama who, with his excessive behavior, has often monopolized the market of ideas by personally taking authorship.)

7. Jemi mësuar që ta hedhim në erë me dinamitin e fyerjes e sharjes të shkuarën tonë dhe të nisim gjithnjë nga e para.
(*We are used to blowing up our past with the dynamite of insults and insults and always starting over.*)

The second most frequent category identified in the data is **Hedges**. This category functions to enable writers to avoid making absolute claims and foster a more polite and engaging tone. Hedges are considered crucial elements in persuasive writing, as they allow authors to strike a balance between strongly advocating their positions and respecting their audience's perspectives (Crismore & Kopple, 1990). The findings reveal that this category is also utilized extensively in the selected texts. This observation is in line with previous studies suggesting that hedges are commonly employed by writers from various cultural backgrounds.

1. Rama, me gjithë aftësitë që mund t'i ketë, që ndoshta ne nuk i perceptojmë si duhet, fakti se ai është një individ dhe ne jemi disa ose shumë, nuk dëshmon faktin se ne jemi gabim apo nuk konfirmon as faktin e superioritetit të tij ndaj nesh.

(*Rama, with all the abilities he may have, which perhaps we do not perceive properly, the fact that he is an individual and we are several or many, does not prove the fact that we are wrong or does not even confirm the fact of his superiority to us.*)

2. Natyrisht që këto mendime mund të merren si sulm ndaj PD dhe opozitës.

(*Of course, these thoughts can be taken as an attack on DP and the opposition*)

3. Pa një opozitë të pastër, pa hije, pa dosje, pa pazare, me respektim vlerash e meritokraci sot, nuk mund të ketë një mazhorancë nesër!

(*Without a clean opposition, without shadows, without files, without bargaining, with respect for values and meritocracy today, there cannot be a majority tomorrow!*)

4. Rama, me gjithë aftësitë që mund t'i ketë, që ndoshta ne nuk i perceptojmë si duhet, fakti se ai është një individ dhe ne jemi disa ose

shumë, nuk dëshmon faktin se ne jemi gabim apo nuk konfirmojnë as faktin e superioritetit të tij ndaj nesh

(Rama, with all the abilities he may have, which perhaps we do not perceive properly, the fact that he is an individual and we are several or many, does not prove the fact that we are wrong or does not even confirm the fact of his superiority to us)

5. Formula e "antifashizmit" u përdor nga Partia Komuniste shqiptare për të justifikuar marrjen dhe mbajtjen e pushtetit e saj që në themel ishte një diktaturë e ndoshta shumë me represive e se edhe vete "Fashizmi".

(The formula of "anti-fascism" was used by the Albanian Communist Party to justify taking and keeping its power, which was basically a dictatorship and probably much more repressive than "Fascism" itself.)

The subsequent category ranked third after hedges is **Boosters**. In contrast to hedges, this category is typically utilized to emphasize certainty and demonstrate the writer's expertise, rather than weakening expressions or softening statements (Yeganeh et al., 2015). According to Dafouz, certainty markers play a crucial role in the construction of ethos, which is the personal appeal of one's character, in persuasive writing. Thus, by employing this category in their analysis, the writers aim to convey their credibility and expertise in the domains of law and politics to the audience.

1. Në fakt këtë dhuratë nuk e zgjodhëm por na e imponuan. Na konvertuan me dhunë duke na marrë fëmijët, pronat dhe armët.

(In fact, we did not choose this gift, but it was imposed on us. They converted us by force, taking away our children, property and weapons.)

2. Ata bëjnë sikur mendohen të gjejnë modalitete për logon, që të dalin me emrin e tyre, por në fakt po presin të gjejnë një zgjidhje nga SPAKU....

(They pretend they're thinking of finding mods for the logo to come up with their name, but they're actually waiting to find a solution from SPAK...)

3. Askush tjetër në Ballkan nuk mund ti strehonte bektashinjtë, në Evropë sigurisht që jo, por as në Turqi, as në Iran dhe aq më pak në Arabi

(No one else in the Balkans could accommodate the Bektashis, certainly not in Europe, but neither in Turkey, nor in Iran, and even less in Arabia....)

4. Pra, është e qartë se propaganda e Vuçiqit për këtë temë nuk ka të bëjë fare me shqetësimet reale të popullit serb, dhe gjithçka ka të bëjë me përpjekjen e Vuçiqit për lement da ruse kundër Perëndimit.

(So, it is clear that Vucic's propaganda on this topic has nothing to do with the real concerns of the Serbian people, and everything to do with Vucic's attempt at Russian propaganda against the West.)

Ka patur shumë debate shkencore rreth atij rasti, por Rama duket se ka përqafuar ato pozitivet rreth rastit në fjalë).

(There have been many scientific debates about that case, but Rama seems to have embraced the positives about the case in question).

Next, the analysis reveals that **attitude markers** are the fourth most frequent type of metadiscourse used in the target texts. These markers allow writers to convey their judgments, opinions, and emotional reactions, thereby strengthening the persuasiveness of their arguments. The high frequency of attitude markers in the Albanian opinion articles suggests that the writers tend to explicitly express their stance on the issues discussed, rather than maintaining a more detached and objective tone.

1. Pas Fran Frokrut, demokrati më i fortë i viteve të fundit në Qarkun e Lezhës, për fat të keq nuk ka një figurë të tjerë me impakt e strategji elektorale të ngjashme me të ose më të mira se ai.

(After Fran Frokrut, the strongest democrat of recent years in Lezha District, unfortunately there is no other figure with impact and electoral strategy like him or better than him.)

2. Dhe fatkeqësisht PD nuk mund të marrë dot më shumë se 30 për qind të vendeve.....

(And unfortunately, DP cannot get more than 30 percent of the seats.....)

3. Përbën çudi se këtë paralajmërim më shumë e dëgjojmë nga maja e ballkonit ku është mbyllur nën arrest shtëpiak për korrupsion pasiv në favor të dhëndrit të tij Jamarbër Malltezi.

(It is surprising that we hear this warning more from the top of the balcony where he is locked under house arrest for passive corruption in favor of his son-in-law Jamarbër Malltezi)

4. Kjo nuk është çudi. Por përkushtimi ndërkombëtar që Serbia të mos ketë pasoja për.....

(This is not a surprise. But the international commitment that Serbia does not have consequences for...)

5. Çuditërisht, as Henry Fanshawe Tozer nuk i erdhi rrotull idesë se Tomori ishte qendër ...

(Surprisingly, not even Henry Fanshawe Tozer came around to the idea that Tomori was the center...)

Finally, the analysis revealed that **Engagement markers** that represent the writer's explicit reference to, or address of, the reader are the least frequent category used. A high frequency of engagement markers suggests that the writers aim to establish a close interaction with their audience, guiding them through the text and anticipating their potential questions or reactions. Engagement markers in opinion articles, especially related to political topics (Friedman, 2014), can be seen as an attempt to directly involve readers in the ongoing debate and persuade them to accept the writer's viewpoint.

1. Me sa shihet teatri dhe retorika për vdekjen hyjnë në traditat tona të afërta ndaj dhe ku ta dish që, në një mënyrë a tjetrën nuk vazhdojnë të ndikojnë edhe ligjërimet mortore të sotme.

(As you can see, theater and rhetoric about death are part of our close traditions and how do you know that, in one way or another, they don't continue to influence today's mortuary discourses.)

2. Këtu janë disa element kryesorë për t'u marrë parasysh: Kushtetuta e Shqipërisë Kushtetuta aktuale e Shqipërisë e përcakton

(Here are some key elements to consider: 1. Constitution of Albania the current Constitution of Albania defines...)

3. ...por në fakt po presin të gjejnë një zgjidhje nga SPAKU, i cili me sa duket do të fshijë emrin e tyre, duke ja lehtësuar punën Flamurit dhe duke ja komplikuar Berishës gjetjen e një emri tjetër

(....but in fact they are waiting to find a solution from SPAKU, which apparently will delete their name, making it easier for Flamur and making it difficult for Berisha to find another name...)

4.qysh nga shpallja e humbjes së Trumpit (shihni grafikun shoqërues).

(.....since the announcement of Trump's defeat (see accompanying chart).)

5. Conclusion

The findings of this study suggest that Albanian newspaper opinion articles utilize various interpersonal metadiscourse markers, which are realized through specific categories and subcategories. The identified categories include Self mentions in the first place followed by Hedges, Boosters, attitude markers, and engagement markers.

The analysis of the subcategories indicates that Albanian writers seem to prioritize projecting a credible self-image and establishing a connection with the audience by drawing on personal pronouns and possessives. Furthermore, the frequent use of hedges and boosters reveals the writers' attempts to balance certainty and uncertainty in their arguments, potentially catering to the expectations and perspectives of their readership. The use of attributes, on the other hand, suggests a tendency to rely on external sources to support and justify the writers' claims.

The presence of attitude markers and commentaries highlights the writers' inclination to explicitly convey their stances, judgments, and emotional reactions, as well as to guide the readers through the text and anticipate their potential reactions.

Overall, the findings suggest that Albanian newspaper opinion article writers employ a range of metadiscourse strategies to manage the interpersonal aspects of their discourse, with the aim of enhancing the persuasiveness and effectiveness of their arguments. The employment of these metadiscursive features suggests that Albanian newspaper opinion articles are characterized by an interactive and interactional

discourse, which aligns with the findings of previous studies on metadiscourse in academic writing across various cultural and linguistic contexts (Chi, 2021) (Mei, 2007) (Hyland, 2001) (Shirzadi et al., 2017).

Additionally, expanding the corpus size, specifically the number of articles analyzed, may provide deeper insights into this area of research.

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Assessing AI's Impact on Translation in Language Acquisition

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Abstract

The advent of Artificial Intelligence (AI) has transformed numerous aspects of language acquisition, notably translation practices. This article explores how AI tools have reshaped both the pedagogical and practical dimensions of translation in language learning, offering a detailed analysis of their impact on learners and educators alike. Through an examination of AI's benefits — such as enhanced accessibility, real-time translation, and personalized learning — the study highlights how AI has made language acquisition more efficient and inclusive. It also explores how AI has contributed to enhancing comprehension, promoting linguistic proficiency, and fostering intercultural awareness by breaking down language barriers in educational and real-world settings. At the same time, the article addresses the potential drawbacks of AI integration, including the risk of dependency on automated translation tools, which may hinder critical thinking and deeper linguistic engagement. Ethical considerations, such as data privacy, algorithmic bias, and cultural sensitivity, are also examined, providing a nuanced perspective on the challenges AI poses in educational contexts. The study concludes by emphasizing the need for a balanced approach that combines AI tools with traditional methods to foster a more comprehensive, culturally rich, and effective language learning experience.

Keywords

Artificial Intelligence, Language Acquisition, Translation, Neural Machine Translation, Educational Technology, Multilingual Learning, Ethics in AI

1. Introduction

Artificial Intelligence (AI) has become an integral part of modern life, influencing industries ranging from healthcare to entertainment. From powering predictive analytics in medical

diagnostics to transforming creative processes in art and music, AI's applications have reshaped how society interacts with technology. In the field of language acquisition, AI has emerged as a game-changer, particularly in the realm of translation - a critical skill for learners aiming to navigate multilingual environments effectively.

Traditionally, translation was a manual process, requiring learners to rely heavily on dictionaries, grammar rules, and extensive practice to grasp linguistic nuances. However, these methods, while effective for building foundational skills, were time-consuming and often inaccessible to many. The advent of AI-driven tools, such as Google Translate, DeepL, and Microsoft Translator, has revolutionized this process. These tools leverage advanced algorithms and vast linguistic datasets to provide real-time, context-sensitive translations, making multilingual communication more accessible than ever before.

AI's impact extends beyond mere convenience. It has enabled learners to engage with diverse languages and cultures without requiring an in-depth prior understanding, thereby lowering barriers to entry. For example, AI tools now allow users to translate entire paragraphs or documents instantly, understand idiomatic expressions, and even adjust tone and formality to suit specific contexts. This has profound implications for global education, travel, and business, where effective communication across languages is paramount.

However, this technological shift also brings challenges. Critics argue that while AI tools offer remarkable efficiency, they may inadvertently hinder deeper linguistic comprehension by promoting passive learning habits. Additionally, questions about accuracy, cultural sensitivity, and the limitations of AI in understanding the intricacies of human language remain pressing concerns.

This article delves into the dual role of AI in translation as both a facilitator and a disruptor in language acquisition. It examines the transformative benefits AI offers, explores the challenges and ethical considerations it raises, and discusses strategies for integrating AI into pedagogical practices to maximize its potential while minimizing its drawbacks.

However, while these tools promise efficiency, they also spark debates about their influence on linguistic competencies. This article examines AI's dual role as a facilitator and disruptor in the

translation component of language learning, delving into pedagogical implications, challenges, and future trajectories.

2. The Role of AI in Modern Translation

AI's integration into translation has democratized access to multilingual resources. Tools like neural machine translation (NMT) systems utilize advanced algorithms to provide accurate and context-aware translations (Koehn, 2020). These systems rely on extensive datasets and neural networks to capture subtleties in language, offering translations that often exceed human expectations (Goodfellow, Bengio, & Courville, 2016).

For example, tools like DeepL have demonstrated superior accuracy in handling idiomatic expressions compared to earlier rule-based systems (Koehn, 2020). Learners can decode complex texts and gain insight into nuanced linguistic structures. Nonetheless, the overreliance on AI tools may lead to passive learning, where users fail to engage actively with the source language (Brown, 2007). This challenge necessitates a balanced integration of AI to complement, rather than replace, traditional translation exercises (Pym, 2014).

3. Evolution of AI in Translation Technology

The journey of AI in translation began with rule-based systems, which relied on predefined grammatical rules and vocabulary lists (Pym, 2014). These systems were limited in handling linguistic nuances and cultural idioms (Koehn, 2020). Subsequent advancements introduced statistical machine translation (SMT), which improved accuracy by analyzing patterns in large datasets (Goodfellow, Bengio, & Courville, 2016).

Today, neural machine translation (NMT) systems represent state-of-the-art in translation technology. NMT leverages deep learning algorithms to generate context-aware translations (Goodfellow, Bengio, & Courville, 2016). For instance, models like OpenAI's GPT and Google's BERT have set benchmarks in understanding and producing human-like text (Zhang & Lapata, 2017). This evolution signifies AI's potential to bridge linguistic barriers, although challenges such as handling low-resource languages persist (Koehn, 2020). Educational platforms have integrated AI to

personalize learning experiences (Van Ess-Dykema, 2022). Platforms like Duolingo and Babbel utilize AI algorithms to adapt lessons to learners' proficiency levels (Van Ess-Dykema, 2022). AI-driven gamification further enhances engagement, turning language acquisition into an interactive experience (Van Ess-Dykema, 2022).

Additionally, AI-powered translation tools have made it easier for educators to design multilingual content, catering to diverse classrooms. For example, automatic subtitling tools enable the translation of educational videos, expanding their reach to non-native speakers.

4. Pedagogical Benefits of AI in Language Acquisition

AI-driven translation tools have introduced a wealth of pedagogical benefits, significantly enhanced the language acquisition process and fostered inclusive, adaptive learning environments (Brown, 2007). One of the most powerful aspects of AI is its ability to create personalized learning experiences that cater to individual learners' needs (Van Ess-Dykema, 2022). Language learners now have access to AI-enhanced dictionaries, voice recognition systems, and real-time feedback mechanisms that provide instant support and guidance (Van Ess-Dykema, 2022). These tools enable learners to track their progress in real time, offering detailed insights into areas that require improvement and reinforcing key concepts (Van Ess-Dykema, 2022). This personalized approach ensures that learners can move through the material at their own pace, which is particularly important in diverse classrooms where students may have varying levels of language proficiency (Brown, 2007).

Furthermore, AI facilitates the development of learner autonomy, encouraging students to take ownership of their language learning journey (Brown, 2007). With AI tools, learners can engage in independent practice outside traditional classroom settings, using digital resources to refine their skills and explore new areas of interest (Van Ess-Dykema, 2022).

The ability to use AI tools to assist with grammar, vocabulary, and pronunciation also boosts learners' confidence, making them feel more capable and motivated to continue learning.

Another critical benefit of AI in language acquisition is its ability to simulate real-world scenarios. Conversational AI systems,

such as chatbots and virtual language partners, enable learners to practice speaking and writing in a variety of contexts. These systems simulate interactions with native speakers, providing a risk-free environment for learners to experiment with their language skills without fear of making mistakes. Such simulations help bridge the gap between theoretical knowledge and practical application, offering learners an opportunity to immerse themselves in authentic language use, even when they may not have access to native speakers in their immediate environment.

For students preparing for multilingual professional settings, AI tools can be invaluable. Through interactive platforms that mimic business meetings, customer service interactions, or cultural exchanges, learners can gain exposure to diverse linguistic contexts and communication styles. This practical exposure to a range of real-world scenarios enhances students' cultural literacy, equipping them with the skills and knowledge necessary to navigate complex international environments. By enabling learners to practice language skills in context, AI promotes the development of both linguistic proficiency and intercultural competence—skills that are essential in today's globalized world.

Additionally, AI offers the opportunity to create dynamic learning pathways that adapt to the learner's evolving needs. Unlike static textbooks or traditional curricula, AI can continually adjust learning content based on the learner's performance, ensuring that each student receives the right level of challenge. This adaptivity helps maintain engagement and motivation, as students are less likely to feel overwhelmed by content that is too difficult or bored by material that is too easy. In this way, AI promotes a more tailored and flexible approach to language learning, which can significantly improve retention and overall learning outcomes.

AI's role in language acquisition goes beyond simply providing translation support. It fosters a more inclusive, personalized, and engaging learning experience, enabling students to develop both linguistic and cultural fluency. By providing tools for autonomous learning, offering real-time feedback, and simulating practical scenarios, AI contributes significantly to the pedagogical process, helping learners acquire the skills necessary to communicate effectively in an increasingly interconnected world.

5. Socio-Cultural Impacts of AI in Translation

AI has not only significantly influenced language acquisition but has also brought transformative changes to socio-cultural dynamics (Pym, 2014). By facilitating cross-cultural communication, AI-driven tools have opened doors to interactions that were once hindered by language barriers (Pym, 2014). These advancements have made it easier for individuals, organizations, and governments to engage in meaningful exchanges, promoting a sense of global interconnectedness (Smith & Martinez, 2023). For instance, real-time translation applications allow travelers, international students, and business professionals to navigate new cultural landscapes with greater ease and confidence (Smith & Martinez, 2023).

Despite these benefits, the widespread use of AI in translation comes with potential drawbacks, particularly regarding linguistic diversity (Smith & Martinez, 2023). Dominant languages, such as English, Spanish, and Mandarin, often receive disproportionate attention in the development of AI tools due to their commercial viability (Smith & Martinez, 2023). Consequently, lesser-spoken languages risk being marginalized, perpetuating a cycle where their cultural and linguistic heritage is undervalued or even lost (Smith & Martinez, 2023). This technological imbalance could exacerbate global inequalities, undermining efforts to preserve and celebrate linguistic diversity (Smith & Martinez, 2023).

Furthermore, the use of AI in translation raises critical questions about cultural authenticity and nuance. Automated translation systems, while highly efficient, often struggle to capture the intricate cultural context embedded in idiomatic expressions, proverbs, and regional dialects. For example, a literal translation of a culturally rich idiom might fail to convey its intended meaning, leading to misunderstandings or a diluted representation of the source culture. Such limitations highlight the importance of human expertise in maintaining the integrity of cultural expression.

The socio-cultural impacts of AI extend beyond language to influence perceptions of identity and heritage. As AI systems prioritize practicality and standardization, there is a risk of homogenizing cultural narratives. For instance, AI translations that

conform to widely accepted norms might inadvertently perpetuate stereotypes or exclude alternative interpretations, shaping how cultures are perceived on a global scale. This phenomenon underscores the need for AI systems to incorporate diverse cultural perspectives and prioritize inclusivity in their design and functionality.

AI-driven translation tools also play a dual role in shaping cultural accessibility. On the one hand, they democratize access to knowledge by making content available in multiple languages. This can enhance educational opportunities, promote tourism, and foster international collaboration. On the other hand, the prevalence of machine-generated translations may discourage learners from engaging deeply with foreign languages, potentially reducing their exposure to the subtleties of other cultures.

To mitigate these challenges, it is essential to adopt a balanced approach that combines the efficiency of AI with the cultural insight of human translators. Collaborative efforts between AI developers, linguists, and cultural experts can ensure that translation systems respect and preserve the unique characteristics of each language. Additionally, policies that promote the development of AI tools for underrepresented languages can help bridge the gap, fostering a more equitable linguistic and cultural ecosystem.

Nevertheless, the socio-cultural impacts of AI in translation are multifaceted, offering both opportunities and challenges. While AI has the potential to connect people across cultures and languages, its limitations necessitate thoughtful integration to avoid undermining cultural diversity and authenticity. By prioritizing inclusivity, cultural sensitivity, and linguistic preservation, AI can serve as a powerful tool for fostering global understanding and mutual respect.

6. Addressing Ethical and Practical Concerns

The ethical implications of AI in translation extend beyond data privacy to issues of fairness and accountability. AI systems trained on biased datasets can perpetuate stereotypes, requiring developers to prioritize fairness in model training (Smith & Martinez, 2023). From a practical perspective, over-reliance on AI tools may deter learners from engaging deeply with source languages. To address this, educators should encourage critical evaluation of AI outputs, fostering a more active learning process.

The reliance on AI in translation brings significant challenges that extend beyond technical limitations to broader educational and ethical concerns. One prominent issue is the potential for learners to develop a dependency on automated translations, which may inhibit the deep cognitive engagement necessary for mastering a second language. When learners rely heavily on AI tools, they might bypass the effort required to analyze grammar, syntax, and vocabulary independently, diminishing their ability to think critically and creatively in the target language. This over-reliance can also weaken problem-solving skills and reduce learners' confidence in producing language outputs without technological assistance.

Furthermore, ethical considerations surrounding AI in translation are increasingly critical. One key concern is data privacy. Many AI-powered translation tools require access to sensitive personal information or proprietary content to process translations effectively. This raises questions about how securely this data is stored, shared, and used. In the absence of robust data protection measures, the users risk having their information exploited for commercial purposes or exposed to unauthorized access (Pym, 2014).

Biases embedded in AI algorithms represent another significant challenge. AI systems are trained on vast datasets, which often reflect the cultural and linguistic biases of their creators or sources. For example, gendered language bias in translation tools can lead to inaccurate or culturally inappropriate translations, reinforcing stereotypes rather than promoting inclusivity (Zhang & Lapata, 2017). Similarly, certain languages or dialects may be underrepresented in training data, resulting in subpar or incomplete translations for speakers of those languages. These biases highlight the need for AI systems to prioritize diversity and fairness in their design and implementation (Goodfellow, Bengio, & Courville, 2016).

The ethical implications of AI in translation extend to accountability and transparency. Unlike human translators, AI systems operate as black boxes, meaning their decision-making processes are not always transparent. This lack of interpretability can make it challenging to identify and rectify errors, particularly in high-stakes scenarios such as legal, medical, or diplomatic translations (Koehn, 2020). Ensuring accountability requires the development of clear guidelines for AI usage and establishing mechanisms to audit and improve system performance (Van Ess-Dykema, 2022).

Educational challenges also arise when integrating AI tools into learning environments. While these tools can enhance accessibility and engagement, they may inadvertently widen existing inequalities. Learners from underprivileged backgrounds or regions with limited internet access might struggle to benefit from AI-enhanced tools, exacerbating the digital divide. Additionally, the uneven quality of AI translations across different languages can disadvantage speakers of lesser-resourced languages, creating an imbalance in learning opportunities (Brown, 2007).

Addressing these challenges necessitates a multifaceted approach. First, educators must emphasize the complementary role of AI in translation, integrating it as a tool for support rather than a substitute for traditional learning methods. This involves fostering critical thinking by encouraging learners to evaluate AI-generated outputs and compare them with human translations (Smith & Martinez, 2023).

From a technical standpoint, developers must prioritize ethical design principles by addressing biases, ensuring data security, and incorporating underrepresented languages and dialects into training datasets (Koehn, 2020). Collaboration between linguists, cultural experts, and technologists can help create AI tools that are not only more accurate but also culturally sensitive and inclusive (Pym, 2014).

Finally, policymakers and educational institutions must work together to establish ethical guidelines and regulations for AI usage in translation. These frameworks should promote transparency, accountability, and equitable access, ensuring that the benefits of AI tools are distributed fairly across different demographics (Van Ess-Dykema, 2022).

While AI-driven translation offers significant advantages, its challenges and ethical considerations cannot be overlooked. By adopting a balanced and responsible approach, stakeholders can harness the potential of AI to enhance language learning while safeguarding against its risks. This requires an ongoing commitment to innovation, inclusivity, and ethical integrity, ensuring that AI serves as a force for empowerment rather than exclusion.

7. Future Implications and Recommendations

Looking ahead, AI technologies hold immense potential for

revolutionizing language acquisition and reshaping how individuals engage with new languages and cultures. Beyond current applications in machine translation and personalized learning platforms, emerging technologies such as augmented reality (AR) and virtual reality (VR) could further enhance the role of AI in creating immersive and interactive educational environments. By integrating AI into AR and VR systems, learners could navigate simulated real-world scenarios, such as ordering food in a foreign restaurant or participating in a multilingual business meeting. These interactive experiences would enable learners to practice and refine their skills in context-specific situations, making language acquisition more engaging and practical (Goodfellow, Bengio, & Courville, 2016).

Another promising avenue for future development is the incorporation of conversational AI and voice recognition technologies into language learning tools. AI-powered virtual tutors could provide real-time feedback on pronunciation, grammar, and sentence structure, adapting dynamically to learners' needs and progress. These tools could also simulate conversations with native speakers, offering opportunities for practice in a low-pressure environment. Such innovations have the potential to make language learning more accessible and effective for a broader audience, particularly for individuals without access to traditional language classes (Van Ess-Dykema, 2022).

However, to fully harness these opportunities, a hybrid pedagogical approach is essential. Educators must balance the benefits of AI with the foundational principles of traditional language education. For instance, while AI tools can enhance efficiency, they should not replace activities that encourage active cognitive engagement, such as manual translation exercises or interactive discussions. Training learners to critically evaluate AI-generated translations is equally crucial. By encouraging students to identify and analyze errors or inconsistencies in AI outputs, educators can foster deeper linguistic understanding and critical thinking skills (Brown, 2007).

Additionally, the integration of AI into language acquisition requires addressing the digital divide and ensuring equitable access to advanced technologies. Policymakers and institutions must prioritize the development of affordable AI tools that cater to diverse linguistic and socioeconomic contexts. For example, creating low-cost or open-

access AI-driven platforms could help bridge gaps in access and empower learners from underprivileged backgrounds. Efforts should also focus on supporting lesser-spoken and endangered languages, ensuring that they are included in AI training datasets and translation systems (Pym, 2014).

Research into optimizing AI's pedagogical effectiveness remains essential for long-term success. Future studies should explore how AI can be tailored to different learning styles and age groups, enhancing its adaptability across varied educational contexts. Moreover, interdisciplinary collaboration between linguists, cognitive scientists, and technologists can shed light on how AI systems impact language acquisition processes at a cognitive level, paving the way for more effective and scientifically grounded applications (Zhang & Lapata, 2017).

Ethical considerations must also play a central role in shaping the future of AI in language learning. Transparency in algorithm design, accountability for errors, and safeguards against cultural bias are critical for ensuring that AI applications uphold ethical standards. Collaborative efforts among governments, educational institutions, and technology developers can establish robust frameworks to guide the responsible implementation of AI in educational settings (Smith & Martinez, 2023).

The future implications of AI in language acquisition are both vast and transformative. By embracing a hybrid pedagogical approach, addressing issues of accessibility and equity, and fostering interdisciplinary research, stakeholders can unlock the full potential of AI to revolutionize how languages are taught and learned. As technology continues to evolve, the integration of AI into immersive, interactive, and culturally sensitive learning environments will not only enhance linguistic proficiency but also promote global communication and understanding (Koehn, 2020).

8. Conclusions

Artificial Intelligence has undoubtedly revolutionized the field of translation in language acquisition. Its innovative tools and applications have reshaped the learning process, enabling unprecedented accessibility and personalization for students and educators alike. The ability to translate content in real-time and adapt

to linguistic contexts has significantly lowered barriers to multilingual communication, fostering a more interconnected global society. Moreover, AI has provided educators with the means to create inclusive, adaptive, and dynamic learning environments, allowing for tailored instruction that meets the diverse needs of learners.

However, the integration of AI in translation also presents a complex array of challenges that cannot be ignored. Over-reliance on AI tools could lead to a decline in traditional linguistic skills, diminishing learners' ability to engage critically with language. Furthermore, ethical concerns surrounding AI, such as data privacy, algorithmic bias, and unequal access to advanced tools, underline the importance of cautious implementation. In addressing these challenges, a balanced approach is crucial. Educators must encourage students to view AI as a complement to human expertise rather than a replacement, fostering an environment where critical thinking and hands-on linguistic practice are prioritized.

The future of AI in translation holds immense promise. By continuously improving its ability to understand cultural nuances, idiomatic expressions, and context-specific subtleties, AI can serve as a powerful ally in promoting cultural exchange and multilingualism. Additionally, the development of AI tools tailored for low-resource languages could play a transformative role in preserving linguistic diversity and supporting marginalized communities.

Future research must explore AI's potential to foster critical language competencies beyond mere translation. Studies should investigate how AI can enhance learners' understanding of grammar, syntax, and cultural context, ensuring that technology strengthens rather than erodes these foundational skills. Furthermore, efforts should focus on making AI-enhanced educational resources equitably accessible worldwide, bridging the digital divide and empowering learners from diverse socioeconomic backgrounds.

In conclusion, the potential of AI in translation lies in its ability to amplify human capabilities rather than replace them. Collaboration among educators, researchers, policymakers, and developers is essential to ensure that AI's integration supports linguistic diversity, upholds ethical standards, and fosters innovative and equitable educational practices. By leveraging the strengths of both human and artificial intelligence, the global community can

create a future where language acquisition is not only more accessible but also richer and more meaningful.

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Metafora conceptuală în domeniul Botanicii

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Anul 2

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Abstract

Obiectivul general al acestui studiu este de a ilustra o modalitate productivă de formare a termenilor în domeniul Botanicii. Metafora conceptuală apare ca urmare a necesității de a numi o nouă realitate, un concept nou care nu își găsește o expresie verbală în limba română. Ea se diferențiază de metafora poetică prin faptul că desemnează un concept, este obiectivă, nu are valență emoțională. Întâlnim în lexicul Botanicii, metafore care au la bază numele unor zei, numele unor cercetători etc.

Modalitatea de lucru a constituit-o descrierea modelului cultural de sursă greco-latină, de cultură materială (habitat) în baza căruia se dezvoltă metafora specializată. Prima concluzie care se desprinde este că formarea noilor termeni se poate realiza în botanică și prin metaforă conceptuală.

Keywords

semn lingvistic, motivare conceptuală, metaforă conceptuală, formarea termenilor

Metafora conceptuală

Desemnarea este un fenomen complex în terminologie, de natură lingvistică, semantică, cognitivă etc. Un termen este „o desemnare compusă din unul sau mai multe cuvinte și reprezintă un concept general aparținând unui limbaj de specialitate.”(Pitar 2018: 15)

O importantă sursă de termeni noi este utilizarea unor cuvinte care deja există în limbă și cărora li se conferă un sens specializat. Exploatarea relației dintre lexicul comun și lexicul specializat constituie o direcție de cercetare în terminologia românească. O modalitate productivă de realizare a unor termeni este metaforizarea. Metafora a fost abordată din cele mai vechi timpuri și a fost considerată o figură de stil în literatură, iar în știință un proces de selectare a unor denumiri. Expresivul și cognitivul se regăsesc în cele două tipuri de metafore: artistică și conceptuală.

Spre deosebire de terminologizare, care se realizează prin extensii de sens, metafora nu este doar extensie de sens, ci este și analogie. Ea se formează în baza unui tipar cognitiv preexistent și a unui transfer de sens. Este un proces de desemnare ce presupune câteva etape: identificarea unui tip de analogie, realizarea acestei analogii și transferul de sens. Ea are valoare cognitivă și se caracterizează printr-un grad înalt de științificitate. Cercetări ale metaforei specializate au realizat: L. Depecker, M.T. Cabré, K. Lakoff, M. Johnson, I. Oliveira etc. (Butiurcă 2015: 67) susținând rolul metaforei ca sursă de denominare. Astfel, metafora conceptuală devine un instrument în desemnarea conceptelor.

Omul de știință pornește de la un model preconceptual pentru a da nume unui concept. Comparația cu o realitate cunoscută este eficientă în înțelegerea conceptului. În botanică, de exemplu, au existat două moduri de numire a plantelor: unul descriptiv, în cadrul căruia s-a dat nume pe baza unor trăsături observabile ale plantei și altul metaforic în care cuvintele primesc alte sensuri decât cele uzuale în lexicul comun. Primul mod se bazează pe exprimarea directă a unei trăsături a plantei, iar cel de-al doilea face referire la aceeași caracteristică, dar într-un mod indirect, bazându-se pe „*caracterul*

creativ al omului.” (Milică 2013: 4)

Metafora științifică se face cunoscută, în terminologie, prin metafora specializată, caracteristică fiecărui domeniu. Această metaforă implică alte tipuri de metafore: metafora conceptuală, ce se realizează la nivelul gândirii, și metafora terminologică, ce se realizează „la nivel denominativ, al realizării lingvistice.” (Butiurcă 2015: 67)

Metaforele din domeniul botanic sunt metafore create de popor. Denumirile date de vorbitori au scos în evidență creativitatea de care au dat dovadă de-a lungul timpului. Aceștia au reușit să găndească nume apropiate de nivelul lor de înțelegere, raportându-se la formă, culoare, mărime, miros, gust, proprietăți: *ochiul bouului, gura leului, limba bouului, piciorul căprioarei etc.*. Observăm, pe baza acestor exemple, că, la baza analogiei și a raționamentelor, se află părțile componente ale corpului uman. Creativitatea a dus la o diversitate regională, astfel că unele plante au foarte multe nume. De exemplu, pentru termenul *Convallaria majalis*, adică lăcrămioare, regăsim variante regionale diverse (Borza 1968: 50-51) cum ar fi *cerceluși, clopoței, mărgărit, mărgăritar, sufletele*. Volbura (*Convolvulus arvensis*) este denumită în diverse zone ale țării: *cămașa domnului, cămașa lui Dumnezeu, fusta rânduncii, poala rânduncii, rochița rânduncii, struna găștei*. Toporașii (*Consolida regalis*) sunt *albăstrioare, ciocul berzii, cizma cucului, ciocănași, coada rânduncii, cornul plugului, creasta cucului, floare domnească, pintenași, somnoroasă*.

Și într-un dicționar mai recent, Dicționarul de fitonime (Drăgulescu 2018: 12-120) regăsim aceleași denumiri cunoscute de oamenii din popor: *brâncă ursului (Aegopodium podagraria), coada vacii (Althaea rosea), crăciunițe (Bergenia lingulata), papucul doamnei (Calceolaria hybrida), clopoței (Campanula patula), sânziene (Galium lucidum), lăptuci (Lactuca saligna), nufăr (Nymphaea candida), busuioc (Ocimum basilicum), norocul casei (Oxalis tetraphylla)*.

Termenii au sens conotativ prin analogie cu lumea reală, metaforele constând în alăturarea mai multor termeni între care există o relație logică, dar în care termenii sunt utilizați cu alt sens decât în mod

obișnuit, sens rezultat ca urmare a unor analogii bazate pe asocieri cu trăsături observabile ale plantelor.

Metafora conceptuală apare ca urmare a necesității de a numi o nouă realitate, un concept nou care nu își găsește o expresie verbală în limba română, devenind o necesitate a denominației. Ea se diferențiază de metafora poetică prin faptul că desemnează un concept, este obiectivă, nu are valență emoțională, nu are sens figurat, exprimă un singur concept, este monoreferențială și univocă.

După cum considera Doina Butiurcă, cercetarea metaforei specializate „este legată de problema modelului preconceptual, a raportului acestuia cu noțiunea (intensiune), cu obiectul (extensiune) care urmează a fi conceptualizat.” (Butiurcă 2015: 69). Întâlnim în lexicul botanicii, metafore care se axează pe realități diferite, care au la bază numele unor zei, credințe și religii, habitat, numele unor cercetători etc.

1. Nume de zei

Un interes major pentru terminologia botanică este reprezentat de etimologie, știința care studiază viața și istoria termenilor, proveniența și productivitatea lor. Deseori originea unei specii a fost atribuită unor intervenții divine care preschimbă niște fapte omenești în plante, permițându-le astfel să scape de moarte. Alteori, transformarea într-o plantă a constituit o pedeapsă pentru o anumită vină. Despre originea acestor plante aflăm din mituri.

Termenul *microfloră* care desemnează totalitatea microorganismelor care trăiesc în mediul uman, denumește un concept a cărui trăsătură este dimensiunea. El are la bază numele unei zeițe, Flora, care era la romani zeița florilor, dar și a rodirii cerealelor, a plantelor din grădini, a pomilor fructiferi. În cinstea ei se organizau serbări de primăvară.

Achillea, termenul care denumește o plantă cu proprietăți curative, a fost numită în cinstea lui Achilles, eroul grec care a participat la luptele din Troia. Fiind rănit de dușmanul său Telephus, a fost vindecat cu ajutorul acestei plante (*Achillea setacea*, *achillea millefolium*), denumită popular coada șoricelului (Chifu 2006: 12).

Adonis vernalis, cu denumirea populară *rușcuța de primăvară*,

are la bază numele lui Adonis, zeul primăverii, preferat al zeiței Venus, care l-a transformat în floare, conform legendelor. (Balaci 2013: 18)

Andromeda polifolia, cu denumirile populare de *rozmarin de baltă*, *ruginar*, a fost numită în cinstea Andromedei, soția eroului mitic, Perseu.

Despre planta *Artemisia*, cu denumirea populară *pelin*, se spune că este o plantă a zeiței vânătorii, Diana.

Secara (*Secale cereale* din lat. *Cerealis*) este un nume consacrat zeiței recoltelor, Ceres. *Chloris* este o plantă decorativă dedicată zeiței Chloris.

Numele plantei, nufărul (*Nymphaea alba*), ar proveni, conform mitologiei grecești, de la o nimfă, care a murit de gelozie după Hercule. În Egiptul antic, erau considerate cele mai frumoase flori. (Chevalier, Gheerbrant 1993: 353)

Serapias longipetala este o plantă numită astfel în cinstea divinității Serapis (zeu în mitologia egipteană, socotit zeul vindecărilor miraculoase.)

Silene conica, plantă cu caliciul umflat, este un nume dedicat lui Silenius, zeu roman, divinitate a tufișurilor, pe care romanii îl reprezentau umflat ca un burduf.

Legousia speculum-veneris (latinescul *speculum* „oglină” și *Venera*, zeița frumuseții la romani) este numele plantei Oglinda venerei, o plantă ornamentală anuală din familia *Campanulaceae* (flori clopoțel).

Observăm că la baza denumirilor unor plante se află mitologia, un domeniu –sursă productiv în botanică.

2. Credințe și religii

Credințele și religiile sunt alte domenii-sursă pentru formarea metaforei conceptuale.

În mitologie, florile reprezintă o jucărie a zeilor, simbolizând viața, renașterea primăverii și ciclului continuu al anotimpurilor. (Ferrari 2003: 364) În timpul sacrificiilor, victimele purtau coroane din ramuri și flori. În timpul unor sărbători, altarele zeilor erau împodobite cu ghirlande de flori. De cele mai multe ori, florile sunt protagoniste

unor legende despre metamorfoze, aspect la care ne vom referi în cele ce urmează, prin câteva exemple.

Anemona este o plantă care aparține genului de erbacee spontane sau cultivate, cu flori mari, de diferite culori (grecescul *anemos*, adică vânt). Există credința că florile de anemone au puteri protectoare, fiind o barieră în calea spiritelor rele. Legende spun că anemonele sunt lacrimile vărsate de Afrodita pentru Adonis. Există multe superstiții legate de numele acestei flori: o variantă este că acestea sunt flori răsărite din sângele lui Adonis. O altă variantă este că Afrodita l-a transformat pe Adonis într-o floare pentru a-i prelungi viața pe pământ.

Narcisele, flori de primăvară, au denumirea științifică *Narcissus*. Termenul vine de la mitul tânărului Narcis din mitologia greacă, despre care se spunea că s-ar fi îndrăgostit de propriul chip. Potrivit legendei, floarea ar fi apărut pe mormântul acestuia.

Ghiocelul (*Galanthus*), planta care înflorește la începutul primăverii, ascunde multe credințe. Când Adam și Eva au fost izgoniți din rai, a nins, iar Evei i s-a făcut frig. Câțiva fulgi de zăpadă s-au prefăcut în flori, înveselind-o pe Eva.

Floarea-soarelui (*Helianthus annuus*) este o plantă cultivată pentru semințele bogate în ulei. O legendă spune că Clydie, nimfa stejarului, era îndrăgostită de zeul soarelui, însă a fost respinsă de acesta. De la răsăritul soarelui și până la apus, se uită la zeu, transformându-se într-o floare de soare.

Același procedeu al denumirilor metaforice îl întâlnim și la alte popoare. De exemplu, numele de floarea-soarelui (Váczy 1980: 234) ilustrează faptul că în cazul denominației, s-a avut în vedere o caracteristică a acestei plante: se întoarce după soare: fr. *tournesol*, maghiară *naproforgo*, italiană *girasol*, rusă *подсолнух*.

3. Habitat-cultura greco-latină

Omul de știință cunoaște cuvinte din lexicul comun, care îi vor permite să realizeze un transfer în domeniul științei pe baza unor informații culturale și lingvistice referitoare la fiecare cuvânt. Unii termeni din botanică au la bază modelul cognitiv al casei grecești și romane. Casa cu interiorul ei, partea de exterior, împrejurimile casei

sunt domenii sursă pentru metaforizare. Metaforele astfel obținute scot în evidență relațiile pe care omul le-a avut cu propria locuință, dar și familiaritatea de care dă dovadă în raport cu obiectele casnice.

Cuvântul *celulă* provine din latinescul *cellula*, care desemnează o cameră mică. Termenul a fost inventat de Robert Hooke într-o carte pe care a publicat-o în 1665, când a comparat celulele de plută pe care le-a văzut prin microscop cu micile camere de locuit. Pentru terminologia botanică, celula este „unitate fundamentală, structurală și funcțională a materiei vii.” (Pârvu 2006: 133)

Cuvântul *canal* a fost folosit în limba latină cu sensul de șanț, jgheab (lat. *canalis* „tub, jgheab”) (Andrei 1987: 52). Acest cuvânt a fost preluat în terminologia botanică și în alte terminologii, fiind utilizat în botanică cu sensul de „formație tubulară din organele unor plante, captușită cu celule secretoare vii, în care se adună produsele de secreție.” (Badiu 2018: 23)

În cazul multor termeni, întâlnim la baza formării lor o analogie cu obiectele din casă. Asemănările pe baza cărora se realizează transferul semantic sunt forma, funcția, culoarea.

a) obiecte din casă: butelie (*Cotula*), papuc (*Cypripedium calceolus*), degetar (*Digitaria sanguinalis*), piper (*Draba nemorosa*), lumânare (*Echinocereus scheeri*), sac (*Echinodorus rarunculoides*), coș (*Inula helenium*), picior de pat (*Herminium monorchis*), tigaie (*Hydrocotyle vulgaris*), lingură (*Ligularia sibirica*), pernă (*Alyssum pulvinare*), săpun (*Saponaria officinalis*), mătură (*Sarothamnus scoparius*), cârpă (*Sparganium erectum*), pieptene (*Scandis pecten*), pungă (*Dactylorhiza saccifera*);

b) vestimentație: manta (*haploclamideu*-înveliș floral alcătuit dintr-un singur ciclu de elemente), pălărie (*Petasites albus*), haină (*Rubus vestitus*),

c) arme: scut (*Orobancha loricata*);

d) obiecte și unelte agricole: potcoavă de cal (*Hippocrepis comosa*), cârlige (*Minuartia hamata*), cupă (*Hydrangea opuloides*), pâlnie (infundibuliform, adică în formă de pâlnie), cărămidă (*Rarunculus lateriflorus*), monedă (*Moneses uniflora*), cuib de pasăre (*Neottia nidus*), flacără (*Gentiana phlogifolia*), cui (pivotalant-în formă de pivot), casetă (pixidă), foc (*Pyrus pyraster*), busolă (*Lindernia pyxidaria*), cupă (*Scutellaria galericulata*), fierăstrău (*Vicia*

seratifolia), stâlp (*stip-tulpină*), brazdă (*Astragalus sulcatus*), canal (*Hieracium tubulare*), ulcior (urceolat-de forma unui ulcior), săculeț (*Alyssoides utriculata*), lână (*Aconitum vellutinum*), curea (*Zostera marina*), jug (*Zygophyllum fabago*). (Chifu 2006: 11-145)

Termenul *simbioză* are la bază grecescul *simbiosis* ce însemna viață în comun. În botanică, reprezintă o conviețuire dintre două organisme, cu foloase reciproce pentru ambii parteneri.

4. Nume create după habitatul plantei

Unele nume de plante au fost create după locul în care planta crește: *agraria* (*lat. ager* „ogor”); *alpinus* (*lat. alpes*, care crește în regiuni alpine); *campestre* (*lat. campestre*, de câmp); *collina* (*lat collina*- colinar, de deal); *montana* (*lat. montana*, montan); *paludosus* (*lat. paludodus*, mlăștinos). Termenii sunt ilustrativi în acest sens: *Euphorbia agraria*, *Agrostis alpina*, *Acer campestre*, *Achillea collina*, *Arnica montana*, *Crepis paludosa*. (Chifu 2006: 9)

5. Toponime

Numele de plante sunt create după localitatea în care planta trăiește: *Centaurea rarăunrensis*-care crește în munții Rarău; *Rarunculus rionii*-care crește în râul Rion din Turcia; *Siberaea laevigata*-care crește în Siberia; *Verbascum thapsus*-crește în Peninsula Thapsus; *Rosa turcicum*-crește în Turcia, *Valeriana*- plantă cu puteri terapeutice, numele ei ar proveni de la Valeria, provincie din Panonia Inferioară.

6. Botaniști

Unii termeni din domeniul botanicii sunt creați în scopul eternizării memoriei unor botaniști sau a unor personalități care au promovat știința botanică. De exemplu, denumirea de *magnolia* a fost dată în cinstea lui P. Magnol; *Linnaea*, în cinstea lui C. Linné; *Begonia*, în cinstea lui Begon, protector al științelor naturii; *Dahlia*-în cinstea lui Dahl; *Aldrovanda*- în cinstea botanistului italian Aldrovandi; *Luzula allionii*-în cinstea botanistului Allioni. (Chifu 2006: 7).

Mitologia, credințele, religiile, toponimia au influențat

formarea terminologiei botanice, contribuind la constituirea unor termeni.

Concluzii

Putem constata că metaforele specializate „*compensează carențele denominative și/ sau noționale existente la nivelul diferitelor terminologii*” (Butiurcă 2015: 67). Ele sunt sugestive în descrierea fenomenelor din acest domeniu în plină dezvoltare.

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Title in English: *The Conceptual Metaphor in the Field of Botany*

Abstract in English:

The general objective of this study is to trace a productive way of forming terms. The terminological metaphor is formed on the basis of a pre-existing cognitive pattern and on a transfer of meaning towards the target domain. The terminological metaphor has no emotional, subjective value, only a cognitive one. We will illustrate with metaphors that are based on the names of gods, religions and beliefs, habitat, names of researchers: microflora, anemones, cell, magnolia.

The working method consisted of describing the cultural model of Greco-Latin origin, based on material culture (habitat), which serves as the foundation for the development of specialized metaphor.

The first conclusion drawn is that the formation of new terms in botany can also occur through conceptual metaphor.

Keywords in English: *linguistic sign, conceptual motivation, conceptual metaphor, formation of terms*

◆TRANSLATION STUDIES◆

Traducerea filozofică, act de mediere culturală

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Rezumat

Situată la granița dintre traducerea specializată și cea literară, traducerea filozofică facilitează accesul la idei și concepte esențiale din alte spații culturale, redefinind și îmbogățind limbajul și gândirea filozofică în cultura și limba-țintă. Aceasta nu se reduce la o simplă transpunere a cuvintelor dintr-o limbă în alta, fiind un act complex de interpretare a sensului în limba-sursă. Dubla miză – analitică și creativă – constituie una dintre provocările negocierii complexe între diferite moduri de gândire și între sisteme culturale distincte, pe care o presupune traducerea textelor filozofice.

În studiul de față ne propunem să investigăm această relație dintre limbaj și filozofie, aplecându-ne asupra câtorva situații în care, în traducere, au trebuit găsite soluții, fie pentru concepte care nu au echivalent direct în diferite limbi, fie pentru jocuri de cuvinte cu sens filozofic. Abordarea interpretativă își dovedește eficacitatea în a oferi cititorilor din altă cultură acces la idei străine, păstrând în același timp esența filozofiei autorului. În

acest sens, traducătorul devine un mediator între două culturi, facilitând dialogul intelectual și transferul de idei.

În concluzie, traducerea filozofică este un proces de recreare intelectuală, care implică interpretarea profundă a textului, nu doar transferul de sensuri. Fiecare traducere aduce cu sine o nouă perspectivă asupra operei originale, fiind un act de colaborare între limbaj, filozofie și cultură.

Cuvinte-cheie: *traducere, filozofie, limbă, abordare interpretativă, cultură*

1. Introducere

O încercare de definire a discursului filozofic ne-a purtat de la viziunea tradițională a universalității acestuia (abordarea prin prisma paradigmei limbajului universal, transparent, omogen al gândirii) până la viziunea situată la cealaltă extremă, conform căreia, fiecare discurs filozofic conține propria teorie asupra limbajului (perspectiva gândirii care „lucrează”, activează, creează limbajul). De altfel, privind din perspectiva universalității, unii teoreticieni subliniază legătura unică dintre traducere și filozofie, plasând traducerea chiar în centrul filozofiei (Lapidot, 2012: 45). Împletirea între aspirația către universalitate și diferitele tipuri de particularități (limba, limbile, limbajul și tradițiile filozofice, singularitatea unui autor-filozof și a operei sale) aduce în prim-plan o dilemă centrală în traducerea textelor filozofice: dificultatea transpunerii într-o altă limbă a un discurs care aspiră la universalitate, captând în același timp particularitățile care îl caracterizează în limba-sursă. În plus, în cadrul domeniului filozofiei și al cercetării filozofice, există o „dependență față de textele traduse [care] coincide cu neglijarea statutului lor de traduceri”⁴ (Venuti, 1999: 106, traducerea noastră), cu impact semnificativ asupra redării conceptelor filozofice în funcție de provocările din limba-țintă (diferența introdusă prin traducere). Dificultatea de a traduce textele filozofice se află la baza conceperii *Vocabularului european al filozofiilor*, în care „simptomele diferenței, intraductibilele” sunt abordate prin prisma unor „rețele terminologice” (Cassin, 2020: 21) care implică medierea culturală.

⁴ “In philosophical research widespread dependence on translated texts coincides with neglect of their translated status”, Lawrence Venuti, 1999, p.106.

2. Aspecte ale traducerii filozofice

Jean-René Ladmiral, preocupat de traducerea filozofică în ultimele patru decenii, o definește ca fiind „un caz limită al traducerii”, care își datorează specificitatea unei „duble dimensiuni, literare și tehnice” (Ladmiral, 2005: 96, traducerea noastră). Alăturarea acestor două tipuri de discurs care se constituie, în mod uzual, ca elemente ale unei opoziții (literatură/poezie vs. știință, intraductibil vs. traductibil, Ladmiral, 1994: pp. 105-114) deschide calea provocărilor în abordarea traducerii filozofice.

Filozofia este considerată o știință, deoarece dispune de propriii termeni tehnici (terminologia filozofică). În dicționarele filozofice întâlnim termeni precum: „absurd”, „adevăr”, „alteritate”, „analogie”, „anarhism”, „angoasă”, „animism”, „antagonism”, „antimaterie”, „antiteză”, „esență”, alături de „Dasein”, „eleutheria”, „logos”, „malaise”, „en-soi” și „pour-soi”, „différance”, „Sorge” etc. (*Dicționar de filozofie și Vocabularul european al filosofilor*), un indiciu că metoda de bază în traducerea filozofică este împrumutul sau transliterația (Lapidot, 2012: 51), datorată imposibilității/dificultății de a transpune termenii în diverse limbi. Acești termeni tehnici sunt termenii-nucleu pentru care, în traducere, se adoptă procedee imitative de redare în limba-țintă, sunt de părere și alți cercetători (Brownlie, 2002: 298, Meschonnic, 1985: 219). E de la sine înțeles că aceste elemente fundamentale constituie un criteriu intern prin care un text este definit ca aparținând domeniului filozofiei, însă nu reprezintă un criteriu suficient. Terminologia specifică și coerența sa la nivelul textului – adică succesiunea ideilor și metoda demonstrației – ne permit să recunoaștem arhitectura unui discurs filozofic⁵ (Lapidot, 2012: 46).

Pe de altă parte, spre deosebire de terminologia tehnică și științifică, elaborată de o comunitate de specialiști, termenii-concepte creați de marii filozofi constituie diferența lor specifică, marca lor teoretică, eticheta lor: „crearea unui ansamblu de termeni distinctivi

⁵ „One of the science’s essential themes is precisely the way in which its own text is produced, namely the scientific method”, Elad Lapidot, 2012, p. 46.

este un criteriu esențial în legitimarea intelectuală a unui filozof⁶ (Brownlie, 2002: 296, traducerea noastră). Uneori, acești termeni sunt cuvinte existente în limba comună, cărora filozofii le atribuie un sens nou, le particularizează și le transformă semnificația. Răsfoind aceleași dicționare pe care le-am citat mai sus, observăm că există intrări pentru termenii: „chip”, „cuvânt”, „dat”, „datorie”, „decizie”, „deosebire”, „destin”, „dor”, „dialog”, „ființă”, „neant” etc. Potrivit Tiinei Arppe, „un termen poate face referire în filozofie la întreaga sa istorie conceptuală”⁷ (Arppe, 2012: 32, traducerea noastră), care se adaugă straturilor lingvistice și culturale ale unei limbi. Evident, aceste straturi lingvistice și culturale, respectiv redarea lor în limbă-țintă constituie o altă provocare pentru traducătorul de filozofie, un tip de provocare care o apropie de traducerea literară („impuritățile” semnificativului). Ne oprim doar asupra unui exemplu, selectat dintre rețelele stabilite de *Vocabularul european al filozofilor*: „malaise-saudade-dor” care reprezintă o provocare majoră în traducere, datorită complexității lor semantice și culturale. Unitățile lexicale citate exprimă nu doar stări interioare, ci și perspective filozofice profunde asupra condiției umane, devenind dificil de transpus în altă limbă fără pierderea unor nuanțe esențiale.

„Malaise”, din limba franceză, provine din latinescul iacere („a arunca”) și indică o stare de neliniște, disconfort fizic și psihic, dificil de descris precis (*Vocabularul european al filozofilor*, 2020:740). În contexte filozofice și literare, acest termen capătă o dimensiune existențială, descriind o stare de alienare personală sau colectivă (*Le Nouveau Petit Robert*, 2001: 594), fără un motiv concret. În limba română, nu există un echivalent direct care să integreze toate aceste sensuri, ceea ce impune traducătorului o mediere culturală și lingvistică atentă. Astfel, redarea termenului prin „maladie” este completată pe parcursul articolului cu trimiteri la termenii: acedia, desengaño, dor, saudade, spleen (*Vocabularul european al filozofilor*, 2020: 740-741).

⁶ „[...] la création d'un ensemble de termes distinctifs est un critère essentiel à la légitimation intellectuelle d'un philosophe”, Siobhan Brownlie, 2002, p. 296.

⁷ „[...] un terme pourra référer en philosophie à toute son histoire conceptuelle”, Tiina Arppe, 2012, p. 32.

Pe de altă parte, „saudade”, „sentimentul-cheie al sufletului portughez [...] devine, pentru speculația filozofică, o experiență a condiției umane extrem de aptă să exprime raportul său cu temporalitatea, finitudinea și infinitul” (*Vocabularul european al filozofilor*, 2020: 1119). Originile lingvistice ale cuvântului se află în pluralul latin „solitates” (solitudini), dar au fost influențate de verbul portughez „saudar” (a saluta) și de cuvinte precum „salvo” (sănătos). Filozofia portugheză interpretează acest sentiment ca o întâlnire între finit și infinit, între temporalitate și eternitate. Mitul lui Ulise, considerat strămoșul mitic al sentimentului de „saudade”, evidențiază această temă a întoarcerii imposibile (*Vocabularul european al filozofilor*, 2020: 1118-1120).

În fine, termenul românesc „dor”, înrudit conceptual cu „malaise” și „saudade”, oferă o perspectivă specifică asupra sinelui. Etimologic derivat din latinescul „dolus” (durere, doliu), îmbină atât dorința, cât și durerea în expresii ale unei nostalgii unice (*Vocabularul european al filozofilor*, 2020: 310-311). În filozofia lui Lucian Blaga, dorul este descris ca o forță impersonală, invincibilă, care devine un fel de maladie cosmică, o natură secundă sau un alter ego al individului (Blaga, 1985: 289-294). Pentru Constantin Noica „dor” are valoarea unui cuvânt-cheie (preocuparea pentru filozofia limbajului), orice cercetare de filozofie în limba română ar trebui să înceapă cu o „introducere la dor”, însemnând „plăcerea durerii” (Noica, 1973: pp. 13-17).

Sunt exemple care evidențiază dificultățile de redare a conceptelor filozofice, care depășesc simpla traducere și implică o reconstituire profundă a semnificațiilor lor filozofice.

Dar, dacă într-un text filozofic, termenii tehnici au o însemnată importanță calitativă (fiind traduși literal, prin împrumuturi, parafraze sau prin cuvinte aparținând acelorași rețele semantice – pentru a folosi conceptul utilizat de Barbara Cassin), din punct de vedere cantitativ, predomină cuvintele aparținând limbii comune (Brownlie, 2002: 297). Abordarea traductivă în ceea ce privește limba generală urmează linia non-imitativă, idiomatice (Brownlie, 2002: 298), traducătorul nepăstrând în mod necesar aceeași variantă pentru cuvinte sau expresii, pe parcursul textului. Deși este dificil sau chiar imposibil să reconstituim etapele efective pe care le urmează un traducător de filozofie, putem să indicăm unul dintre momentele distinctive: acela al „tratamentului” termenilor tehnici prin

recunoaștere, analiză, reformulare în limba-țintă. O lectură a articolului lui Victor Untilă, „Traducerea filosofică și/sau înlănțuirea filosofică a limbilor”, în care autorul analizează traducerea în limba română a filozofului Jacques Demorgon, aduce în atenție problematica enunțată. Traducătorul constată, pentru început, o „utilizare enciclopedică a termenilor și noțiunilor din diverse științe” (Untilă, 2019: 256), supuși unui tratament de „resemantizare” de către filozof: „néotenie/neotenie”, „méreuporie/meruporie”, „Capabilité (Capability)/Capabilitate”, „l’humain/umanul” (Untilă, 2019: 256-257). Echivalentul în limba română este notat de către autor imediat după termenul în limba franceză, acesta oferind explicații suplimentare pentru opțiunile de traducere ale ultimelor două concepte, dar care urmează, constatăm, linia indicată de Brownlie. Prezentând apoi cazul unor „faux-amis” din textul lui Demorgon, traducătorul insistă pe ideea unei analize atente și a interpretării sensurilor subtile. În plus, Untilă vorbește despre „referințele cultural-civilizaționale” și citează exemple din textul pe care l-a tradus, referințe care necesită „intervenții ale traducătorului de natură adecvată” (Untilă, 2019: 259). Imperativul unei medieri cultural-civilizaționale însoțește de cele mai multe ori actul traductiv în cazul discursului filozofic.

Astfel, se observă că traducerea filozofică nu se limitează la o problemă de terminologie, ci o depășește în totalitate, presupunând o reconstituire a sistemului termenilor-concepte în alte limbi, în care nu există echivalenți pentru că, de cele mai multe ori, termenii filozofici sunt creați de autorii de filozofie într-o limbă anume și într-un context cultural specific (Brownlie, 2002: 297). „Științele «moi», precum științele umaniste, cer adesea invenția de termeni și concepte; traducătorul trebuie să fie capabil să participe la acest act de creație”⁸, susține și Alice Berrichi (Berrichi, 2012: 22, traducerea noastră). Textele și traducerile filozofice sunt surse de neologisme și creații originale în limba-țintă. Totuși, pentru a putea reda, crea sau reconstitui conceptele, traducătorul „trebuie să își construiască o bibliografie solidă pentru a depăși dificultățile inerente nu limbii

⁸ „Les sciences « molles » comme les sciences humaines exigent très souvent l’invention des termes et des concepts ; le traducteur doit être en mesure de participer à cet acte de création”, Alice Berrichi, 2012, p. 22.

sursă, ci discursului autorului”⁹ (Berrichi, 2012: 22, traducerea noastră). De aceea, mulți cercetători consideră că traducătorul ideal de filozofie ar trebui să fie specialist în domeniu și în opera autorului.

Trebuie adăugat că transferul conceptelor într-o altă limbă, prin traducere, înseamnă, în egală măsură, repoziționarea operei într-un câmp semantic, lingvistic și cultural diferit. Contextul de receptare implică o stăpânire a culturii-țintă din partea traducătorului.

Rezumând, traducerea filozofică este un act de interpretare, un act de rescriere și un act creativ în egală măsură. Traducătorul trebuie să fie nu doar un lingvist excelent, ci și un bun cunoscător al tradițiilor filozofice, capabil să înțeleagă și să interpreteze conceptele complexe, capabil de adaptare creativă, pentru a gestiona termenii fără echivalențe directe în limba-țintă. De asemenea, acesta trebuie să posede competențe analitice și critice, necesare pentru a decodifica structurile narative și argumentative dense ale textelor filozofice. În plus, e nevoie de o înțelegere a contextului cultural și istoric al autorului și a limbii-sursă, pentru a reda fidel sensurile subtile. Totodată, traducătorul trebuie să reconstituie lanțul logic al ideilor și să reproducă stilul distinctiv al autorului, păstrând specificitatea metodologică și expresivitatea. Aceste competențe transformă traducătorul într-un mediator cultural, capabil să îmbine precizia tehnică cu sensibilitatea literară.

3. Studiu de caz: provocări în traducerea textelor lui Pascal Bruckner

Asociate adesea cu „noua filozofie” franceză¹⁰, textele lui Pascal Bruckner oferă un exemplu relevant pentru a analiza dificultățile și provocările specifice traducerii din acest domeniu.

⁹ „[...] il doit se constituer une bibliographie solide pour surmonter les difficultés inhérentes non pas à la langue source ; mais au discours de l’auteur”, Alice Berrichi, 2012, p. 22.

¹⁰ În accepțiunea lui Jean-Louis Fabiani din articolul „Philosophie : nouvelle politique de l’offre et transformations de la demande”, „noua filozofie” inaugurează un nou regim de producție (opere scurte, mai ușor de lecturat, adresate unui public larg), marcând o ruptură profundă cu epoca structuralistă (forme complexe de scriitură, elitism).

Operele sale *La tentation de l'innocence* (1995)¹¹ și *Je souffre donc je suis* (2024)¹² constituie un corpus semnificativ datorită complexității lor narative, lexicului conceptual și metodologiei argumentative.

Într-o încercare de a clasifica provocările pe care traducătorul le întâlnește în cele două lucrări, ne oprim, în primul rând, asupra titlurilor și subtitlurilor: *L'individu vainqueur ou le sacre du Roi Poussière* (TI¹³), *Une victoire à la Pyrrhus* (TI), *Sublimes âneries* (TI), *La tisane des yeux* (TI), *La cocagne puérile* (TI), *Halte à Cuculand* (TI), *Les lamentations de l'homme quelconque* (TI), *Je souffre donc je suis* (JS¹⁴), *Le Panthéon inversé* (JS), *Guerre des gangs à la sauce lacrimale* (JS), *La nouvelle « offensologie »* (JS). În cazul titlurilor selectate de noi din prima lucrare citată, traducătorul (Muguraș Constantinescu) oferă soluții traductive care recreează subtilitățile stilistice și culturale în limba română: *Individul învingător sau ungerea Regelui Praf-și-Pulbere*, *O victorie à la Pyrrhus*, *Nerozii sublime*, *Infuzia pentru ochi*, *O țară a abundenței puerile*, *Popas în Imbecilanda*, *Văicăreala omului oarecare*. În ceea ce privește titlul ultimei apariții editoriale a lui Bruckner, acesta reprezintă o parafrază a dictonului cartezian „Cogito, ergo sum” (Gândesc, deci exist), dar redirectionează sensul către experiența suferinței ca fundament al existenței. Traducerea trebuie să păstreze acest joc conceptual, iar o posibilă variantă ar putea fi: *Sufăr, deci exist*. Titlul *Le Panthéon inversé* sugerează o răsturnare de valori asociate sacralității eroismului, prin inversarea conceptului de Panteon (templu dedicat eroilor). O variantă de traducere ar putea fi „Panteonul răsturnat”, dar provocarea constă în păstrarea conotației filozofice și culturale în limba română. Pentru titlul *La nouvelle « offensologie »*, neologismul „offensologie” complică traducerea, fiind un termen inventat, care reflectă critica unei culturi bazate pe victimizare și ofensă. Traducătorul ar putea opta pentru o transliterare (noua ofensologie) sau pentru un echivalent explicativ (care să se refere, spre exemplu, la sufixul „-logie”, cu sensul de „știință”).

¹¹ Tradusă în limba română cu titlul *Tentația inocenței* de către Muguraș Constantinescu (1998, 1999, 2005).

¹² Încă netradusă în limba română.

¹³ TI, abreviere pentru *Tentația inocenței*.

¹⁴ JS, abreviere pentru *Je souffre donc je suis*.

Un alt aspect al dificultăților traductive din textele lui Pascal Bruckner îl reprezintă vocabularul tehnic și conceptual, pentru care abordarea este predominant imitativă, cu intenția de a păstra specificitatea filozofică. Termenii: „infantilisme”, „victimisation”, „victimaire”, „consumérisme”, „infantophilie” sau „dolorisme” au sensuri adânc ancorate în contextul sociologic și cultural al limbii franceze. În traducere, aceste cuvinte trebuie adaptate, astfel încât să mențină atât nuanțele originale, cât și claritatea pentru cititorul român. Remarcăm însă, că autorul oferă definiții (argumentate) pentru conceptele pe care le utilizează¹⁵. Selectăm un exemplu în acest sens: „Numesc inocență această boală a individualismului [...]. Ea se dezvoltă în două direcții: infantilismul și victimizarea [...] ea culminează în figura imaturului perpetuu” (Bruckner, 1999: 12). Uneori, straturile semantice succesive ale unor termeni precum: „tentation” (tentație/ispită), „lamentation” (văicăreală/lamentație), „parole démocratique” (discurs democratic) sau „rêverie” (visare/reverie) evidențiază complexitatea conceptuală și culturală a acestor cuvinte.

Fiecare dintre acești termeni posedă un sens primar evident, dar și straturi suplimentare de semnificație, dezvoltate în contextul filozofic specific operei lui Bruckner. Traducătorul trebuie să decodifice aceste straturi semantice succesive și să le reconstruiască în limba-țintă, asigurându-se că toate nivelurile de semnificație sunt menținute. Aceasta implică o analiză atentă a contextului și o „sensibilitate” culturală, astfel încât traducerea să reflecte profunzimea textului original.

Cuvintele aparținând limbajului comun, dar „încărcate” cultural, cum sunt „pupille de la nation”, „maquisard” sau „grand chancelier” (JS), reprezintă o provocare distinctă. Aceste unități lexicale depășesc sfera înțelesurilor lor directe, având rezonanțe istorice, culturale sau simbolice care sunt adesea greu de redat într-o altă limbă, iar traducătorul trebuie să evalueze dacă păstrează termenii originali cu explicații suplimentare (pentru a conserva specificitatea

¹⁵ De altfel, analizând terminologia specifică domeniului filozofiei în *Lexic comun, lexic specializat*, Angela Bidu-Vrânceanu, observă că: „sensul conceptelor filozofice de bază ale unui text este stabilit de fiecare autor, prin intermediul unei definiții filozofice argumentate”, *op. cit.*, p. 21.

culturală) sau dacă îi adaptează într-un mod care să fie inteligibil cititorilor din limba-țintă. Astfel, „pupille de la nation” se referă la copiii rămași orfani în urma unor războaie sau conflicte, protejați de stat (*Le Petit Robert*, 2001: 2045), sensul din limba franceză provenind din limba latină: pupillus, de pupus „petit garçon” (*Le Petit Robert*, 2001: 2045). Această expresie implică nu doar un statut legal, ci și o dimensiune simbolică a sacrificiului și solidarității naționale, având atât un sens juridic, cât și o emoție asociată. Unitatea lexicală „maquisard” face referire specifică la membrii Rezistenței franceze care au luptat împotriva ocupației naziste în timpul celui de-al Doilea Război Mondial (*Le Petit Robert*, 2001: 1515). Sensul său depășește simpla definiție de „luptător de gherilă” și evocă rezistența, patriotismul și curajul. În traducere, echivalentul „partizan” poate fi o soluție traductivă, dar se pierde o parte din încărcătura culturală legată de contextul francez. O alternativă ar fi „luptător din Rezistența franceză”, care explică mai bine conotația. Astfel, cuvintele încărcate cultural, deși aparțin limbajului comun, se dovedesc a fi instrumente retorice puternice, care solicită traducătorului atât competențe lingvistice, cât și sensibilitate culturală.

Un element stilistic recurent în opera lui Pascal Bruckner este ironia critică, care servește drept instrument pentru a evidenția absurdități sau contradicții ale societății contemporane. Exemplele abundă, începând cu titlurile și subtitlurile care demonstrează abilitatea autorului de a combina sarcasmul subtil cu analiza profundă a realităților sociale, politice și culturale. O provocare este asigurarea înțelegerii sensului primar al frazelor, fără a diminua impactul ironic. Ironia lui Bruckner este adesea subtilă, bazându-se pe aluzii și contraste care nu sunt întotdeauna evidente în afara contextului cultural original. Cea mai dificilă sarcină a traducătorului este găsirea unui echilibru între fidelitatea față de textul original și adaptarea sa la cultura limbii-țintă. Redarea ironiei lui Bruckner nu este doar o chestiune de traducere literală, ci și de interpretare și reconstrucție stilistică. Traducătorul devine, astfel, un mediator cultural, care trebuie să recreeze experiența textului pentru cititorii dintr-un alt spațiu cultural, păstrând intențiile autorului.

4. Concluzii

Traducerea filozofică reprezintă un act de creație intelectuală și de mediere culturală, poziționând traducătorul într-un rol unic, acela de interpret și recreator al ideilor dintr-un context cultural în altul. Aceasta nu se limitează la simpla transpunere a termenilor, ci implică o înțelegere profundă a nuanțelor filozofice, a contextului cultural și a stilului autorului, toate acestea fiind esențiale pentru a păstra integritatea operei originale. Analiza câtorva dintre provocările traductive din textele lui Pascal Bruckner a evidențiat dimensiunea multiplă a dificultăților întâmpinate de traducător. De la adaptarea vocabularului tehnic și conceptual, până la păstrarea impactului ironiei critice și reconstruirea jocurilor conceptuale, fiecare nivel al textului solicită soluții creative și interpretative. De asemenea, complexitatea traducerii filozofice derivă din tensiunea dintre universalitatea conceptelor și particularitatea culturală a termenilor, care solicită traducătorului o sensibilitate culturală deosebită. Adaptarea lor în limba-țintă implică un echilibru delicat între păstrarea specificului original și claritatea pentru cititorii din altă cultură. Astfel, traducerea filozofică devine un proces de interpretare activă, în care traducătorul nu doar transferă sensuri, ci recrează dinamica intelectuală și expresivitatea textului sursă, combinând rigoarea terminologică cu intuiția literară.

Title in English: Philosophical translation, an act of cultural mediation

Abstract in English:

Situated at the intersection of specialized and literary translation, philosophical translation facilitates access to essential ideas and concepts from other cultural spaces, redefining and enriching philosophical language and thought in the target culture and language. It is not merely a matter of transferring words from one language to another but a complex act of interpreting meaning in the source language. The dual focus - analytical and creative - constitutes one of the key challenges in navigating the intricate negotiations between different modes of thinking and distinct cultural systems inherent in the translation of philosophical texts.

In this study, we aim to investigate the relationship between language and philosophy, focusing on several instances where translation required solutions either for concepts lacking direct equivalents in different languages or for wordplay with philosophical meaning. An interpretive approach

proves effective in granting readers from another culture access to foreign ideas while preserving the essence of the author's philosophy. In this sense, the translator becomes a mediator between two cultures, facilitating intellectual dialogue and the transfer of ideas.

In conclusion, philosophical translation is a process of intellectual recreation, involving a profound interpretation of the text, not merely the transfer of meanings. Each translation brings with it a new perspective on the original work, functioning as an act of collaboration between language, philosophy, and culture.

Keywords in English: translation, philosophy, language, interpretive approach, culture

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“Navigating the Seas of Military Terminology: Challenges in Interpreting Pleasure Craft Operations”

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Abstract

This study investigates the challenges of consecutive interpretation in technical military contexts, focusing on a specialized training for pleasure craft searches conducted by the UK Border Force and Delta Force in Vlora, Albania (December 2022). Employing a case study methodology, the research explores the nuanced linguistic, cultural, and domain-specific demands of military interpretation. Drawing on the author's personal

experience as the sole interpreter for this training, the study identifies key challenges—ranging from the absence of preparatory materials to the translation of culture-specific military terms—and outlines strategies for effective interpretation. The findings underscore the critical role of interpreters’ prior subject-matter expertise and adaptive strategies in ensuring accuracy and coherence under high-stakes conditions. This research contributes to the broader discourse on technical interpretation, highlighting its implications for training and professional development.

Keywords

consecutive interpreting, military terminology, challenges, interpreter skills, pleasure craft, technical interpretation

1. Introduction

In the intricate and high-stakes domain of military discourse, precise interpretation of terminology transcends linguistic proficiency, demanding a deep understanding of cultural, functional, and operational contexts. Military terminology is uniquely dynamic, reflecting the evolving nature of operational demands and cultural influences. As a result, the interpreter’s role extends beyond linguistic mediation to include the nuanced negotiation of meaning in diverse communicative contexts.

This study examines the challenges inherent in military interpretation, particularly in technical settings such as pleasure craft operations, where interpreters must navigate specialized terminology and maintain precision under time constraints. Leveraging the framework of semantic field theory, this research categorizes military terms into thematic groups—ranging from personnel characteristics to equipment nomenclature—and explores their implications for interpretation.

The empirical focus is a specialized training conducted by the UK Border Force in collaboration with Delta Force Albania, where the author served as the sole interpreter. The study aims to illuminate the strategies employed to overcome challenges such as the lack of preparatory materials, culture-specific terminology gaps, and the mental stamina required for prolonged assignments.

This paper contributes to the field of technical interpretation by addressing the intersections of linguistic expertise, cultural knowledge, and professional ethics. Through its case study approach, it seeks to inform the practices of interpreters and the organizations that rely on their expertise.

2. *Literature Review*

The translation of military terminology requires more than linguistic expertise; it demands a nuanced understanding of cultural and functional contexts. As noted by Paluanova (2023), systematicity is a defining feature of terminological units, where a term's inclusion in a specific terminological system underscores its system-functional essence. These units are categorized into thematic groups, such as personnel characteristics, military actions, and equipment names, facilitating a structured approach to their translation.

Interpreters in technical domains face unique challenges, as technical interpretation requires familiarity with subject-matter concepts and terminology. Gile (2009) underscores that interpreters must engage in "effortful processing," balancing limited cognitive resources to manage listening, comprehension, and delivery simultaneously. For military contexts, this challenge is magnified by the dynamic nature of terminology and the high stakes associated with errors.

Military phraseological units often originate from everyday vocabulary but gain specialized meanings within the military context. These units are classified into professional terms and colloquial expressions, each serving distinct communicative purposes within military operations (Shevchenko, Mitchell, & Ignatov, 2016). For interpreters, the challenge lies in balancing the precision of technical terms with the contextual adaptability of colloquial language.

Katan (2014) highlights that technical interpreters' function not only as linguistic mediators but also as cultural mediators, bridging gaps between different professional and operational systems. This is particularly relevant in military contexts, where terminological accuracy is closely tied to the operational and cultural framework of the forces involved. Misinterpretations in these contexts can lead to significant misunderstandings, emphasizing the critical nature of this

role.

Cognitive load theory further illuminates the complexities of consecutive interpretation in technical fields. Sweller (2011) posits tasks requiring simultaneous cognitive processes — such as understanding specialized terminology, cultural nuances, and non-verbal cues — place significant demands on working memory. In military interpretation, the necessity to grasp nuanced details under time pressure intensifies this cognitive load, requiring interpreters to develop robust strategies for managing mental resources effectively.

Technical interpretation also involves a dynamic interplay between terminological precision and real-time problem-solving. As highlighted by Herbert (1952), successful interpretation depends on the interpreter's ability to adapt to unforeseen challenges, such as incomplete preparatory information or the absence of direct linguistic equivalents. This adaptability is particularly vital in military contexts, where terms often have layered operational meanings that cannot be rendered literally.

The role of pre-assignment preparation is also a recurring theme in the literature. Fantinuoli (2017) argues that access to preparatory materials significantly enhances interpreters' performance, allowing them to familiarize themselves with terminology and context. However, as highlighted in this study, confidentiality requirements in military contexts often restrict access to such resources, placing additional cognitive demands on interpreters.

Finally, the issue of professional ethics and responsibility is critical. Technical interpreters must navigate not only linguistic challenges but also ethical dilemmas, such as maintaining confidentiality and avoiding misrepresentation. Kalina (2002) highlights that interpreters in sensitive contexts bear an ethical responsibility to uphold accuracy and neutrality, often under considerable pressure.

3. Case Study: Interpreting in the Training for Albanian Delta Force Police

This study employs a case study methodology, drawing on the author's direct experience as the sole interpreter for two consecutive military training sessions conducted by the UK Border Force in Albania (November 2021 and November 2022). These two-week

sessions involved intensive technical and tactical training on the search and control of small and medium vessels, as well as pleasure crafts. The case study highlights the key challenges encountered during these sessions and the strategies used to address them.

Challenge 1: Absence of Preparatory Materials

Due to the classified nature of the training materials, the interpreter was not provided with any preparatory documents in advance. This is a common issue in Albania, where logistical or procedural barriers often prevent interpreters from accessing materials ahead of time. In this specific instance, the classified nature of the training, dealing with specialized police operations, made it impossible for organizers to share sensitive documents via email or other channels.

Without prior knowledge of the specific content, the interpreter had to rely heavily on experience with similar assignments and real-time problem-solving during the training. Techniques such as active listening and immediate context analysis were crucial for understanding complex concepts and delivering accurate interpretations. This highlights the importance of having a strong foundation in both the technical field and the broader subject matter to adapt to such unpredictable scenarios effectively.

Challenge 2: Translating Specialized Terminology

The training involved highly specific terms in English, many of which lacked direct equivalents in Albanian. Examples include:

- **Pleasure craft** (*mjet luksi, jaht*): While the term “*jaht*” is commonly understood in Albania, it does not fully encompass the breadth of “pleasure craft,” which includes various types of leisure vessels. To address this, the interpreter provided a broader explanation when necessary, contextualizing the term for the audience.
- **Hull** (*kallumë*): This term refers to the watertight body of a vessel, a concept not widely used in everyday Albanian. The interpreter supplemented this term with descriptive phrases to

clarify its technical meaning.

- **Water tank** (*galixhan*): As an uncommon technical term in Albanian, this required not only linguistic translation but also situational contextualization, ensuring that the audience could associate the term with practical applications onboard a vessel.

In each case, prior knowledge of marine terminology and collaboration with trainers helped the interpreter deliver precise translations, ensuring the technical accuracy of the sessions.

Challenge 3: Addressing Culture-Specific Terms

Certain vessel types and marine concepts, such as *catamaran* or *bilge keel*, are not used or known in Albanian waters due to the limited prevalence of such vessels in the region. This posed a significant challenge, as literal translations or direct loanwords would not have conveyed the intended meaning to the audience.

For example, a *bilge keel*—a structure designed to reduce a ship's rolling motion—does not have an equivalent term in Albanian. The interpreter had to employ descriptive translation, explaining its function and relevance using visual aids provided during the training. This approach ensured that the audience could grasp the term's significance without relying on direct linguistic equivalence.

Additionally, using visual aids like photographs and diagrams from training slides proved invaluable in bridging the gap between unfamiliar technical terminology and practical understanding. This highlights the critical role of non-verbal resources in overcoming language barriers in specialized fields.

Challenge 4: Technical Marine Terminology

The training included highly detailed operational instructions and technical discussions, requiring precise translation of complex navigational and mechanical terms. For instance:

- **Towline** (*cima e rimorkimit*): This term refers to a line used for towing vessels. Its correct usage required contextual

knowledge of maritime operations, as improper translation could lead to confusion about its application.

- **Thimbles, Shackles, and Skiff Hooks** (*gacat metalike, gametat dhe ganxhat*): These are small but critical components used in maritime settings, often overlooked in general vocabulary. The interpreter's familiarity with these terms ensured that no detail was lost during translation.

The precise rendering of such technical instructions not only demanded linguistic competence but also required the interpreter to visualize the operational context to ensure accurate and meaningful communication.

Challenge 5: Prolonged Work Hours

With a 7-hour daily agenda and no additional interpreter, the task placed exceptional mental and physical demands on the interpreter. Prolonged interpretation sessions often result in cognitive fatigue, which can impair concentration and accuracy.

To counteract this, the interpreter adopted strategies such as segmenting complex sentences, actively reconstructing meaning, and maintaining focus through brief mental breaks when possible. Additionally, the interpreter's deep familiarity with both the technical subject matter and linguistic nuances allowed for faster processing of terms and concepts, reducing the cognitive load.

This challenge underscores the importance of both stamina and domain-specific preparation in ensuring sustained performance over long assignments. The experience also highlights the need for adequate support structures, such as the inclusion of additional interpreters in future training sessions, to mitigate the risk of fatigue-related errors.

4. Conclusion

This study has shed light on the unique challenges faced by interpreters working in high-stakes, technical military contexts, using the training sessions for the Albanian Delta Force as a focal point. Military interpretation, particularly in technical domains such as pleasure craft operations, requires an exceptional blend of linguistic

proficiency, subject-matter expertise, and adaptive problem-solving skills. These challenges are compounded by factors such as the absence of preparatory materials, the need to bridge cultural and linguistic gaps, and the physical and mental stamina required for prolonged assignments.

The findings underscore the critical importance of prior experience, particularly in domains where highly specialized terminology and operational nuances are prevalent. The case study illustrates how interpreters must navigate a complex interplay between technical accuracy and cultural sensitivity, often under time constraints and with limited resources. The successful strategies employed — such as leveraging prior knowledge, descriptive translation, and contextual problem-solving — demonstrate the resourcefulness required to excel in such demanding roles.

This research contributes to the broader discourse on technical and military interpretation by highlighting the need for systemic support structures to enhance interpreters' readiness and effectiveness. These include the development of standardized terminological resources, such as glossaries and databases tailored to under-resourced languages, as well as access to preparatory materials wherever confidentiality permits. Additionally, collaboration between interpreters and subject-matter experts should be prioritized to ensure that cultural and operational nuances are accurately conveyed.

Furthermore, this study reveals the necessity of integrating psychological resilience training into interpreter education programs. Given the cognitive and physical demands of military interpretation, building stamina and stress-management skills is as crucial as linguistic and technical proficiency. Interpreter training institutions could incorporate simulation-based learning, enabling practitioners to gain hands-on experience in scenarios resembling real-world high-stakes settings.

Looking ahead, future research should explore the potential of technology, such as artificial intelligence and machine-assisted interpreting tools, to alleviate some of the cognitive burdens faced by interpreters in technical contexts. While these tools cannot replace the human interpreter's nuanced understanding of culture and context, they may serve as valuable aids in ensuring consistency and accuracy, particularly in repetitive or terminology-heavy assignments.

At its core, military interpretation is far more than a linguistic exercise; it is a critical enabler of operational success, cross-cultural understanding, and international cooperation. The role of interpreters in this field is indispensable, yet often underappreciated. By continuing to address the challenges and opportunities within this domain, stakeholders can ensure that interpreters are better equipped to meet the demands of an increasingly interconnected and complex global landscape.

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**Translation strategies used in the folktales *The three wishes*
and *Los tres hermanastros* and their Romanian
correspondents, *Cele trei dorințe* and *Trei frați vitregi***

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Abstract

For this paper, I will look at the translation strategies employed for the rendering into Romanian of the phraseological units present in the English and Spanish folktales, called “The three wishes” and “Los tres hermanastros”. The English folktale was translated into Romanian by professor Dumitru Dorobăț, in 1981 and published with Junimea Publishing

House, while the English volume comprising the folktale first came out in 1917 with Tauchnitz Publishing house.

In what concerns the Spanish folktale, it was translated by Ileana Scipione in 2009 and published with Siruela Publishing house in 2006.

The translation procedures applied for the phraseological units in the corpus chosen are the ones described by Jean-Paul Vinay and Jean Darbelnet in their already classic by now *Stylistique comparée du français et de l'anglais* - *Comparative Stylistics of French and English* (1958/1995).

The conclusions will include the confirmation / denial of my working hypothesis according to which indirect strategies are likely to be more frequent in the translation from English into Romanian as these two languages belong to different language families, while direct ones prevail in the translation from Spanish into Romanian, both being languages of Latin origin.

Keywords

Phraseological units, folktales, translation, direct and indirect translation strategies.

1. Introduction

This paper is an attempt to present some of the procedures recommended in the specialized literature and apply them to the translation of phraseological units that can be found in folktales.

The parallel corpus we will make use of consists of the following folktales: *The three wishes* and *Los tres hermanastros* and their Romanian correspondents, *Cele trei dorințe* and *Trei frați vitregi*.

These folktales were chosen mainly because they are rich in phraseological units, which were extracted from the texts in the order in which they occur. Moreover, they were identified from a semantic and pragmatic point of view, according to the classification suggested in what follows. This taxonomy, which we regard as best suited for our translation purposes, combines various types of idioms that are present in well-known taxonomies belonging to Viktor Vladimirovich Vinogradov, Anthony Cowie, Eckhard Roos, Ígor Aleksándrovich Melchuk and Mona Baker. The chosen classification will be presented briefly, but the phraseological units found in the text will not be categorized, but will be taken as a unit, because their analysis is not the object of this study, but the strategies used for their translation.

The final conclusions will also include the confirmation / denial of our working hypothesis according to which indirect strategies are likely to be more frequent in translations from English into Romanian as these two languages belong to different language families.

2. Phraseological units

The classification of phraseological units proposed comprises elements of various taxonomies and serves very well the purpose of my research in the sense that it allows a wide variety of idioms to be taken into account. Hence, it was included in this classification the distinction made by Roos (2001:51) between semantic and pragmatic idioms.

Semantic idioms comprise:

1. Phraseological fusions (cf. Vinogradov in A. A. Shakhmatov, 1947, 339-364), also called 'pure idioms' by Cowie (1998) or 'strong idioms' by Melchuk (2023).

2. Phraseological unities (Vinogradov in A. A. Shakhmatov, 1947, 339-364), metaphorical idioms (Roos 2001), semi-idioms (Melchuk 2023)

3. Phraseological combinations (in A. A. Shakhmatov, 1947, 339-364), also named weak idioms (Melchuk 2023), collocations (Baker 1992), restricted collocations (Cowie 1998) and in terms of pragmatic idioms, all Roos's subdivisions have been preserved:

1. Social formulae are the idioms which fulfil phatic functions in communication (e.g. *see you later, take care*); these social formulae play an essential role in maintaining politeness in everyday communication as they often follow established conventions,

2. Gambits are idiomatic expressions used to structure discourse and facilitate communication. They convey specific intentions or attitudes. (e.g. *to sum it up, I see what you mean*) and serve as conversational tools to structure dialogue, convey intentions, and enhance the flow of communication. They are essential for effective and engaging conversations., and

3. Expressive formulae are idiomatic expressions used to convey strong emotions, surprise, frustration, or emphasis (e. g. *No way, Oh boy*). These expressive formulae are valuable for conveying emotions and reactions in everyday conversation. They add color and

emphasis to language and help communicate feelings and attitudes effectively.

3. Translation Strategies

Due to the multitude of complexities involved in identifying, comprehending, and interpreting idiomatic expressions, it can be asserted that idioms represent a significant area of focus for aspiring translators. In navigating these challenges, translators may employ diverse strategies. Drawing on a view of translation as transfer between language systems, and restricting analysis to below sentence level, Jean-Paul Vinay and Jean Darbelnet's influential manual *Stylistique comparée du français et de l'anglais* (1958) and its English counterpart *Comparative Stylistics of French and English* (1995) provides a detailed description of translation operations for the French - English language pair, but with applications to other language combinations.

In what follows, some of the procedures presented by the two Canadian linguists which have been used for the analyses of the phraseological units in my corpus will be described.

3.1. Direct translation strategies

According to Vinay and Darbelnet (1995:31-35) translators can choose between two methods of translating, namely direct, or literal translation and oblique, or indirect translation. In the listing which follows, the first three procedures are direct.

Procedure 1: Borrowing

Borrowing refers to adopting terms from technical fields, or incorporating culinary terms, for instance, from the target language and including them as they are into the source language. Examples are 'sushi' from Japanese or 'croissant' from French.

Procedure 2: Calque

A calque refers to a unique type of borrowing where a language adopts an expression from another language but translates each of its components literally. An example is: (Vinay and Darbelnet 1995:32) "Compliments of the Season!" (English): "Compliments de la saison!" (French).

Procedure 3: Literal Translation

A literal translation involves transferring the original text from the source language (SL) directly into the target language (TL)

with grammatical and idiomatic adjustments as necessary, focusing solely on maintaining adherence to the linguistic norms of the TL.

3.2. Indirect translation strategies

There may be instances where certain stylistic nuances cannot be directly translated into the target language due to structural or metalinguistic disparities, potentially leading to alterations in syntax or vocabulary. In such cases, more sophisticated techniques, known as oblique (or indirect) translation methods, may need to be employed.

Procedure 4: Transposition

The technique known as transposition entails substituting one part of speech with another while preserving the overall meaning of the communication. Apart from serving as a distinct translation method, transposition can also be utilized within a single language.

For example, Vinay and Darbelnet (1995:36) “*Il a annoncé qu’il reviendrait*” [Rom. A anunțat că se va reîntoarce] can be restated by substituting a subordinate verb with a noun, thereby maintaining the same significance.: “*Il a annoncé son retour*” [Și-a anunțat reîntoarcerea].

Procedure 5: Modulation

Modulation involves altering the structure of the message through a shift in perspective. Such adjustment is deemed necessary when a direct or indirect translation yields a grammatically correct statement but is deemed inappropriate, unnatural, or clumsy in the target language.

An example of a fixed modulation is found in the phrase: “The time when...”, which must be translated as, “*Le moment où...*”. [Momentul în care...] (Vinay and Darbelnet (1995:37))

Procedure 6: Equivalence

Occasionally, two texts can depict the same scenario employing entirely distinct stylistic and structural approaches. In these instances, we encounter a method that yields texts of equivalent significance.

Vinay and Darbelnet (1995:38) illustrate a classic instance of equivalence by discussing the response of an amateur who inadvertently hits his finger with a hammer: were he Romanian, his expression of pain would be articulated as “Au!”, whereas if he were English-speaking, it would be rendered as “Ouch!”.

Procedure 7: Adaptation

It is employed when the nature of the situation conveyed in the source language message is unfamiliar in the target language culture. In these instances, translators must fabricate a fresh scenario that can be deemed as analogous. Hence, adaptation can be seen as a unique form of equivalence, namely situational equivalence. Adaptations are especially common in the translation of book and film titles.

Examples: Point Break: Le llaman Bodhi [film]

3.3. Other translation strategies

To effectively translate idioms from the source language to the target language, the translator must select the most suitable approach, considering the unique characteristics, function, cultural nuances, as well as the semantic and structural unpredictability of these expressions.

Vinay and Darbelnet also introduce the technique of *explicitation* (1995:98) that Nida (1964) calls *addition* and to which corresponds the opposing strategy, that of *implicitation/omission*.

In the following, I will present the translation strategies used for the phraseological units found in the corpus taken into account for this article:

The three wishes

	Idiom (English)	Romanian translation	Translation strategies
1.	Once upon a time	Odată	Modulation
2.	be sure	Fiți siguri	Modulation
3.	'twas a long time ago	Că e mult timp de atunci	Literal Translation
4.	started out	A plecat	Equivalence

5.	that he might have	Ca sa aibă	Literal Translation
6.	had marked out	însemnase	Modulation
7.	would furnish many and many a good plank	Va fi un izvor nesecat de scândură	Equivalence
8.	As though	Ca și cum	Literal Translation
9.	Were minded to	Ar fi vrut	Equivalence
10.	Fell the tree	Să doboare copacul	Literal Translation
11.	At one stroke	Dintr-o singură lovitură	Literal Translation
12.	Hadn't given one blow	Nu apucă să dea o lovitură	Modulation
13.	What should he hear	Ce credeți că auzi?	Modulation
14.	Prayed and beseeched him	Și-l implora	Equivalence
15.	To spare the tree	Să cruțe copacul	Literal Translation
16.	He was dazed	Tăietorul era complet năucit	Modulation
17.	As you may fancy	Vă puteți imagina	Modulation

18.	With wonderment and affright	De uluire și spaimă	Literal Translation
19.	To utter a word	Să scoată o vorbă	Modulation
20.	He found his tongue	Revenindu-i graiul	Equivalence
21.	At last	-	Omission
22.	Well	Prea bine	Modulation
23.	You've done better for yourself	Ți-ai făcut un bine mai mare	Modulation
24.	Be they what they may	Oricare ar fi ele	Modulation
25.	Was no more to be seen	dispăru	Equivalence
26.	Off he started home	O și zbughi spre casă	Equivalence
27.	Dazed with	Apucat de amețală	Modulation
28.	Had befallen him	Se abătuse asupra lui	Literal Translation
29.	There was nothing in his noddle	În neghiobia lui	Equivalence
30.	Who can tell?	Dar cine te poate lămuri?	Equivalence
31.	Anyhow	Ei	Equivalence

32.	He waxed hungry	L-a și apucat o foame de lup	Equivalence
33.	Was a long way off	Mai era timp destul	Equivalence
34.	Nay	Nu	Modulation
35.	Ah	Vai	Equivalence
4 36.	No sooner had he said the word, when	Nici nu a apucat să termine de spus vorbele acestea când,	Modulation
4 37.	Clatter, clatter, rustle, rustle	Zdrăngănind, boca, boca	Equivalence
38.	What should come down	Ce altceva credeți că a coborât	Modulation
39.	But a link of the finest black pudding	Decât cel mai arătos caltaboș	Adaptation
40.	The heart of man could wish for	Pe care și-l poate dori cineva	Modulation
41.	Stared three times as much	Gura neveste-si era de trei ori mai căscată și ochii de trei ori mai bulbucăți	Equivalence
42.	Came back to the woodman	Veni în minte	Equivalence
43.	He told his tale right out	Pe dată a spus povestea	Modulation

44.	From beginning to end	De la cap la coadă	Equivalence
45.	And as he told	În timp ce	Literal Translation
46.	The goodwife glowered and glowered	Nevasta se întuneca din ce în ce mai mult la față	Equivalence
47.	He had made an end of it	Bărbatul termină	Modulation
48.	She burst out	izbucni	Literal Translation
49.	“Thou bee’st but a fool...	Nu ești decât un prostănac	Modulation
50.	Were at thy nose	Pe vârful nasului	Modulation
51.	I do indeed	-	Omission
52.	before you could say Jack Robinson	Cât ai zice pește	Equivalence
53.	there the goodman sat	Bietul om	Equivalence + Omission
54.	Gave a pull	Trase de el	Modulation
55.	till they had nigh pulled the nose off	Dacă nasul n-ar fi fost în pericol să se desprindă	Modulation
56.	it stuck and stuck	Era bine prins de nas	Equivalence

57.	“What’s to be done now?”	Ce să mă fac acum?	Modulation
58.	Tisn’t so very unsightly	Nu arăți prea rău	Equivalence
59.	looking hard at him	Uitându-se urât la el	Modulation
60.	he must need wish	Trebuia să o spună	Equivalence
61.	in a hurry	Cât se poate de repede	Modulation
62.	And wish he did	Dorea să vadă	Modulation
63.	Might come off his nose	Desprins de nas	Modulation
64.	Well	Și așa	Equivalence
65.	There it lay	-	Omission
66.	the goodman and goodwife	Tăietorul și nevasta lui	Equivalence
67.	Or dress in silk and satin	Nici nu s-au îmbrăcat în mătăsuri și satin	Addition + Modulation
68.	why	-	Omission
69.	At least	Cel puțin	Literal Translation
70.	As fine a black pudding	Un caltaboș pe cînste	Adaptation
71.	As the heart of man could	Pe care orice om și-ar dori	jModulation

	desire		
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Los tres hermanastros

	Idiom (Spanish)	Romanian translation	Translation strategies
1.	Éranse	Au fost odată ca niciodată	Equivalence
2.	No se llevaban nada bien	Nu se înțelegeau deloc	Modulation
3.	Salir a probar fortuna	Au plecat in lumea larga	Equivalence
4.	Para no estorbarse entre sí	Ca sa nu se încurce unul pe altul	Literal Translation
5.	Le llevase a un lugar de buena suerte	Sa-l duca la un loc cu noroc	Literal Translation
6.	Siguió camino	Urmându-si drumul	Literal Translation
7.	Nunca vistos	nemaivăzuți	Transposition
8.	El lugar parecía el cielo	Locul părea coborât din cer	Modulation
9.	Al final	In cele din urma	Literal Translation
10.	Se puso en camino	A pornit la drum	Modulation
11.	Por el amor de Dios	Pentru numele lui Dumnezeu	Equivalence

12.	Que le llevase a hacer fortuna	Pe care sa apuce ca sa se îmbogățească	Modulation
13.	Que casi tocaban el suelo	Pana aproape de pamant	Modulation
14.	No pudo menos de enamorarse	Ca i-a cazut cu tronc	Equivalence
15.	Hablando, hablando	Tot vorbind așa	Modulation
16.	Empezó a vagar por los caminos y senderos y calles y callejas	A luat-o razna pe drumurile, potecile, străzile si ulițele	Modulation
17.	Cuanto más caminaba, más se perdía	Cu cat mergea mai mult, cu atât rătăcea mai tare	Modulation
18.	No hacía otra cosa que	-	Omission
19.	Daban vueltas y más vueltas	Care umblau lela pe-acolo	Equivalence
20.	Preguntó por un camino de buena ventura	A întrebat-o pe ce drum sa-si caute norocul	Modulation
21.	Tan gruesa como el cuerpo de un hombre	Gros cat trupul de om	Literal Translation
22.	Más alta que una torre	Mai inalt decat un turn	Literal Translation
23.	Por si acaso	daca	Literal Translation

24.	Nada más entrar	De cum a intrat	Literal Translation
25.	Se precipitaron sobre él	s-au aruncat pe el	Modulation
26.	Se abalanzaron sobre ella	Ei s-au napustit	Modulation
27.	Hacían temblar al más templado	De tremura si cel mai zdravan barbat	Modualtion
28.	Hasta dar con el gigante	Unde l-a intalnit pe urias	Modulation
29.	Se echaron sobre él	s-au aruncat asupra uriasului	Modulation
30.	En un santiamén	Intr-o clipita	Equivalence
31.	Tenía encantada	O fermecase	Literal Translation
32.	Nada más mostrar	De cum a aratat	Literal Translation
33.	Hete aquí	Dar	Equivalence
34.	Tenía muy mal corazón	Care avea o inima foarte rea	Literal Translation
35.	Se puso a pensar	Si-a zis	Equivalence
36.	No era merecedor de	Nu merita	Transposition
37.	De lo pensado a lo hecho	De la gand la fapta	Modulation
38.	Bien vistoso	Nespus de frumoasa	Equivalence

39.	En prenda de agradecimiento	Drept multumire	Modulation
40.	Se puso furioso	S-a infuriat	Literal Translation
41.	De modo tan ruin	Cu atata miselie	Equivalence
42.	Sin más	neîntârziat	Literal Translation
43.	Para escarnio general	Spre invatatura de minte a tuturor	Modulation
44.	Tres días con sus noches	Trei zile si trei nopti	Modulation

4. Results

From the point of view of the translation strategies used, the indirect ones are more numerous in both folktales, in comparison to the direct ones, which shows that the translator was target orientated in both cases.

5. Conclusions

The whole study proves that the hypothesis according to which indirect strategies are more frequent in translations from English into Romanian (as unrelated languages), than in the pair of languages Spanish - Romanian, as related languages is incorrect, as in both cases, indirect strategies prevail, mainly Modulation, which is predominant.

The findings reported in this study, albeit fragmentary and incomplete, depict an interesting scenario: translators of folktales from Spanish and English into Romanian translate mainly with the reader in mind and adapt also the language of the original text to the target language, to give a local imprint to the tales.

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Estrés y Precisión en la Traducción Médica

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Resumen

Este artículo explora la relación entre el estrés y el proceso de traducción de textos médicos. Comienza con una revisión del estrés como fenómeno psicológico y cómo afecta las habilidades cognitivas, incluyendo la concentración, memoria y toma de decisiones, aspectos clave en la labor del traductor. A continuación, se presenta una metodología para el análisis de textos médicos, identificando las características esenciales que deben ser consideradas, tales como la terminología específica, la precisión y la claridad. Finalmente, se examina cómo el estrés puede influir en la calidad de las traducciones médicas y qué estrategias se pueden implementar para minimizar su impacto, como la gestión del tiempo, técnicas de relajación y la organización del trabajo.

Palabras clave

estrés; traducción médica; análisis de textos especializados; procesos cognitivos; estrategias de traducción.

La traducción de textos médicos es una labor compleja que exige un alto nivel de precisión, claridad y conocimiento especializado. Esta tarea se realiza en un entorno donde el estrés, como fenómeno psicológico, puede influir significativamente en el desempeño del traductor. Este artículo explora cómo el estrés afecta las habilidades cognitivas esenciales para la traducción médica y propone estrategias para minimizar su impacto, garantizando así la calidad del trabajo.

El estrés es una respuesta natural del cuerpo y la mente ante demandas o amenazas, que activa mecanismos físicos y emocionales para afrontar la situación, pero que, si es prolongado o intenso, puede afectar negativamente la salud y el bienestar.

El estrés crónico o intenso afecta gravemente las funciones cognitivas esenciales, impactando directamente en la calidad del trabajo de traducción médica. Estas son las áreas más vulnerables:

Concentración

El estrés genera distracciones y disminuye la capacidad de atención sostenida. Esto dificulta procesar textos complejos, aumentando el riesgo de errores.

Ejemplo práctico: un traductor médico puede omitir términos críticos, como «contraindicación», en un informe farmacéutico debido a una pérdida momentánea de enfoque, lo que podría tener implicaciones graves para el usuario final.

Memoria

La memoria de trabajo, crucial para retener y procesar información temporalmente, se ve afectada. Esto es especialmente problemático cuando se necesita recordar términos técnicos o adaptaciones específicas en contextos complejos.

Ejemplo práctico: durante la revisión de una traducción, el traductor podría olvidar el significado exacto de un término clave como «miocarditis», a pesar de haberlo investigado previamente, lo que obliga a repetir procesos y retrasa el trabajo.

Toma de decisiones

El estrés promueve decisiones apresuradas y menos meditadas, lo que puede afectar tanto la elección de términos como la estructura general del texto traducido.

Ejemplo: ante la presión de un plazo corto, un traductor podría optar por una traducción literal.

Efectos combinados

Estos factores no solo afectan individualmente, sino que

también se combinan, amplificando su impacto negativo. Por ejemplo, un traductor bajo estrés podría malinterpretar una frase, usar un término incorrecto y no detectar el error en la revisión, comprometiendo la precisión del documento final.

Implicaciones en textos médicos

El impacto del estrés es especialmente crítico en la traducción médica, donde errores de interpretación o imprecisiones terminológicas pueden tener consecuencias graves, desde malentendidos hasta riesgos para la salud del paciente.

Este análisis destaca la importancia de controlar el estrés en los traductores para garantizar la calidad y la seguridad de los textos médicos.

- **Metodología para el análisis de textos médicos**

Traducir textos médicos requiere un enfoque metódico para abordar sus características particulares. los textos médicos suelen incluir:

Terminología específica: Incluye términos técnicos y jerga médica que necesitan un conocimiento especializado y precisión.

Claridad: los textos deben ser comprensibles para diferentes audiencias, desde profesionales médicos hasta pacientes.

Precisión: la traducción debe reflejar fielmente el significado del texto original, sin ambigüedades.

- **Pasos en el análisis de textos médicos**

1. Identificación de términos clave: detectar y comprender términos técnicos.

Ejemplo: en un informe sobre cardiología, términos como «miocarditis» o «fibrilación auricular» requieren una investigación precisa.

2. Análisis del contexto: entender el propósito y el público objetivo del texto.

Ejemplo: una guía para pacientes necesita un lenguaje claro y simplificado, mientras que un artículo científico requiere rigor técnico.

3. Uso de recursos especializados: herramientas como diccionarios médicos, glosarios terminológicos y bases de datos científicas son esenciales para garantizar la precisión.

- **El impacto del estrés en la traducción de textos médicos. Manifestaciones del estrés en el traductor**

Errores por omisión o adición: bajo estrés, un traductor puede omitir detalles críticos o incluir información irrelevante.

Ejemplo: en un prospecto farmacéutico, la omisión de una contraindicación podría tener consecuencias graves.

Alteración del flujo de trabajo: la presión de plazos estrictos puede llevar a apresurar etapas críticas, como la revisión.

Ejemplo: no dedicar suficiente tiempo a revisar una traducción de un protocolo quirúrgico podría comprometer la claridad del texto.

Fatiga mental: el estrés sostenido puede disminuir la productividad y aumentar los errores.

Ejemplo: Un traductor puede pasar por alto inconsistencias terminológicas al final de una jornada extenuante.

Ejemplos de impacto directo

Un informe médico mal traducido que confunde «hipoglucemia» con «hiperglucemia» podría causar tratamientos incorrectos.

Una guía de uso de dispositivos médicos con errores terminológicos podría dificultar la comprensión para el usuario final.

- **Estrategias para minimizar el impacto del estrés**

1. Gestión del tiempo

Planificación detallada: dividir la tarea en etapas claras (investigación, traducción, revisión) con tiempos asignados.

Evitar la procrastinación: establecer metas diarias realistas para evitar acumulación de trabajo.

2. Técnicas de relajación

Pausas activas: realizar ejercicios de respiración o meditación breve durante la jornada.

Ejercicio físico: actividades como yoga o caminatas ayudan a reducir el cortisol, la hormona del estrés.

3. Organización del trabajo

Espacio de trabajo óptimo: mantener un ambiente ordenado y libre de distracciones.

Uso de herramientas tecnológicas: programas de traducción asistida por computadora (CAT) ayudan a mantener consistencia y eficiencia.

Durante la universidad tuve la oportunidad de traducir algunos capítulos del libro titulado El libro «Un villano llamado estrés: Cómo impacta en nuestra salud», escrito por María Isabel Peralta Ramírez. He traducido estos capítulos del español al rumano. El libro pertenece al ámbito médico, específicamente a la rama de la psicología, y aborda el tema del estrés, un enemigo silencioso de nuestra época. Su enfoque combina términos especializados con un estilo accesible, utilizando chistes, imágenes, esquemas sugerentes y explicaciones claras que facilitan la comprensión. Cada capítulo finaliza con un resumen que destaca los conceptos clave, asegurando que el lector retenga las nociones principales.

La autora capta la atención del lector al abordar el estrés, un tema de gran actualidad, y transmite un mensaje claro y conciso: el

estrés, aunque a menudo subestimado, tiene consecuencias profundas en nuestra salud física y mental. El objetivo es concienciar sobre sus efectos, que, aunque parezcan inofensivos al principio, pueden convertirse en un problema significativo si no se gestionan adecuadamente.

Elegí este texto no solo por su relevancia, sino también por mi interés en profundizar en la terminología médica y en el conocimiento sobre el estrés: sus procesos en el cuerpo, sus repercusiones y las enfermedades asociadas, para aprender cómo combatir este enemigo insidioso.

Considero que las traducciones especializadas en medicina, especialmente en psicología, son cruciales para la sociedad. Nos educan sobre el cuidado del cuerpo y la mente, esenciales para mantener una buena salud física y emocional. Además, fomentan comportamientos saludables y contribuyen a mejorar la calidad de vida.

El libro está dirigido tanto a especialistas como a estudiantes y lectores interesados en el tema. Presenta ejemplos reales y cotidianos que hacen más fácil conectar con el mensaje, logrando que sea útil y agradable para una amplia audiencia.

El texto fuente se distingue por una serie de características específicas que lo definen como un texto científico:

Objetividad

El texto presenta hechos, datos y circunstancias concretas, sin incluir opiniones personales ni emociones del autor. Para reforzar esta objetividad, utiliza la primera persona del plural («nosotros») en lugar de la primera persona del singular («yo»).

Especialización

Utiliza un vocabulario técnico que requiere conocimientos previos del campo de estudio para ser comprendido. Incluye términos, fórmulas y símbolos que pueden resultar complejos para quienes no

estén familiarizados con el área.

Verificabilidad

Los enunciados científicos en el texto pueden ser comprobados a través de experimentos, leyes científicas o hipótesis. Esto garantiza que las afirmaciones realizadas sean fiables y reproducibles.

Claridad y precisión

La claridad del lenguaje es esencial para evitar ambigüedades. El texto utiliza estructuras sintácticas claras y un léxico monosémico, junto con recursos como definiciones, ejemplos y gráficos que ayudan a explicar conceptos complejos.

Los procedimientos de traducción son esenciales para abordar la complejidad de un texto especializado como el que se analiza aquí, especialmente cuando pertenece al ámbito científico y médico. Estos textos tienen características que los diferencian de otros géneros, como el uso de terminología técnica, estructuras sintácticas complejas y un estilo preciso y objetivo. La importancia de aplicar procedimientos específicos radica en la necesidad de transmitir no solo el contenido, sino también la intención, el rigor y el contexto del texto original.

Uno de los mayores desafíos en la traducción de textos médicos y psicológicos es mantener la exactitud terminológica. La terminología utilizada, como «eje HHA» o «amígdala», tiene un significado universal y bien definido en la comunidad científica. Aquí, el uso de procedimientos como el préstamo o la traducción literal resulta fundamental. Estos métodos aseguran que los términos se trasladen directamente o con mínima adaptación a la lengua de destino, respetando su significado técnico.

Por ejemplo, al traducir «cortisol», es imprescindible conservar el término original, ya que es un concepto universalmente reconocido. Cambiarlo o explicarlo de manera inadecuada podría generar confusión o ambigüedad. Este procedimiento permite que el

lector objetivo, familiarizado con la terminología, identifique el concepto sin necesidad de reinterpretarlo.

Los procedimientos de traducción no son simplemente técnicas lingüísticas, sino herramientas esenciales para preservar la integridad del texto original en un nuevo contexto lingüístico y cultural. En un texto especializado como este, su aplicación garantiza que el conocimiento científico se transmita de manera precisa, clara y efectiva, respetando tanto el contenido como la intención del autor. De esta manera, la traducción contribuye no solo a la comunicación científica, sino también a la accesibilidad del conocimiento para un público más amplio.

Traducir este texto fue un desafío que implicó múltiples fuentes de estrés, tanto cognitivas como emocionales. Una de las principales razones fue la complejidad terminológica, ya que el texto científico requería un uso preciso de términos técnicos y especializados. Encontrar equivalencias exactas en la lengua meta resultó demandante, especialmente porque no todos los términos tenían una traducción directa evidente. Además, muchas frases del texto original presentaban estructuras largas y detalladas que dificultaban su adaptación fluida y clara al idioma de destino, lo que requería un esfuerzo adicional para reorganizar las ideas sin perder el rigor científico.

El tema del estrés, como núcleo central del texto, también generó cierta conexión personal que incrementó mi autoconciencia sobre cómo gestionaba mi propio estrés durante el proceso de traducción. La presión por la precisión científica añadía una carga mental significativa, ya que la naturaleza del texto no permitía margen para ambigüedades o errores. Cada término y concepto debía ser traducido con exactitud para mantener la intención original, lo que aumentó la tensión durante las etapas iniciales del trabajo.

Para gestionar el estrés, implementé estrategias que me ayudaron a mantener el enfoque y garantizar la calidad del trabajo. Fragmenté el texto en secciones más manejables, asignando tiempos específicos para la terminología, traducción y revisión. Esta división del trabajo me permitió abordar cada parte con mayor concentración y sin sentirme abrumado. También recurrí a glosarios médicos, bases de

datos científicos y diccionarios especializados, lo que no solo agilizó el proceso, sino que también reforzó mi confianza al tomar decisiones terminológicas. Hice pausas estratégicas regulares para despejar la mente y evitar el agotamiento, utilizando técnicas de respiración y relajación que ayudaron a reducir la tensión acumulada. Al mismo tiempo, adopté una perspectiva realista, aceptando que no todo sería perfecto en el primer intento, lo que me permitió revisar y corregir con tranquilidad, reduciendo así la ansiedad asociada con los errores iniciales.

Para hacer que el proceso fuera más agradable, creé un entorno de trabajo cómodo y libre de distracciones, con música relajante de fondo que ayudó a mantener un estado mental positivo. Decidí también enfocarme en la oportunidad de aprender sobre el estrés y la terminología médica, lo que convirtió la tarea en una experiencia educativa y enriquecedora. Celebrar pequeños logros, como completar una sección complicada o encontrar la traducción ideal para un término técnico, aumentó mi satisfacción y motivación durante el proceso. Enfrentar las estructuras complicadas del texto original se transformó en un ejercicio creativo, ya que busqué formas elegantes y precisas de transmitir el mensaje sin perder el rigor académico.

Aunque el estrés fue inevitable en el proceso de traducción, gestionarlo adecuadamente me permitió no solo completar el trabajo con éxito, sino también disfrutarlo como una experiencia de aprendizaje significativa. Este enfoque no solo mejoró la calidad del resultado final, sino que también fortaleció mis habilidades para enfrentar futuros desafíos en la traducción especializada.

El estrés y el proceso de traducción tienen una relación interesante y compleja, ya que ambos involucran factores cognitivos y emocionales que pueden influir en el desempeño y la calidad del trabajo. Aquí hay algunas curiosidades que destacan esta conexión:

El estrés como doble filo: aunque generalmente se percibe como algo negativo, un nivel moderado de estrés, conocido como eustrés, puede mejorar la concentración y la productividad en tareas cognitivas, incluida la traducción. Sin embargo, cuando el estrés

supera un umbral manejable, se convierte en distrés, que afecta negativamente la memoria, la atención y la toma de decisiones.

La memoria de trabajo es especialmente vulnerable: la traducción requiere el uso intensivo de la memoria de trabajo para procesar información en tiempo real, como recordar términos técnicos y construir frases coherentes. El estrés agudo puede sobrecargar esta capacidad, lo que dificulta retener detalles importantes o encontrar equivalentes adecuados.

La presión por los plazos: los traductores a menudo enfrentan plazos ajustados, lo que genera un estrés adicional que puede llevar a errores como la omisión de detalles importantes o el uso de términos menos precisos. Este fenómeno se conoce como «sacrificio de calidad bajo presión».

Impacto del cansancio mental: estudios muestran que después de traducir por largos períodos bajo estrés, los traductores son más propensos a cometer errores de consistencia terminológica. Esto se debe al agotamiento mental, que afecta la capacidad de revisar y garantizar la coherencia en el texto.

La creatividad bajo estrés: curiosamente, el estrés puede influir en cómo los traductores abordan frases complejas o culturales. Algunos traductores reportan que bajo estrés son más propensos a optar por soluciones creativas, mientras que otros tienden a ser más literales para evitar errores.

El estrés en la interpretación simultánea: aunque la traducción escrita y la interpretación simultánea son diferentes, ambas comparten la demanda cognitiva de procesar y producir lenguaje. En la interpretación, el estrés aumenta significativamente debido a la inmediatez, lo que puede generar lapsos de atención o errores en la interpretación de mensajes críticos.

La percepción del estrés varía entre traductores: no todos los traductores experimentan el estrés de la misma manera. Aquellos con más experiencia suelen manejar mejor las situaciones de alta presión, mientras que los principiantes pueden sentirse abrumados con mayor facilidad. Sin embargo, la experiencia no elimina completamente el

estrés; simplemente mejora la forma de gestionarlo.

Ignorar el estrés puede llevar a problemas acumulativos, como agotamiento mental, pérdida de confianza profesional y disminución de la satisfacción laboral.

Para convertirse en un traductor eficaz y minimizar el estrés, es importante adoptar estrategias prácticas y sostenibles. La planificación y organización del trabajo son fundamentales, como dividir el texto en tareas manejables, asignar tiempo suficiente para cada etapa del proceso y evitar la procrastinación. Además, utilizar herramientas de traducción asistida y recursos especializados puede reducir la carga cognitiva, ayudando a mantener la consistencia y precisión en los textos.

También es crucial cuidar el bienestar físico y mental. Practicar técnicas de relajación, hacer pausas activas y mantener un entorno de trabajo cómodo y libre de distracciones son pasos efectivos para reducir la tensión. Por otro lado, adoptar una mentalidad de aprendizaje continuo ayuda a manejar mejor los desafíos técnicos y lingüísticos, transformando el estrés en una oportunidad para crecer profesionalmente.

En última instancia, enfrentarse al estrés en la traducción no significa eliminarlo por completo, sino aprender a gestionarlo de manera efectiva. Al hacerlo, no solo se mejora la calidad del trabajo, sino también la satisfacción personal y profesional. Convertirse en un traductor con bajo nivel de estrés es posible al equilibrar las demandas del oficio con hábitos saludables, habilidades organizativas y una actitud positiva hacia los retos inherentes a esta profesión.

Ser traductor ofrece ventajas significativas, como la oportunidad de trabajar en proyectos diversos que enriquecen el conocimiento y la perspectiva cultural. También permite desarrollar habilidades clave, como la precisión lingüística, el pensamiento crítico y la creatividad. Además, es una profesión flexible, con la posibilidad de trabajar de manera independiente o en equipo, y de contribuir a la comunicación global facilitando el entendimiento entre diferentes culturas y sectores.

La traducción de textos médicos es una tarea demandante que combina habilidades técnicas y cognitivas bajo condiciones potencialmente estresantes. El estrés, si no se maneja adecuadamente, puede comprometer la calidad de la traducción y, en consecuencia, poner en riesgo la precisión de la información médica.

Implementar estrategias de manejo del estrés, como una buena gestión del tiempo, técnicas de relajación y el uso de herramientas especializadas, es fundamental para mitigar estos efectos. Con un enfoque metódico y consciente, los traductores pueden garantizar que sus traducciones cumplan con los más altos estándares de calidad, contribuyendo así a la comunicación efectiva y segura en el ámbito médico.

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Title in English: Stress and Accuracy in Medical Translation

Abstract:

This article explores the relationship between stress and the process of translating medical texts. It starts with an approach of stress as a psychological phenomenon and how it affects cognitive abilities, including concentration, memory and decision-making, which are key aspects of a translator's work. It then presents a methodology for analysing medical texts, identifying the essential characteristics that must be considered, such as specific terminology, precision and clarity. Finally, it examines how stress can influence the quality of

medical translations and what strategies can be implemented to minimise its impact, such as time management, relaxation techniques and work organisation.

Keywords in English: stress; medical translation; analysis of specialized texts; cognitive processes; translation strategies.