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Contents

Editorial	8
 LITERATURE & CULTURAL STUDIES	 10
Rethinking Sustainability: Integrating Cultural Wisdom for a Holistic Future	
Denisa DUMITRASCU-VERSTEIJNEN.....	11
 Femininity Reloaded: Lessons from the Frozen Animation Movies (Walt Disney Pictures, 2013 and 2019)	
Maria GRAJDIAN.....	25
 Hybride Identitäten in der Erzählung “Überfahrt” (1971): Eine postkoloniale Perspektive auf das Werk von Anna Seghers	
Mădălina-Ioana LEONTE (BOSTAN).....	47
 La condition humaine au siècle de la solitude	
Emilia-Andreea MOTORANU.....	66
 Recenzie: Un subgen discursiv. Știrile umoristice, de Andreea Soare	
Simona Mirela IACOB.....	85
 FLT & TEACHING METHODOLOGIES.....	 88
Challenges of Learning English for Electrical Engineering through Translation	
Miranda ENESI, Anisa TRIFONI, Helena GRILLO.....	89
 La Metodologia della Drammatizzazione come Connessione tra Letteratura, Cultura e Comunicazione, Dentro e Fuori dalle	

Istituzioni Educative

Erenestina GJERGJI-HALILI..... 103

L'Apport du Karaoké à l'Amélioration de la Prise de Parole en Public chez les Étudiants de FLE

Meryem HADDAD 120

«Triste Tigre» de Neige Sinno : Un miroir des défis interculturels et des leçons morales dans l'enseignement du FLE

Anh TRAN HOAI 135

AI-based tools for teaching Romanian as a foreign language

Andreea-Nicoleta SOARE 150

LINGUISTICS158**Le sfide e le difficoltà degli stranieri nell'apprendere la lingua albanese**

Kledi SATKA.....159

Projecting the metaphor of death in action, through metonymic references of the same domain in Visar Zhiti's poetic corpus

Albana DEDA..... 171

Manifestări persuasiv-motivaționale în discursul cotidianului Lumina

Adriana BARBU PANFIL..... 189

Dark Humor on Reddit: A Pragmatic Linguistic Analysis

Umid MAMMADOV 217

Sadoveanu's Metaphor of Nature as the Epiphany of the Absolute in *Împărăția apelor*

Steliana-Mădălina DEACONU..... 244

ARTS AND MEDIA	259
A Perspective on the Musical Harmonization of Literary Text and Polyphonic Melody in the Cultural Heritage of Lefter Çipa	
Genita XOXHA.....	260
Harnessing Music for Early Language Development: A Multisensory Approach to Enhancing Childhood Learning	
Ardita MENI.....	268
Fandom in the Age of Transmedia Franchises	
János Zoltán TÓTH.....	279
The Influence of Social Media on Sports Public Relations and Advertising. Linguistic Strategies	
Cristina NICULESCU-CIOCAN.....	292

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, media 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, Arts and Media. 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 & CULTURAL STUDIES ◆

Rethinking Sustainability: Integrating Cultural Wisdom for a Holistic Future

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Abstract

This article explores cultural perspectives on sustainability, building upon foundational insights from Fulvio Mazzocchi (2020), Zidny et al. (2020), Julie Sze's Sustainability: Approaches to Environmental Justice and Social Power (2019), Tom et al.'s Indigenous Knowledge as Vital Contributions to Sustainability (2019), and Nicole Redvers et al.'s Indigenous Peoples: Traditional Knowledges, Climate Change, and Health (2023). These works collectively highlight the transformative potential of Indigenous Knowledge (IK), cultural pluralism, and polycentric approaches in reimagining sustainability. By examining principles like reciprocity, interconnectedness, and situated sustainabilities, this article argues for a pluralistic framework that integrates diverse knowledge systems. It emphasizes how such approaches can address global environmental challenges while fostering equitable and holistic sustainability practices.

Keywords

sustainability, interconnectedness, polycentric approach, cultural pluralism, Indigenous Knowledge (IK)

1. Introduction

The global environmental crisis calls for critically reevaluating existing sustainability frameworks, which often prioritize technocratic and utilitarian solutions. Western models, rooted in Cartesian dualism, emphasize human dominance over nature and resource management within ecological limits. These approaches, while pragmatic, frequently neglect the socio-cultural dimensions of sustainability, including justice, equity, and historical legacies of

colonization. This article builds upon the works of Mazzocchi, Zidny et al., Sze, Tom et al., and Redvers et al., proposing a pluralistic framework that incorporates Indigenous Knowledge systems and challenges hegemonic discourses. By doing so, it seeks to redefine sustainability as a dynamic process informed by cultural, ecological, and health-based diversity.

Sustainability is among the most pressing challenges of the 21st century, requiring frameworks that address ecological, social, and cultural dimensions. Dominant Western models, rooted in Cartesian dualism, often focus on controlling nature for human benefit, emphasizing technological innovation and resource regulation (Mazzocchi, 2020). These approaches, while pragmatic, often fail to address the relational and spiritual dimensions central to long-term ecological balance.

Indigenous Knowledge (IK) offers an alternative approach by prioritizing interconnectedness and reciprocity. According to Mazzocchi (2020), IK represents not just practical knowledge but a worldview deeply embedded in cultural, spiritual, and relational dimensions. However, he warns against homogenizing IK into Western scientific frameworks, emphasizing that such efforts risk erasing the cultural integrity of Indigenous perspectives.

The present article explores these ideas, comparing Mazzocchi's insights with other scholars to advocate for a polycentric and culturally pluralistic approach to sustainability.

2. Contrasting Cultural Perspectives on Sustainability

The Reductionist View of Western Sustainability Frameworks

Western sustainability frameworks often treat nature as a collection of resources to be managed, extracted, and utilized primarily for human benefit. This approach is rooted in a reductionist paradigm that views ecosystems in terms of their economic and functional utility, encapsulated in concepts like "ecosystem services." As Zidny et al. (2020) explain, this framing commodifies natural systems, assigning value based on their ability to provide goods (e.g., timber, crops), regulate systems (e.g., climate stabilization), or support

cultural and recreational activities (e.g., ecotourism). While the concept of ecosystem services has contributed to raising awareness about the importance of biodiversity, it also reinforces an anthropocentric perspective, positioning humanity as external managers of nature rather than interconnected participants in its cycles.

Mazzocchi (2020) critiques this reductionist view for perpetuating the separation of humanity from nature, a dualism rooted in the Cartesian worldview that underpins much of Western thought. He argues that this approach ignores the relational and ethical dimensions of sustainability, which are fundamental to Indigenous Knowledge (IK) systems. For example, where IK systems emphasize reciprocity and care, Western frameworks often focus on the regulation of resource exploitation, striving to maintain nature's utility rather than its intrinsic value. This divergence highlights the limitations of Western models in addressing the complex, interconnected challenges of sustainability.

The implications of this reductionist perspective are particularly evident in urban contexts, as Julie Sze (2019) demonstrates. In her analysis of "green" initiatives in San Francisco, Sze critiques how urban sustainability projects often prioritize economic and aesthetic benefits over equity. For instance, green infrastructure projects such as urban parks and eco-friendly housing developments frequently lead to gentrification, displacing low-income and marginalized communities. These projects, while environmentally beneficial, fail to address systemic social injustices, perpetuating inequalities under the guise of environmentalism.

Sze's critique aligns with Mazzocchi's argument that Western frameworks marginalize cultural and spiritual perspectives, leading to fragmented solutions that do not account for the broader relational and ethical implications of sustainability. By prioritizing metrics like economic efficiency or carbon offsets, these frameworks often overlook the socio-cultural and historical contexts in which environmental degradation occurs. As a result, they risk exacerbating inequalities while addressing only the symptoms of ecological crises, rather than their root causes.

The reductionist tendencies of Western frameworks can also undermine the very ecosystems they aim to protect. For example, large-scale reforestation projects designed to sequester carbon may

involve monoculture plantations, which fail to support biodiversity or local livelihoods. These projects illustrate the pitfalls of a narrowly utilitarian approach, where the primary focus on quantifiable outcomes such as carbon capture neglects the ecological and cultural complexities of forest ecosystems. In contrast, Indigenous Knowledge systems approach reforestation holistically, integrating biodiversity conservation, water management, and cultural practices into their efforts.

Both Mazzocchi (2020) and Sze (2019) call for a rethinking of sustainability that moves beyond reductionist paradigms. Mazzocchi emphasizes the need to incorporate relational and ethical dimensions into sustainability frameworks, drawing on Indigenous perspectives that view humanity as an integral part of ecological systems. Sze advocates for community-led solutions that prioritize equity and cultural representation, challenging the dominance of corporate interests in shaping urban sustainability initiatives. Together, their critiques underscore the need for sustainability models that are inclusive, context-sensitive, and attuned to the interconnected nature of ecological, social, and cultural systems.

By examining these critiques, it becomes clear that Western sustainability frameworks must evolve to address their inherent limitations. Shifting from a commodified view of nature to one that recognizes its intrinsic value, and from top-down initiatives to community-driven approaches, can create more holistic and equitable sustainability practices. This evolution requires integrating insights from diverse knowledge systems, such as Indigenous Knowledge, and addressing the socio-cultural dimensions that are often sidelined in Western models.

Indigenous Approaches: The Interconnectedness of Human and Ecological Well-Being

Indigenous Knowledge (IK) systems are grounded in the principle of interconnectedness, recognizing that the well-being of humans is inseparable from the health of the ecosystems they inhabit. Unlike Western frameworks that often compartmentalize environmental, social, and economic factors, IK systems view these elements as part of an integrated whole. According to Mazzocchi (2020), IK reflects a worldview where the relationship between

humans and nature is reciprocal, fostering an ethic of care and responsibility. This perspective emphasizes that humans are not external managers of ecological systems but active participants, whose survival depends on maintaining balance and harmony with the natural world.

A clear expression of this interconnectedness is the Māori concept of *kaitiakitanga* (guardianship). Rooted in Indigenous New Zealand traditions, *kaitiakitanga* emphasizes the responsibility of humans to protect and nurture the environment for future generations. It is not simply a set of conservation practices but a spiritual and relational ethic that integrates cultural identity, ecological stewardship, and intergenerational responsibility (Nolan, 2022). For example, Māori communities have long used *rahui*—temporary bans on the use of certain natural resources—to allow ecosystems to regenerate. These practices embody the principles of *kaitiakitanga*, demonstrating how ecological health and cultural continuity are deeply intertwined.

Similarly, the Andean principle of *sumak kawsay* (good living) reflects the interconnected nature of life. Originating from the Quechua language, *sumak kawsay* prioritizes harmony with nature over material accumulation. It advocates for a way of life that respects the rhythms and cycles of the natural world, emphasizing collective well-being over individual profit. For instance, traditional agricultural practices in the Andes, such as terrace farming, are designed to minimize soil erosion and sustain biodiversity, ensuring that natural resources are preserved for future generations (Tom et al., 2019). These practices exemplify a worldview where humans and nature coexist as co-beneficiaries of a shared environment.

Nicole Redvers et al. (2023) expand on this perspective by emphasizing the link between ecological and human health. They argue that environmental degradation not only threatens biodiversity but also erodes cultural identity and mental well-being, particularly in indigenous communities. For example, the loss of traditional food systems due to habitat destruction impacts both physical health and cultural practices, such as ceremonies tied to harvesting cycles. This erosion of cultural identity can lead to mental health challenges, including feelings of disconnection and loss. By highlighting these links, Redvers et al. challenge the Western tendency to treat environmental and human health as separate domains, advocating

instead for integrated approaches that reflect the holistic nature of Indigenous epistemologies.

These insights align with Mazzocchi's (2020) critique of the compartmentalization inherent in Western sustainability frameworks. Mazzocchi argues that by isolating ecological issues from their social and cultural contexts, Western models fail to address the root causes of environmental degradation. In contrast, Indigenous Knowledge systems offer a relational framework that connects ecological stewardship with cultural practices, spiritual beliefs, and social responsibilities. For instance, the Potawatomi practice of sweetgrass harvesting, described by Redvers et al. (2023), reflects a reciprocal relationship with nature. Harvesters take only what they need and ensure that the plant can regenerate, reinforcing a cycle of giving and receiving that sustains both the ecosystem and the cultural traditions tied to it.

These examples underscore the need for sustainability frameworks that honor the holistic nature of Indigenous epistemologies. Integrated approaches inspired by IK can bridge the gaps in Western models, addressing the interconnected challenges of environmental degradation, cultural erosion, and social inequality. For instance, co-management systems that involve Indigenous leaders in environmental governance can incorporate relational ethics into decision-making, ensuring that sustainability practices are both culturally and ecologically sensitive.

In sum, the interconnectedness emphasized in Indigenous Knowledge systems provides a powerful counterpoint to the fragmented approaches of Western sustainability models. By recognizing the reciprocal relationships between humans and nature, IK offers a framework for fostering ethical stewardship and resilience. As Mazzocchi (2020) and Redvers et al. (2023) suggest, integrating these perspectives into global sustainability discourse is not only a matter of justice but also a practical necessity for addressing the complex, interconnected challenges of the 21st century.

The Cultural Integrity of Indigenous Knowledge

Mazzocchi (2020) emphasizes that Indigenous Knowledge systems cannot simply be integrated into Western frameworks without significant cultural loss. He warns against the homogenization of IK,

which often occurs when its principles are distilled into technical tools or scientific models. Such reductionist efforts risk stripping IK of its cultural, spiritual, and relational dimensions, reducing it to a set of practices devoid of their original meaning. For example, when rotational farming practices are extracted from Indigenous traditions and applied without their cultural context, they lose their connection to the ethical and relational principles that ensure their sustainability over generations.

A concrete example is the rotational farming practices of the Chisasibi Cree, described by Tom et al. (2019). These practices are not merely agricultural techniques but are embedded in a cultural ethos of reciprocity and care. The Cree's farming methods involve a deep understanding of local ecosystems, intergenerational knowledge transfer, and ceremonies that honor the land's fertility. Similarly, the Potawatomi practice of sweetgrass harvesting, highlighted by Redvers et al. (2023), reflects a relationship of mutual respect and gratitude with the natural world. Harvesters take only what is needed, ensuring the plant's regeneration and reinforcing a spiritual bond with the environment.

Mazzocchi (2020) stresses that preserving the cultural integrity of such practices requires acknowledging their epistemic distinctiveness and resisting their assimilation into Western paradigms. The Cree and Potawatomi examples underscore that IK is not merely a collection of techniques but a holistic worldview that integrates ecological, spiritual, and social dimensions. Efforts to extract or standardize IK for application in Western frameworks often disregard these interconnected aspects, undermining its effectiveness and cultural significance.

To address this, Mazzocchi advocates for a polycentric approach, which he describes as a "laboratory" where diverse knowledge systems interact without losing their individuality. This framework allows for reciprocal learning, ensuring that Indigenous Knowledge enriches sustainability discourse without being diluted. For instance, the incorporation of IK into environmental governance could involve co-management systems where indigenous leaders play an equal role in decision-making. This would preserve the cultural specificity of IK while fostering collaboration with Western scientific methods.

Mazzocchi's cautionary stance resonates with Zidny et al.

(2020), who argue that education systems must integrate IK without imposing Western validation criteria. For example, teaching students about indigenous practices such as controlled burning should include the cultural narratives and rituals that accompany these practices. This holistic approach ensures that IK remains embedded in its cultural context, avoiding the pitfalls of reductionism and tokenism.

Expanding the Framework of Sustainability Shared Support for a Polycentric Approach

Mazzocchi's (2020) concept of a polycentric laboratory aligns closely with the perspectives of Redvers et al. (2023) and Tom et al. (2019). All three emphasize the need for frameworks that value the distinctiveness of Indigenous Knowledge while fostering collaboration with Western science. Redvers et al., for example, discuss how IK integrates ecological and human health, offering insights that challenge the reductionist tendencies of Western models. By linking biodiversity conservation with mental and physical well-being, Redvers et al. highlight the holistic nature of Indigenous approaches to sustainability.

Similarly, Tom et al. (2019) explore how Indigenous practices like rotational hunting and traditional fire management maintain ecological balance while supporting cultural identity. These practices illustrate the unique epistemological contributions of IK, which are grounded in relational ethics and long-term stewardship. Mazzocchi (2020) cautions, however, that incorporating such practices into Western frameworks without preserving their cultural and spiritual dimensions risks perpetuating colonial hierarchies.

Cultural Pluralism in Practice: Grassroots Activism, Localized Solutions, and Cultural Pluralism

Julie Sze (2019) emphasizes the critical role of grassroots activism and localized solutions as pathways to fostering cultural pluralism. Her concept of "situated sustainabilities" critiques the top-down, corporate-driven nature of sustainability projects that often neglect local knowledge and exacerbate systemic inequities. Sze illustrates this with examples from San Francisco, where urban sustainability projects that actively involve local residents in planning

and implementation achieve more equitable outcomes than those dominated by external corporate interests. This focus on empowering communities underscores the importance of addressing local power dynamics and preserving cultural diversity in sustainability practices.

This approach aligns with Mazzocchi's (2020) broader call for polycentric frameworks that prioritize cultural pluralism. While Sze's focus is on urban contexts, Mazzocchi extends the discussion to global sustainability discourse, advocating for frameworks where Indigenous Knowledge (IK) systems are given equal standing alongside Western scientific models. Mazzocchi's vision is illustrated by co-management systems in environmental governance, where Indigenous leaders play a central role in decision-making, ensuring that their cultural perspectives and practices are preserved. This approach prevents the homogenization of IK, which Mazzocchi warns against, arguing that stripping IK of its cultural, spiritual, and relational dimensions reduces it to a set of practices devoid of their original meaning.

Zidny et al. (2020) add another dimension to this discussion by emphasizing the role of education in fostering cultural pluralism. They argue that integrating Indigenous perspectives into curricula fosters ecological literacy and cross-cultural dialogue, enabling communities to challenge dominant paradigms. For example, teaching students about the Māori philosophy of *kaitiakitanga* (guardianship) introduces relational and ethical approaches to environmental stewardship. This perspective resonates with both Sze's emphasis on community empowerment and Mazzocchi's insistence on preserving the cultural integrity of Indigenous Knowledge systems.

Although the authors share a common goal of advancing cultural pluralism, their primary areas of focus differ. Sze (2019) concentrates on the justice-oriented dimensions of sustainability, particularly in urban settings. Her analysis of San Francisco highlights how sustainability projects often fail marginalized communities unless they prioritize local voices. This emphasis on addressing power dynamics complements Zidny et al.'s focus on educational reforms, which aim to equip communities with the tools to advocate for justice-oriented solutions.

Mazzocchi (2020), in contrast, takes a more global and epistemological approach. His polycentric framework seeks to create spaces for diverse knowledge systems to interact without being subsumed under Western validation criteria. The examples of

rotational hunting by the Chisasibi Cree and sweetgrass harvesting by the Potawatomi, described by Tom et al. (2019) and Redvers et al. (2023), demonstrate the epistemic richness of indigenous practices. These practices are not only sustainable but also deeply tied to cultural identity and relational ethics. Mazzocchi argues that preserving these connections is essential to maintaining the integrity and value of IK in global sustainability discourse.

Redvers et al. (2023) expand on this by linking cultural pluralism to health and ecological resilience. They highlight how traditional food systems, such as wild rice harvesting by the Anishinaabe, sustain biodiversity while reinforcing cultural identity and community cohesion. This integration of cultural, ecological, and health dimensions complements Sze's urban-focused analysis and Zidny et al.'s educational perspective, illustrating how localized solutions can contribute to global sustainability goals.

Together, these perspectives reveal the multifaceted nature of cultural pluralism in sustainability. By addressing power dynamics in urban contexts, integrating diverse epistemologies into global frameworks, and fostering ecological literacy through education, these approaches provide a comprehensive vision for inclusive and effective sustainability practices. The authors collectively demonstrate that sustainability must go beyond technical solutions to embrace the cultural, relational, and ethical dimensions that underpin ecological and social resilience.

Redefining Sustainability Reciprocity as a Central Principle

Mazzocchi (2020) argues that sustainability must move beyond resource management to embrace reciprocity as an ethical and practical foundation. Unlike Western models, which often frame sustainability in terms of preserving resources for future exploitation, reciprocity emphasizes the mutual responsibilities between humans and nature. This principle is evident in practices like the Chisasibi Cree's rotational hunting, which ensures that wildlife populations remain stable over time (Tom et al., 2019).

The Potawatomi practice of sweetgrass harvesting provides another example. As indicated previously in this article, for Redvers et al. (2023), this practice involves taking only what is needed and

nurturing the plant's growth in return. Such practices reflect a deep understanding of ecological systems and a commitment to maintaining their balance. For Mazzocchi (2020), these examples illustrate how indigenous knowledge offers a relational and ethical framework for sustainability, challenging the extractive paradigms of Western models.

Expanding the Scope of Reciprocity

Redvers et al. (2023) and Mazzocchi (2020) converge on the centrality of reciprocity in sustainability but explore its implications from complementary perspectives. Redvers et al. emphasize the tangible link between reciprocity and health outcomes, illustrating how indigenous practices sustain both ecosystems and communities. For example, the traditional food systems of the Anishinaabe, such as wild rice harvesting, not only bolster biodiversity but also serve as cultural keystones that reinforce community cohesion and identity. This perspective highlights how reciprocity operates across ecological, cultural, and social dimensions, fostering resilience against environmental and social disruptions.

Mazzocchi (2020), while sharing a similar focus on reciprocity, critiques Western sustainability frameworks for their inherent bias toward extraction rather than regeneration. He argues that these frameworks often conceptualize sustainability in terms of controlling nature for resource exploitation, rather than cultivating a relational ethic of giving back to ecological systems. Mazzocchi's call for a paradigm shift toward relational ethics complements Redvers et al.'s focus on reciprocity by situating it as a guiding principle for sustainability. Both perspectives demonstrate that reciprocity is more than a practical strategy—it is a philosophical foundation that aligns with the holistic nature of indigenous knowledge systems. However, while Redvers et al. center the immediate cultural and health benefits of indigenous practices, Mazzocchi emphasizes the broader epistemological challenge of redefining sustainability in terms of mutual responsibilities rather than extractive priorities. Together, their work underscores the transformative potential of adopting reciprocity as both an ethical and practical cornerstone of sustainability.

Cultural Integrity and Social Justice

Mazzocchi's (2020) insistence on preserving the cultural integrity of Indigenous Knowledge aligns with the justice-oriented perspectives of Sze (2019) and Tom et al. (2019). All three authors emphasize that sustainability cannot be achieved without addressing systemic inequities and respecting Indigenous sovereignty.

For Sze (2019), this means challenging corporate-driven sustainability projects that marginalize local communities. She provides examples of urban "green" initiatives that displace low-income residents, arguing that such projects often exacerbate social injustices. This critique aligns with Mazzocchi's warning that imposing Western frameworks on indigenous practices risks perpetuating colonial hierarchies, as indicated before in this article.

Tom et al. (2019) focus on the epistemic value of Indigenous practices, arguing that they should be treated as equal contributors to global sustainability discourse. For instance, indigenous fire management techniques, which have been used for centuries to maintain biodiversity and prevent wildfires, offer valuable insights for addressing contemporary environmental challenges. These techniques, however, must be implemented in ways that respect their cultural and spiritual dimensions, as emphasized by Mazzocchi (2020).

Cumulatively, these perspectives highlight the importance of cultural pluralism and justice in creating equitable and effective sustainability frameworks. By centering indigenous voices and preserving the cultural integrity of their knowledge systems, sustainability initiatives can become more inclusive and transformative.

3. Conclusion

The works of Mazzocchi, Zidny et al., Sze, Tom et al., and Redvers et al. converge on a shared understanding that sustainability must move beyond technocratic and reductionist paradigms to embrace cultural diversity as an essential component of ecological resilience. By integrating Indigenous Knowledge (IK) into global sustainability discourse, these scholars challenge Western frameworks that prioritize extraction, regulation, and commodification over relational and ethical approaches. Instead, IK provides a holistic

framework that connects ecological health with cultural identity, social equity, and intergenerational responsibility.

Central to this reimagined framework is Mazzocchi's (2020) insistence on preserving the cultural integrity of Indigenous Knowledge systems. His polycentric approach advocates for fostering collaboration across diverse epistemologies without subsuming IK into Western paradigms. This perspective aligns with Sze's (2019) call for "situated sustainabilities," which prioritize community-driven initiatives that address local inequities while respecting cultural specificity. Similarly, Zidny et al. (2020) emphasize the transformative potential of integrating Indigenous perspectives into education, fostering ecological literacy and cultural awareness among future generations. Together, these approaches illuminate the interconnectedness of cultural and ecological resilience, highlighting the necessity of centering cultural pluralism in sustainability practices.

Moreover, Redvers et al. (2023) expand the discussion by linking cultural diversity to health and well-being, underscoring how environmental degradation impacts not only ecosystems but also the cultural and mental health of indigenous communities. Practices such as wild rice harvesting by the Anishinaabe and the rotational farming of the Chisasibi Cree exemplify the reciprocal relationships between humans and nature that sustain both biodiversity and cultural identity. These examples reinforce the idea that sustainability is not just a technical or ecological challenge, but a deeply cultural and relational one.

To advance this vision, societies must transform their governance systems to ensure equitable representation of indigenous voices, reform educational institutions to embed cultural and ecological literacy, and prioritize community-led initiatives that reflect diverse knowledge systems. By embracing cultural pluralism, sustainability can become a shared global responsibility that respects the unique contributions of all communities while addressing the urgent ecological and social challenges of our time. This article calls for continued dialogue, collaboration, and action, recognizing that the path forward requires honoring cultural diversity as a cornerstone of sustainability.

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Femininity Reloaded: Lessons from the Frozen Animation Movies (Walt Disney Pictures, 2013 and 2019)

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Abstract

In a mixed methodological approach, the current paper explores the construction of femininity and feminine identity in the two Frozen animation movies released in 2013 and 2019 by Walt Disney Pictures: transcending feminist discourses of aggressive self-aggrandisement by means of excessive competitiveness and socioeconomic aggressiveness, each of the Frozen releases orchestrates distinct manifestations of feminine liberation and empowerment carrying in their intrinsic architecture courage, commitment and compassion as essential ingredients of a late-modern social actor living in the name of service and self-growth. While preserving this type of pragmatic humanism celebrated by the two animation blockbusters, the investigative endeavor draws on decade-long phenomenological experiences and empirical experiments as well as on hermeneutic discourse analysis and historic-geographic contextualization, resulting in the creative integration of classical values within the all-encompassing entertainment industry and mass-media phenomena: rather than being a daunting process of self-annihilation followed by potential re-birth, the pathway towards finding one's own identity and purpose(s) in life can occur in the relatively safe space of artistic expression, as illustrated in Frozen and Frozen 2, which are keenly observed as emblematic case-studies in the quest for practical tools in the process of recovery and flourishing.

Keywords

love, sisterhood, identity, empowerment, liberation.

1. Introduction: sisterhood and love, the re-discovery of femininity and feminism in late modernity

In her seminal work from 2001 *All about Love: New Visions*, the feminist scholar Bell Hooks notes:

There are not many public discussions of love in our culture right now. At best, popular culture is the one domain in which our longing for love is talked about. Movies, music, magazines, and books are the place where we turn to hear our yearnings for love expressed. Yet the talk is not the life-affirming discourse of the sixties and seventies, which urged us to believe “All you need is love”. Nowadays the most popular messages are those that declare the meaninglessness of love, its irrelevance. [...] Youth culture today is cynical about love. And that cynicism has come from their pervasive feeling that love cannot be found. Expressing this concern in *When All You’ve Ever Wanted Isn’t Enough*, Harold Kushner writes: “I am afraid that we may be raising a generation of young people who will grow up afraid to love, afraid to give themselves completely to another person, because they will have seen how much it hurts to take the risk of loving and have it not work out. I am afraid that they will grow up looking for intimacy without risk, for pleasure without significant emotional investment. They will be so fearful of the pain of disappointment that they will forgo the possibilities of love and joy.” Young people are cynical about love. Ultimately, cynicism is the great mask of the disappointed and betrayed heart.

(Hooks 2001: xvii-xviii)

Taking Hooks’ groundbreaking statement about the cynical attitude towards love of current media representations of humanity and nature, femininity and masculinity, war and peace, technology and emotions, truth and integrity, this paper approaches the two animation movies *Frozen* (Walt Disney Pictures, directors: Chris Buck and Jennifer Lee), released in the years 2013 respectively 2019, and enthusiastically acclaimed worldwide. Both *Frozen* animation movies seem to play an important role in the redefinition of femininity as a site of acceptance and compassion, instead of an active interplay of competition and power, as the feminist discourse and the historical reality modeled by that very discourse has been constructing it for the past six decades (Bauman 2001a: 55-57, Giddens 1990: 131). Equally

important, both Frozen animation movies tackle the problematic of femininity and its position in late modernity, while bringing into foreground the narrative foundation of old legends and folk tales. In soft tones of emotional transcendence, they overtly display parables on the risk and responsibilities of uncontrollable power in the hands of individuals, and provide symbolic undertones of female empowerment through the prism of the weight of personal choices in the midst of increasing popularity and solitude, so that, ultimately, the fairy-tale settings become spaces of longing, and paradoxically, belonging (Do Rozario 2004: 41, see Bauman 2001b: 113-117, Bryman 1995: 11). The small technical details of the Frozen animation movies and the big reverberations they carry throughout the development towards the denouement are at the core of the current analysis, which seeks to unveil the concrete mechanisms encompassed in works of arts – in this case, animation works – potentially leading to role-models of liberated, resilient individuals, capable of courage, commitment and compassion in their pursuits of meaningful lives.

Previous research on Hollywood animation blockbusters focuses mainly on theoretical explanations of box-office success and positive critical appraisal (Barrier, 2003, Bichler 2004, Brode 2004, Clarke 2004, Wells 1998, etc.). The hands-on analysis of live-action movies is mostly avoided: the reasons range from practical – sitting with products of mass-media, regardless of the genre, and doing one's best to observe them from an analytical standpoint somewhat defeats the purpose of the very existence of such products – to tactical – theories and methods need to be re-written or even (re-)invented for releases which more often than not reflect the Zeitgeist and hardly offer any durable perspective which could, in turn, serve as a reference system (see Barker 1989: 23). Therefore, the current investigation aims at bringing into focus the intertwinings between narrative lines and their processing in visual and musical architectures resulting into quasi-revolutionary blockbusters: both Frozen animation movies shattered the principles of what had been considered up to their releases as mainstream cinema works by questioning the juxtaposition of the two major dimensions of expression – visual and aural – and by opening up fresh avenues for that very juxtaposition. The goal of this study is to highlight the inner mechanisms of two of the most iconic

animation movies in recent years, thus outlining basic referential strategies for producers, consumers and critics.

Methodologically, I draw on more than 20 years of empiric-phenomenological fieldwork on mass media such as cinema and animation, both in West and globally. The phenomenological experience is socio-culturally contextualized, emulated in animation as a discursive medium and a performative orchestration of an authentic self and resistance against conformity, uniformity and the alleged superiority which comes from their association, hence striving to attain the highest level of existential transcendence. This refers to the fact that consumerist strategies visible in post-industrialized, service-based, hyper-connected societies of late modernity turn out to be plain symptoms of a forever postponed confrontation with the individual reality, and not a reliable solution in terms of personal fulfillment and/or social cohesion (Eagleton 1990: 54-58). I observe the multiple layers of cinema, both live-action and animated, as representative of global mass-media, caught in the stress-ratio between arts and mainstream communication, embedded in bureaucratic structures of administration and self-organization such as release politics, the economic supervision of brand-related consumption, the socio-cultural management of producers and consumers, as well as the products themselves and their meta-narrative concatenations. The sources consist of extensive fieldwork with long-term participatory observation and empirical data-collection resulting from archive research of press-releases and informal discussions with producers, viewers, critics as well as additional consumers of products of popular culture, both locally and internationally anchored. This complex endeavor allowed unexpected insights into the mechanisms of production, consumption, perception and processing of media phenomena in Europe, USA and Japan. Taking into account the fact that the global media industry is extremely volatile and almost painful in its vivacious superficiality with a calculated momentary impact on audiences, the longevity of specific cinema works, live-action or animated, throughout decades is a powerful reminder that determination, hard-work and persistence in pursuing an ideal one firmly believes in are worthy assets in the

hierarchy of human values, although not always forthrightly advertised and marketed as such.

In a first step, this paper details the narrative structures of 2013's *Frozen* and the complex ways in which femininity and feminism as well as sisterhood and love are brought into the spotlight while critically penetrating the apparent superficiality of the animated medium. Subsequently, 2019's *Frozen* undergoes a similar analysis, whereas the animated medium serves as the dramaturgic pretext for the sensitive observation of interhuman relationships, their tensions as well as their rewards. The conclusion sums up the major ideas and reflects on the significance of femininity in late modernity and the potential for future research to deepen the findings of this investigative endeavor. Inherent limitations notwithstanding, the current research aims at the elucidation of a potential recipe for animation blockbusters which transcend financial preoccupations and instead emphasize the educational experience, permeating media releases of the global entertainment industry, which serve as familiar, memorable, relatable vehicles to convey hard yet necessary truths. As to be shown in the lines below, the answer to a potent, long-term solution to current historical worldwide developments is not an escalation of violence and destruction as means of numbing ourselves out of the perception of human suffering and the slow but inevitable alienation both from our own selves and from others, but a re-consideration of what makes humans, human: an deep-dive into the extraordinary quest for human excellence.

2. The power of vulnerability and the victory of the feminine love: *Frozen* (2013)

In elaborating the complex dialectics of assertive power and compassionate empathy as represented in *Frozen*, I move across three stages: firstly, in an initial explanation elucidating the technical data, I refer to *Frozen*'s intrinsic characteristics, its idiosyncrasies and specificities, both as a product of popular culture emerging in a specific geographical area and within a particular historical moment, and as a media-submitted reflection of a status quo which crumbles under the weight of political correctness and cultural identity as

ongoing individual projects. Secondly, I strive to connect late-modern feminism and feminist slogans with the original ideals and claims of proto-feminists and its reflection in *Frozen* – and what was, and still is, at stake when feminism is approached as a battle field, a “semiotic guerilla-war” (Butler 1990: 19, Butler 1993: 78), instead of an opportunity for growth and communication, an interface for understanding and cooperation, a spiritual journey in the quest for authenticity and love. Thirdly, I dissect the interplay of Western identity paradigms as reflected in products of popular culture such as *Frozen* and in its representation of femininity as the driving force for progress and enlightenment. As it will become obvious alongside the forthcoming analytical explanations, the intricate, dialectical relationship between love, empowerment and identity construction as discursive products are actively negotiated by means of cultural production, marketing, consumption/perception and reproduction (Nehring 1997: 43-44). This relation implies three main strategies – emotional ambivalence, the dynamic reconsideration of legends and myths, the subtle highlighting of the spiral-like dialectics of cause and effect – employed in the process of reconstructing the past as a repository of emotional energy and socio-cultural role-models, beyond economic-political compulsions.

As a high-caliber institution of the entertainment industry, Walt Disney Pictures has been establishing throughout the past decades clear production standards, both ideologically and aesthetically, in delivering its products within the all-too competitive market of popular products (see Bennett 2000: 146, Žižek 1998: 51). *Frozen* was released in a historical context in which a series of events at various levels – cultural, social, economic, political and not least technological and educational – had led to an increasing pressure to redefine “gender roles” in practical terms which would allow larger segments of the population to choose and to learn to cope with the new realities of the 21st century. Intentionally or not, *Frozen* reiterates well-known plots based on an old fairy-tale while committing to a process of re-semantization of the narrative line through the creative employment of the characters and their interactions. Thus, there is a two-fold structure of significance: firstly, femininity and its core element “love”; secondly, identity and the function of “love” as a manifold force.

Loosely based on *The Snow Queen*, a Danish folk tale collected and re-written by Hans-Christian Andersen in 1844 (1983), *Frozen* extracts from its original the Nordic setting, some trolls and the basic idea of sorcery, although it gives the powers of wintry transmogrification not to an evil queen, but to the elder of two sisters – Elsa, a blonde, brooding princess, who is born with the ability of turning anything she touches into ice. The story in *Frozen* opens with icemen from the kingdom of Arendelle harvesting ice, among them a young boy named Kristoff and his pet reindeer, Sven. Elsa, Princess of Arendelle, possesses cryokinetic powers, with which she is able to produce or manipulate ice, frost and snow at will. One night while playing, she accidentally injures her younger sister, Anna. Their shocked parents, the king and queen of Arendelle, seek help from the troll king, who heals Anna and removes her memories of Elsa's magic. The royal couple isolates the sisters in the castle until Elsa learns to control her magical powers, and warn her against ever revealing her powers, for fear it will be misunderstood. Afraid of hurting Anna again, and with her ability to control her powers deteriorating, Elsa spends most of her time alone in her room, refusing even to speak to Anna and a rift develops between the sisters as they grow up; when the girls are teenagers, their parents die at sea during a storm.

The process of re-writing Andersen's story with the focus on the two royal sisters while making it a box-office success, involved a new approach to individualism and feminism, less aggressive, but still assertive in their reflection of socio-cultural reality in late modernity: it was supposed to combine both the direct references to the targeted audiences and the necessary links to the initial setting, while keeping alive its enticing mysteries and the fantasy environment:

Hans Christian Andersen's original version of *The Snow Queen* is a pretty dark tale and it doesn't translate easily into a film. For us the breakthrough came when we tried to give really human qualities to the Snow Queen. When we decided to make the Snow Queen Elsa and our protagonist Anna sisters, that gave a way to relate to the characters in a way that conveyed what each was going through and that would relate for today's audiences. [...] There are times when Elsa does villainous things, but

because you understand where it comes from, from this desire to defend herself, you can always relate to her. [...] We do try to bring scope and the scale that you would expect but do it in a way that we can understand the characters and relate to them. (producer Peter Del Vecho, in an interview with Brendon Connelly “Inside the Research, Design, and Animation of Walt Disney’s Frozen with Producer Peter del Vecho”, in *Bleeding Cool*, September 25, 2013, retrieved 5. December 2024)

There are three episodes in *Frozen* which depict stages of maturing femininity while taking into account the necessity of communal responsibility and personal accountability. The first episode is Elsa’s coming-of-age celebration, when the kingdom prepares for her coronation. Excited to be allowed out of the castle again, Princess Anna explores the town and meets Prince Hans of the Southern Isles; the two quickly develop a mutual attraction. Despite Elsa’s fears, her coronation takes place without incident. During the reception, Hans proposes to Anna, who hastily accepts. However, Elsa refuses to grant her blessing and forbids their sudden marriage. The sisters argue, culminating in the exposure of Elsa’s abilities in an emotional outburst. It is a moment of crisis, of open conflict between the two sisters, with uncontrollable repercussions: declared a monster by one of the guests, the Duke of Weselton, a panicking Elsa flees the castle, while inadvertently unleashing an eternal winter on the kingdom. High in the nearby mountains, she abandons her restraint, vowing to never return to her kingdom, and builds herself a solitary ice palace, during the iconic title-song “Let It Go”.

A second sequence of vital importance in the unfolding of the two sisters’ growing-up process is the moment in which Anna and Elsa reunite in Elsa’s ice castle high in the mountains. Elsa refuses to return to her kingdom, still fearing that she might hurt her sister. When Anna insists that Elsa join her, she becomes agitated and her powers lash out, accidentally striking Anna in the heart. Horrified, Elsa forces Anna, Kristoff and Olaf to leave by creating a giant snow creature named Marshmallow who chases them away from her palace. As they flee, Kristoff becomes concerned when he sees Anna’s hair turning white. He seeks help from the trolls, his adoptive family, who explain that Anna’s heart has been frozen by Elsa, and that unless it

can be thawed by an “act of true love”, she will become frozen solid forever, and eventually die. Believing that only Hans can save her with a true love’s kiss, Kristoff races back with her to Arendelle. As the result of their open aggressive confrontation, Elsa’s powers evolve even more tremendously outside controllable dimensions, and within this release of tremendous forces, she hurts the very person she wanted, in fact, to protect: her younger sister. It is a brutal lesson in humility and self-discipline: those very abilities which make us special have the unlimited potential of destroying us – and, more importantly perhaps, those around us.

The third episode of fundamental importance in the heroines’ increasing awareness of their position in the world is the final confrontation between Elsa and Hans, after she had escaped her self-imposed solitary confinement and had been heading out into the blizzard on the fjord. Told that her sister is dead because of her, Elsa sinks in quiet desperation, while the storm suddenly ceases, giving Kristoff and Anna the chance to locate each other. Nevertheless, Anna, seeing that Hans is about to kill Elsa, throws herself between the two just as she freezes solid, blocking Hans’ attack, and thus saving her sister from a deadly blow. As Elsa grieves for her sister, Anna begins to thaw, since her decision to sacrifice herself to save her sister constitutes an “act of true love”: it was by giving of herself and of her own life to a loved “other” that she could find a way to break the irreversible spell. Elsa realizes thus that “love”, unconditional, deep-going, meaningful love, is the key to controlling her powers, and in a sudden insight of her own abilities to care and to hope, she thaws the kingdom and gives Olaf his own personal flurry so he can survive in summer.

There is more than a silent revolution in terms of bold feminism in *Frozen*: there is the discursive, media-reinforced message to be true to oneself, to believe in oneself and to search for solutions within oneself – while observing the environment and learning from on-going experiences. Indeed, Elsa and Anna are Disney princesses per se, with impressive suitors and glamorous gowns, but in *Frozen*, being a typical princess is solely a superficial layer in the process of creating a credible fantasy universe in which tales are told and lessons are taught in a comprehensible yet entertaining manner. While Anna learns the hard way that there is no short-cut in love and in pursuing one’s true heart, expectations and feelings of entitlement included,

Elsa has to learn to forgive and accept herself, to “let go” of past pain and responsibilities beyond her level of maturity, and to enjoy her life as a continuous journey amid those she loves and cares about. At its very core, *Frozen* turns, thus, into a rhapsody of life and love with the profound message of savoring the “little things” which count, after all, the most.

3. From feminism, through empowerment and liberation, to self-love: *Frozen 2* (2019)

When released in 2019, *Frozen*’s sequel, the animation movie *Frozen 2*, carried on the story of sisters Elsa and Anna in the enchanted world of Arendelle while continuing to captivate audiences worldwide with its compelling narrative and enchanting visuals. Building upon the themes introduced in *Frozen*, *Frozen 2* delves deeper into concepts of sisterhood and love, intertwined with feminism, empowerment, liberation, family ties, friendship, and inter-gender relationships. It also explores the ideas of love and self-love (see Arendt 1955, Bauman 2003, Frankl [1946] 2006, Fromm 1956), emphasizing their significance in personal growth and development – an approach resonating with global audiences and possibly a crucial factor contributing to its success at the box office and with critics.

Frozen 2 builds on the pragmatically enticed feminist foundations laid by its predecessor by further developing the central characters of Elsa and Anna as strong, independent women: the narrative arc focuses on their empowerment and liberation. Elsa’s journey is particularly emblematic of feminist ideals of self-discovery and emancipation. While in *Frozen*, Elsa had been grappling with her powers, learning to embrace them and break free from societal expectations that force her to conceal her true self, in *Frozen 2*, she is drawn to and follows a mysterious voice calling her to the Enchanted Forest, symbolizing a more profound appeal to her true self and heritage: her quest for identity and purpose takes center stage. Unlike many traditional princess stories in which female characters are often passive, Elsa takes the initiative, demonstrating agency and courage (see Hooks 2004: 91). Elsa’s determination to uncover her origins and understand her powers highlights her proactive mindset and mental-emotional strength, key-aspects of feminist ideology, as her journey is

emblematic of the feminist idea of seeking one's identity beyond societal expectations.

Anna's significant evolution, on the other hand, embodies resilience and psychological fortitude. While in *Frozen*, she was depicted as optimistic and somewhat naive, driven by her desire for familial love, in the sequel, Anna's growth is evident as she assumes a leadership role: her bravery, perseverance, and unwavering support for Elsa underscore the importance of solidarity among women (Hooks 2003: 51-55). Anna's determination to save Arendelle and to back as well as encourage her sister underscores the importance of familial bonds and female solidarity. *Frozen 2* portrays Anna as a capable leader, thus challenging the conventional damsel-in-distress trope. Together, Elsa and Anna's narratives promote the idea that women can be both powerful and nurturing, breaking free from limiting stereotypes, with Anna's journey emphasizing the underlying thought that empowerment oftentimes involves standing up for loved ones and making difficult decisions, even in the face of uncertainty.

Frozen 2 delves more deeply into the theme of liberation as a multifaceted concern, particularly through Elsa's character arc, which showcases the worldview that liberation is not simply about physical freedom but also about emotional and spiritual growth. Elsa's liberation from her past fears and self-doubt, in parallel with Anna's liberation through assuming responsibility and leadership, reflect broader themes of setting aside societal constraints and embracing one's true potential (Castells 1998: 231-240, see Fromm 1973). More specifically, Elsa's struggle with her identity and her eventual unconditional acceptance of her powers reflect an inner journey of self-acceptance and self-love. This process of self-discovery is crucial for personal growth towards becoming a better human: Elsa's exploration of the Enchanted Forest and the discovery of her powers' origins represent a metaphorical journey towards self-liberation (Kristeva 1983: 19, Kristeva 1989: 52). Elsa's final realization that she is the Fifth Spirit, bridging the magical and human worlds, signifies her acceptance of her true self: a powerful message about celebrating one's uniqueness and potential, a core tenet of personal freedom.

Love, in its various manifestations with specific focus on self-love, is the central theme in *Frozen 2*, as the movie explores romantic love, familial love, and self-love, illustrating their roles in personal development. Anna and Kristoff's relationship represents a mature,

respectful love that supports individual growth: their love-story is not about dependency but about complementing and supporting each other. Familial love is epitomized by the bond between Elsa and Anna and their unwavering mutual support, which highlights the importance of family in one's journey towards self-fulfillment. This aspect of love is portrayed as a source of strength and resilience, as Anna's love for Elsa and her determination to protect her sister illustrate the profound impact of familial love (Bauman 2002: 45-52). Such unconditional love fuels Anna's courage and resilience while Anna's recognition of her own strengths and capabilities additionally compounds the significance of her journey towards self-love. Lastly, *Frozen 2* suggests that self-love is not only about accepting oneself but also about recognizing one's worth and potential. At the same time, Elsa's journey essentially follows the trajectory of learning to discover, to love and to accept herself: her exploration of the unknown and the ultimate revelation about her powers being a gift, not a curse, symbolize her pathway towards inner transformation and self-love. By embracing her true self, Elsa embodies the idea that self-acceptance is crucial for personal growth and empowerment, in parallel with the realization that she is the source of her own power. This theme is pivotal for understanding the importance of self-acceptance in the process of growing up and improving oneself: self-love and self-comprehension are the foundation for all other forms of love.

Tightly knit with love in its various manifestations are the themes of strong family ties and friendship, which form the very core of *Frozen 2*. The bond between Elsa and Anna remains central to the narrative, illustrating the necessity and importance of familial love and support, as their relationship is characterized by mutual support, unconditional love, ironclad loyalty and ultimately self-sacrifice. This depiction challenges traditional portrayals of female relationships in media, often characterized by competition and conflict, and instead presents a positive model: *Frozen 2* shows that true strength lies in unity and collaboration, reinforcing the idea that family can be a source of empowerment (Bauman 2003, Giddens 1991: 149, Giddens 1992: 94). Furthermore, friendship is an additional key-theme: the camaraderie between Anna, Elsa, Kristoff, Sven, and Olaf underscores the value of diverse relationships, reciprocal trust and generous cooperation. Each character brings unique strengths to their collective journey, demonstrating the power of teamwork and friendship in

overcoming obstacles, particularly through the characters of Kristoff, Sven, and Olaf. Kristoff's subplot, in which he earnestly yet inexperiencedly plans to propose to Anna, highlights the importance of supportive and understanding interhuman interactions (see Kimmel 2015: 31). His character challenges traditional gender roles by showing vulnerability and expressing his feelings openly as do Olaf, the lovable snowman, who adds humor and warmth to the story while embodying the innocence and loyalty of true friendship, and Sven, the comically detached yet unexpectedly correct truth-teller of the animated cast. In this train of thoughts, inter-gender relationships in *Frozen 2* are portrayed with a refreshing balance of equality and respect in a progressive light. Particularly noteworthy is the relationship between Kristoff and Anna, built on fairness, consideration, appreciation, understanding and mutually beneficial contribution. Thus, Kristoff's character development is surprisingly significant as it moves away from the typical heroic male figure of dominance and relentless pursuits, instead revealing him as a supportive partner who cherishes Anna's independence (see Kimmel 2012: 126). Such an inter-gender dynamic subverts traditional gender roles and promotes the idea of partnerships based on equality – as do his repeated clumsy attempts at proposing to Anna, which add a layer of relatability and modernity to their relationship, highlighting the evolving dynamics of gender roles in contemporary societies.

Both *Frozen* and *Frozen 2* achieved remarkable success at the box office, with *Frozen 2* grossing over \$1.45 billion worldwide, surpassing its predecessor: *Frozen* had grossed over \$1.28 billion worldwide, making it the highest-grossing animated movie at the time. Several factors contributed to their commercial success such as the movies' universal appeal resulting from their captivating narrative lines, compellingly relatable characters, and fascinating music, which resonated with audiences of all ages. The movies' emphasis on themes of self-discovery, empowerment, and familial love struck a chord with viewers worldwide, particularly in an era increasingly focused on gender equality and diversity, with audience reception being overwhelmingly positive for both movies, and the characters of Elsa, Anna, and Olaf turning into cultural icons both for children and for adults. Moreover, the musical scores of both movies, composed by Kristen Anderson-Lopez and Robert Lopez, played a significant role in their popularity: songs like "Let It Go" and "Into the Unknown"

became cultural phenomena, further boosting the movies' visibility and irresistible magic. Critically, both movies received positive reviews for their animation quality, storytelling, thematic structure and character development: while *Frozen* was praised for its innovative take on the traditional Disney princess narrative and its strong feminist message, *Frozen 2* was lauded for its visual splendor and deeper exploration of character arcs and themes, though some critics felt it lacked the graceful simplicity of the original.

Frozen 2 takes the themes introduced in *Frozen* – sisterhood, self-discovery, and love – and expands them in significant ways: had the focus been in *Frozen* on Elsa's primary struggle with her own fears and powers under the external pressures to conform, culminating in the iconic anthem "Let It Go" and symbolizing her initial step towards liberation and breaking free from societal constraints as well as on Anna's quest to save her sister, in *Frozen 2*, in contrast, the narrative is more introspective and mature, as Elsa's journey is no longer just about controlling her superhuman abilities but also about understanding their origin and her own place in the world. *Frozen 2* sees Elsa taking active charge of her destiny, moving beyond mere acceptance to fully embracing and understanding her identity and destiny. The sequel explores in depth the characters' emotions and motivations, providing a more nuanced portrayal of self and other, in a complementary move between Elsa and Anna: thus, although initially driven by a naive belief in romantic love, Anna's character evolves in *Frozen 2*, focusing more on familial love and leadership, therefore allowing her relationship with Kristoff to develop from a budding romance into a partnership based on mutual consideration and appreciation, reflecting a more sophisticated and balanced view of love.

Frozen 2, as *Frozen* before, not only entertains but also inspires, encouraging viewers to embrace their true selves and the power of love in all its forms. Through Elsa's and Anna's journeys, the movie underscores the importance of love and self-love in personal growth and development, as it not only builds upon the foundations laid by the original release but also expands its thematic scope, offering a richer, more nuanced, more convincing approach to the narrative structure of self-growth and an existence among significant others. The success of both *Frozen* and *Frozen 2* at the box office and with critics equally emerged from their universal

concatenations of relatable, memorable characters intertwined within compelling stories, the enduring power of their messages and their cultural relevance, solidifying discourses on responsible freedom and compassionate empowerment as the new credo of late-modern times.

4. Conclusion: femininity re-discovered, its necessities and its challenges

At its very origins, feminism started out as an effort to re-capture femininity from the all-consuming jungle of industrialization and urbanization, the two main elements of modernization. Proto-feminists saw themselves in cross-fires within a society rapidly changing, which required both women's reproductive and educative abilities and their skills to be employed at the workplace – a workplace patterned upon male necessities and ambitions, to be sure, in factories and ports, in coal-mines and on ships, in the building-industry and on the fields: When Simone de Beauvoir wrote *Le Deuxième sexe* in 1949, she referred to the culturally constructed differences between men and women, and the ways in which these were exploited by being naturalized – that is, reinforced – through education and role-models. Raising awareness on the differences between genders and on the necessity to accept those differences, was, in this reading, de Beauvoir's task, not a disempowering of men and their overpowering by women. In the historical context of a brutal and increasing de-feminization of women as potential members of the active workforce and of the male-dominated environment of the political, medical, technical/technological and cultural discourse, the intellectuals among women at the turn of the 20th century and in the subsequent decades initiated a counter-movement targeted at disclosing female citizens as equal to the male ones, but different in their biological and emotional structure(s). Furthermore, Julia Kristeva's references in her seminal work *La Révolution du langage poétique* in 1974 to motherhood and motherly love in the semiotic spaces of language and arts, which impact and formulate politics and economics, and thus bring societies and technologies of power into movement, were not meant as a cry towards limitless sexual liberation and out-powering of men – they were, in fact, an act to awaken awareness and caution, to indicate of lurking dangers within the modernization project, based mainly on such features as physical

strength, the pressure to advance and impose progress, to dispose of those unable to keep the pace, either by killing or by displacing them, mostly associated with masculinity and the masculine worldview (see Giddens 1990: 131, Meštrović 1997:32). Emotions and tender nurturing were not part of the modernity project as pursued and developed by technocrats and idealists, and still they have been the fuel on which the engine of femininity works, on which the polarization between masculinity and femininity thrives and, in turn, creates the beautiful contrasts in life and in the world.

The main ingredient within such discourses was “love” as the core element of the female identity, which erroneously was interpreted by the mid-century generations as equaling to “sex”, the “sexual revolution” being seen as the climax of female liberation and empowerment. What proto-feminists meant through “love” is, though, what sociologists would identify later on as the “missing link” in late-modern societies, driving its members into loneliness, isolation, alienation: a vital force residing within the human being, the catalyst of all emotions and actions, connecting the universal energy and the individual aspirations into one powerful flow of intent, which consequently leads to profound bondings both on the surface of the social network and in the depth of the family cell (Bauman 2002: 132, Castells 1997: 159). More concretely speaking, “love” as it is referred to in terms of gender affiliation to femininity, is that ineffable strength which exists deep-down in women and allows them to be mothers and primary educators, thus protecting the species from its own extinction, even in times of economical recession, political destruction and/or social disintegration.

Aggressive movements in the 1950s and the 1960s, followed by an avalanche-like succession of misunderstood publications and fake celebrities, created along several decades the image of the “feminist woman” as void of femininity and emotions, a smaller, physically speaking, man, able to compete with her male counterparts in any field. History shows that this is not, realistically, the case, with separate standards of physical prowess in every domain. Encouraged to be assertive and bold, to reject her feminine gender as “weak and objectified” by instruments of the political discourse, unable to resist as a singular voice in the “lonely crowd” of misguided fellow citizens, the late-modern woman found herself in the new millennium confronted with expectations and pressures she could not possibly

deal with (Kimmel 2015: 129-37). The crisis of masculinity and the dissolution of the social fabric, visible in huge numbers of single persons, single households, single parents and an unprecedented rate of divorces in the post-industrialized, service-based, hyper-connected societies – tendency increasing – is a direct consequence of the crisis of femininity, of the impossible choices late-modern women are compelled to face, of the contradictory loyalties they are confronted with, marching against nature and defying fundamental laws of the universe – such as the basic polarity between male and female, survival and death, procreation and extinction, belonging and isolation, power, submission and oppression – or, in the visionary words of Bell Hooks,

Feminist critiques of love made it difficult for progressive, powerful women to speak about the place of love in our lives. This silence has undermined the freedom of all females to be fully self-actualized, which women's liberation first championed. While feminist thinkers and activists were right to rip apart and throw away outmoded, patriarchal ways of thinking about love and romance, girls and women still need to fill the gap with new liberatory visions full of hope and promise. Without these new visions to serve as guides and maps, the path to love remains difficult to find and the search for love leaves us unfulfilled and lacking. Women, along with the culture as a whole, need constructive visions of redemptive love. We need to return to love and proclaim its restorative power.

(Hooks 2003: 15)

The reconsideration of the concept of “love” as the core element of female identity and the very force which instigates female spirituality, its re-capturing by means of products of popular culture might emerge in time as the main reason for the commercial and critical success of both Frozen movies. This draws on three central elements: firstly, there is the failure of the paternal figure and, generally speaking, of the classical family model. At this point it is helpful to remind ourselves that works of popular culture rarely deal with functional families and communities, but rather with

dysfunctional structures (see Storey 1999, Riesman 1950). Parental love appears as a means to restrict and condition children, and leads those children into inevitable crises which could, eventually, strengthen their budding sense of self. In *Frozen*, the emotional needs of the children are not met, as the kids are advised “to conceal, not feel”; in *Frozen 2*, new patterns of family configuration become apparent and acceptable, not as alternatives to the classical model but as concurrently co-existing formulas. Secondly, there is the failure of romantic entanglements as the quick-fix to all evils. Elsa clearly shows that she does not need any man to help her out of her situation and lead her to find her own place in the world. Rather, Elsa’s fulfilment as an individual results from the transcendence of gender limitations and the sublimation of her own fears, mainly by acknowledging that runaway and loneliness is not a solution to her seemingly unlimited capabilities. The only control one might have over circumstances is one’s own reaction to them and the power to move on (see Brown 2010: 73). Thirdly, the clarification proposed by the *Frozen* animation movies is one of astonishing simplicity: the graceful acceptance of the imperative necessity and excruciating inevitability of building one’s own identity, accompanied by an urgent sense of self-awareness and responsibility. Accepting oneself results, inevitably, to accepting the others, on the one hand, and to a profound sense of authenticity and freedom in life, on the other hand.

The most important element in the construction of individual identity as the outcome of a process of deliberately manufacturing one’s own self is, one might argue, an in-depth crisis followed by a conscious commitment to truth and excellence. Thus, individual fulfillment and a clear sense of self emerge from “love” as what one could call an “invented emotion” intensively negotiated by proto-feminists in their quest for a working definition of femininity and its features, its necessities and its challenges – as well as its ideals. Love allows for transfer of significance in historical terms, which leads, in its turn, to socio-cultural affiliation as the result of conscious choices on the basis of everyday events and accumulated life experience. Emotional ambivalence delivers the impetus to intellectual activism transcending time and space. Social actors, as Pierre Bourdieu (1979: 125) put it, grow into responsible, self-aware citizens. More than being plain animated Bildungsromane in terms of classical education and formation, the *Frozen* animation movies unfold aesthetic-

ideological spaces in which the overcoming of loss and fear results in the creation of the mature individual, embedded in historical reality, which turns, again, into a site of responsible, self-aware citizen participation. The responsible, self-aware citizen becomes able to live in the moment and to respect life as the most precious asset one possesses and could ever possess (see Miegel 2005: 139-141). Thus, instead of running away without looking back and rejecting any sort of responsible awareness, the “feminine self” of late modernity accepts its role as part of a larger community – and emerges from within this very community as a messenger of love, of gratitude and of forgiveness as well as of the power of remembrance.

Both Frozen animation movies tackle the “feminine woman” in an empowering and liberating manner, overcoming the fears and limitations imposed upon the feminist discourse, as it was initially constructed and delivered by such intellectuals as Simone de Beauvoir or Julia Kristeva, into solutions and visions for the future. The “feminine woman” of late modernity does not reject her gender or her sexuality, but regards them as assets in her perception and processing of reality, of life and of the world. She is nurturing, but not conformist, and the freedom of choice does not include promiscuity and dishonesty. Living with integrity and facing challenges with courage, makes it possible for her to live in harmony with herself and with other humans, with the nature and with the universe at large. A soft sense of calm enthusiasm brings her to ever deeper levels of peace within herself: a peace which glows intensely yet discretely and serves as a beacon of light and faith to those around her, in the eternal flow of coherent interactions, exchanges, communions.

As portrayed in both Frozen animation movies, the “feminine woman” of late modernity is far more than Carl G. Jung’s “puella aeterna” (1970), though it has definitely extracted some elements from her being an imaginary conglomerate: she keeps a child-like joy of experiencing life in its everyday transience while maturing under the sign of healthily incorporating new experiences and challenges. Media and public opinions may still objectify and sexualize her presence, but the “feminine woman” knows that anger and aggressive display of disdain are far below her dignity, so that she distances herself gracefully from mass-mediated images and stereotypes of “what a woman should be” and instead focuses on creating a life of her own with people around her with whom she shares common values and

ideals (see Žižek 2012). Rising above impossible standards of success and likeability, the late-modern “feminine woman” decides for herself that her destiny lies in the very choices she is making. Neither Elsa nor Anna find their fulfillment in direct connection with a man but in their decisions to pursue their own pathways in life – and in their determination and commitment to stay true to themselves. Love is something to give, to oneself and to the others, not something to take; it is a conscious choice made every day – like happiness and the warm, soft sense of belonging. Beyond the solitude which might initially arise from such an attitude towards life, there is the ineffable promise of a better world to emerge from the chaos and confusion of this one, suffocated in sex, consumerism and hatred: a promise of acceptance and solace, of quiet celebration of the human being and of humanity in their astonishing diversity and unleashed potential.

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Hybride Identitäten in der Erzählung “Überfahrt” (1971): Eine postkoloniale Perspektive auf das Werk von Anna Seghers

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Abstract

Diese Analyse widmet sich der Erzählung “Überfahrt” und legt den Fokus insbesondere auf das Konzept der Hybridität. Die Analyse zielt darauf ab, aufzuzeigen, wie Krieg und Exil die Identitätsentwicklung des Protagonisten nachhaltig geprägt haben und letztlich zur Ausbildung einer hybriden Identität beitragen. Obwohl die Hybridität durch die Postkoloniale Studien bekannt geworden ist, wurde es auch unter den deutschen Exilanten in den 1930er Jahre intensiv diskutiert, insbesondere im Zusammenhang mit Überlegungen zu Identität, Zugehörigkeit sowie Anpassung in einem fremden kulturellen Raum. Anna Seghers' Überlegungen zu Exil und Identität weisen deutliche Parallelen zu zentralen Konzepten der Postkolonialen Studien auf. Obwohl diese Ideen damals nicht explizit in diesen Begriffen formuliert wurden, können sie als Vorläuferin der heutigen Debatten über Hybridität und kulturelle Überschneidungen interpretiert werden.

Keywords

Anna Seghers, Hybridität, Exilliteratur, moderne Literatur, Identität

1. Einleitung

Im Fokus der vorliegenden Untersuchung steht die Analyse der Lebensgeschichte von Ernst Triebel unter Anwendung des Begriffs der Hybridität als methodologischem Ansatz. Die Tatsache, dass Triebel einen Großteil seiner frühen Jugend im brasilianischen Exil verbrachte, weit entfernt von seiner deutschen Heimat, macht ihn zu einem geeigneten Untersuchungsgegenstand für die Analyse seiner Lebenserfahrung im Rahmen des sogenannten Hybriditätsbegriffs. Es wird gezeigt werden, wie Ernst Triebel im Laufe der Geschichte eine hybride Identität entwickelt, die über die traditionellen Identitätsgrenzen hinausgeht, und wie er in der Erzählung als Vermittler der Kulturen dargestellt wird. Im Mittelpunkt dieses Artikels steht das Konzept der Hybridität, wie es von Homi K. Bhabha vorgeschlagen wurde, der als einer der einflussreichsten Theoretiker auf dem Gebiet der Postkolonialen Studien gilt.

In der Exilforschung plädieren mehrere Literaturwissenschaftler: innen für die Einbeziehung moderner Methoden und argumentieren, dass es noch unerforschte Facetten der Exilliteratur gibt (Stephan 2005: 9). Bernhard Spies verweist auf den Nutzen einer literarischen Analyse der Exilliteratur mit den Ansätzen des Postkolonialismus und schlägt zu diesem Zweck das Konzept der Hybridität vor (Spies 2013: 90). Ihm zufolge hebt eine Auseinandersetzung der Exilliteratur im Lichte der Hybridität ein Paradoxon des Exils hervor, das die traditionelle Exilliteraturforschung über Jahrzehnte hinweg übersehen hat, nämlich die Untersuchung der Interaktion zwischen Kulturen (Spies 2013: 90). Deshalb wird Hybridität im Rahmen der Exilforschung zu einem mächtigen Werkzeug, um die Komplexität des Umgangs mit multiplen Identitäten im kulturellen Raum zu analysieren. Darüber hinaus kann durch die Anwendung der Methoden der Postkolonialen Studien die anhaltende Bedeutung der Exilliteratur betont werden (Spies 2013: 76). Nach Vera Nünning und Ansgar Nünning ist die Analyse von Texten mit Hilfe des Begriffs der Hybridität besonders nützlich, wenn sich diese Texte auf Menschen konzentrieren, die sich in einem Zustand der Liminalität befinden, d. h. in einem Übergangs- oder Übergangsraum zwischen zwei oder mehreren Kulturen schweben (Nünning 2010: 278). Die Wahrnehmung dieser Personen als Verkörperungen kultureller Differenzen unterstreicht die Relevanz ihrer Untersuchung für das Verständnis hybrider Prozesse, die sowohl

kulturelle als auch identitätsbezogene Dimensionen umfassen (Nünning 2010: 278).

2. Eine Analyse des Begriffs der Hybridität

Es sei darauf hingewiesen, dass der Begriff im Laufe der Jahre verschiedene Bedeutungen angenommen hat. Ursprünglich wurde der Begriff Hybridität vor allem in der Biologie verwendet und bezog sich auf die Kreuzung von zwei verschiedenen Spezies zur Schaffung einer Hybride. Robert Young betont, dass das Konzept der Hybridität im 19. Jahrhundert eine Schlüsselrolle in den Rassentheorien spielte. In diesem Zusammenhang war der Begriff stark negativ konnotiert, da er zur Legitimierung rassistischer Hierarchien und Diskriminierung verwendet wurde (Young 2005: 6). Das Konzept wird im rassistischen Sinne als eine Mischung von Merkmalen betrachtet, die nicht in die konventionellen Muster einer einzelnen Rasse oder Kultur passen. Seit der zweiten Hälfte des 20. Jahrhunderts, als dieser Begriff von den Kulturwissenschaften aufgegriffen wurde, hat er jedoch eine positive Verwendung gefunden. Heutzutage wird Hybridität laut Monika Fludernik positiv gesehen und gilt als wesentlicher Begriff zur Beschreibung der kulturellen Vielfalt (Fludernik 2003: 12).

Laut Hartmut Böhme hat kein anderes Konzept in den letzten Jahren einen solchen Aufschwung im deutschen Raum erlebt wie das der Hybridität (Böhme 2009:1-2). Allerdings haben Forscher:innen über das Exil ergeben, dass der Begriff seit den 1930er Jahren ein Thema unter den Exilanten in den USA war. Claus-Dieter Krohn erörtert die Verwendung hybrider Motive in einer Diskussion an der New School for Social Research 1937 und schreibt den dortigen Forscher:innen zu, dass sie die Verwendung dieses Konzepts in den Kulturwissenschaften als erste vorweggenommen haben (Krohn 2007: 21). Auf dem Symposium der New School for Social Research wurde der Fremde als neuer Persönlichkeitstyp betrachtet und nämlich als "kultureller Hybrid". In diesem Zusammenhang wird er als Grenzgänger zwischen zwei Kulturen und Gesellschaften betrachtet. Louis Wirth, zitiert von Claus-Dieter Krohn, betont die Tatsache, dass

der intellektuelle Einwanderer ein "Vorhangöffner", der die subtilen Verbindungen zwischen den Kulturen ans Licht bringt (Krohn 2007: 32). In Robert Parks soziologischem Ansatz, der sich auf Simmels Konzept stützt, wird der "Fremde" am Beispiel der Juden als kultureller Hybrid beschrieben (Krohn 2007: 34). Darüber hinaus wird der emanzipierte Jude von Robert Park als der erste Kosmopolit und Weltbürger betrachtet (Krohn 2007: 34). Claus-Dieter Krohn weist weiter darauf hin, dass Franz Boas und Louis Wirth die Emigranten:innen und die Ausländer:innen als Pioniere des Kosmopolitismus und Vertreter:innen einer modernen Gesellschaft angesehen haben (Krohn 2007: 35). Außerdem Alfred Schütz' Studie *The Stranger* spielte dabei eine wichtige Rolle. Schütz hat den "Verhandlungsraum", der in der neueren Hybriditätsforschung als, "dritter Raum" bezeichnet wird. Dieser Raum wird als ein Ort in der mentalen Topographie beschrieben, an dem der Fremde allmählich sein gewohntes Denken mit seinen neuen Erfahrungen vergleicht (Krohn 2007: 35).

Aus diesen Überlegungen lässt sich ableiten, dass der Begriff der Hybridität in den theoretischen Diskursen der New School for Social Research eine entscheidende Rolle spielt. Außerdem betont Claus-Dieter Krohn, dass das Denkmuster der Migrationswissenschaftler:innen der 1930er Jahre nahezu identisch mit denen der Postkolonialen Studien sind (Krohn 2009: 35). Allerdings gibt es einige Unterschiede. Die Hybridität von 1933, die mit dem Migrantenintellektuellen verbunden ist, konzentriert sich auf kulturelle Vermittlung und eine objektive Perspektive, die sich aus der Distanz des Migrantenintellektuellen zu seiner eigenen Kultur ergibt. Im Gegensatz dazu entsteht die Hybridität in den Postkolonialen Studien im Kontext der Dekolonisierung und ungleicher Machtverhältnisse. Hier spiegelt die hybride Identität Spannungen, Ambivalenzen und Widerstand gegen kulturelle Hegemonie wider und stellt dominante Hierarchien und Narrative in Frage (Krohn 2009: 35).

Nach Bhabhas Auffassung ist Hybridität ein intellektuelles Paradigma, das nicht einfach eine Harmonie oder Versöhnung

zwischen zwei oder mehreren Kulturen beschreibt (Bhabha 2000:168). Stattdessen wird durch den Begriff der Hybridität die unvorhersehbare und komplexe Natur der kulturellen Vermischung hervorgehoben, die oft neue Formen von Identität und Bedeutung hervorbringt, ohne zu einem endgültigen Ergebnis oder einer Lösung zu gelangen (Struve 2013 :101). Dies bedeutet, dass die Hybridität als ein Zustand permanenter Vermischung und Verhandlung funktioniert, in dem die verschiedenen kulturellen Elemente und Identitäten auch nach der Vermischung weiterhin erkennbar sind (Bhabha 2000: 43). Diese Aushandlungs- und Transformationsprozesse finden in einem dritten Raum statt (Bhabha 2000: 55). Besonders relevant ist der Hinweis, dass der hybride Raum nicht in traditionelle Kategorien oder deren festgelegte Grenzen passt, sondern stellt einen Bereich dar, in dem sich traditionelle kulturelle oder soziale Konzepte und Territorien überschneiden und neu bewertet werden (Bhabha 2000: 339). Es ist ein Raum, in dem Identitäten und Grenzen fließender sind und sich nur schwer mit einfachen oder starren Begriffen definieren lassen (Mtouni 2015:62). Bhabhas Hybridität wird in der Literaturwissenschaft als Methode verwendet, um der kulturellen Produktion von Migranten und marginalisierten Menschen, die sich im Grenzbereich zwischen den Kulturen bewegen, eine besondere Bedeutung beizumessen (Spies 2013: 89). Bemerkenswert ist die Tatsache, dass die Hybridität in Bhabhas früheren Arbeiten hauptsächlich im Kontext des kolonialen Diskurses betrachtet wurde. Erst später, in seiner Arbeit über die postkoloniale Situation, erweiterte er die Aufmerksamkeit auf die kulturelle Hybridität in der heutigen Welt (Leune 2013: 23).

In Anlehnung an diese Bemerkung schreibt Loretta Mijares, dass es eine unbemerkte Verschiebung in der Bedeutung von Hybridität von "kolonial" zu "kulturell" gibt. Darüber hinaus behauptet sie, dass diese beiden Modelle der Hybridität verschieden sind, und dass das letztere Modell dem traditionellen Verständnis von Hybridität als Vermischung nähersteht (Leune 2013: 23). Claus-Dieter Krohn weist außerdem darauf hin, dass die Hybridität heute in einem

viel breiteren Kontext diskutiert wird als ursprünglich von den Postkolonialen Studien vorgeschlagen wurde. Hybridität wird nicht mehr ausschließlich auf koloniale Interaktionen bezogen, sondern wird zur Analyse kultureller, sozialer und identitätsbezogener Prozesse in verschiedenen Kontexten, auch außerhalb des kolonialen Bereichs, genutzt (Krohn 2009: 21).

3. Analytischer Teil: Die Erzählung „Überfahrt ” (1971)

Anna Seghers fungiert als eine der bedeutendsten deutschen Autor:innen, die einen wichtigen Beitrag zur deutschen Literatur des 20. Jahrhunderts geleistet hat. Seghers gehört zur Gruppe der Schriftsteller:innen, die im Jahr 1933 gezwungen waren, Deutschland zu verlassen und Zuflucht im Exil zu suchen. Die vierzehn im Ausland verbrachten Jahre, darunter acht in Frankreich und sechs in Mexiko, haben zweifellos ihr Werk geprägt. Die im Nachexil entstandene Erzählung *Überfahrt* gehört zur letzten Schaffensphase von Anna Seghers und wird oft als ein Werk interpretiert, das die zentralen Themen und Motive ihres gesamten Oeuvres bündelt. Kurt Batt bezeichnet sie als „Summe des Seghersschen Schaffens“ und verweist auf die Wiederkehr von Schlüsselmotiven wie Abschied, Warten, Veränderung, Identität und Vertrauen (Batt 1973: 274).

Die Handlung folgt der Geschichte des Arztes Ernst Triebel, der zusammen mit seiner Familie von der Nationalsozialisten nach Südamerika fliehen sowie seine Heimkehr in Ostdeutschland. Der Zeitrahmen, in dem die Geschichte erzählt wird, ist auf dreiwöchige Reise mit dem Schiff begrenzt, und präsentiert eine Fahrt von Brasilien nach Europa irgendwann in den 60er Jahren. Während der Reise erzählt der Protagonist Ernst Triebel dem Ich-Erzähler der Rahmenerzählung, einen Ingenieur Franz Hammer, über seine Liebesgeschichte mit einer aus Thüringen stämmigen Frau, die derzeit in Brasilien wohnt. Triebels Geschichte beginnt im Jahr 1933 als er die erste Schifffahrt nach Brasilien zusammen mit der Mutter und mit dem Vater führt. Kurz nach der Ankunft stirbt die Mutter, aber trotz dieser schlechten Erfahrung genießt er in Südamerika eine glückliche

Zeit zusammen mit Maria Luísa Wiegand. Im Laufe der Zeit entwickelt sich ihre Freundschaft zu einer Liebesgeschichte. Doch die Familie der beiden hat leider andere Pläne für das junge Paar, was zu seiner Trennung führt. Die Tante des Mädchens möchte, dass sie in Brasilien heiratet, und der Vater des Jungen bittet ihn dazu, in Ostdeutschland Medizin zu studieren. Auf Wunsch seines Vaters kehrt Triebel in Deutschland zurück, um Arzt zu werden, was zu einer großen Veränderung in Triebels Leben führt. Im zerstörten Berlin konfrontiert Triebel die Realität der Nachkriegszeit und hat Schwierigkeiten, sich wieder an die deutsche Kultur und Gesellschaft anzupassen. Er denkt nur an seine Geliebte und wartet auf ihre Reise nach Deutschland. Um die Reise von Maria Luísa zu beschleunigen, nimmt einen Nebenjob als Übersetzer für einen ostdeutschen Verleger an. Der Lohn soll der Frau dabei helfen, ihre Reise nach Deutschland zu finanzieren. Aufgrund der Berichte über das kalte Nachkriegsdeutschland und die dort schwierigen Lebensbedingungen beschließt das Mädchen jedoch, ihren Schulkameraden Rodolfo zu heiraten. Während seiner dritten Reise nach Deutschland erzählt Triebel schließlich seinen Mitreisenden die Geschichte seiner Liebesbeziehung und wie sie beendet wurde.

3.1.Hybride Identitäten in der Erzählung

In der traditionellen Auffassung von Identität wird diese als ein feststehendes, natürliches oder vorgegebenes Konzept verstanden, das nur schwer veränderbar ist. Darüber hinaus wird es angenommen, dass sie von äußeren Einflüssen wie dem sozialen Umfeld oder persönlichen Erfahrungen relativ unberührt bleibt. Anders gesagt, wird die Identität im traditionellen Sinne oft mit festen Merkmalen und Eigenschaften verbunden, die einem Individuum von Geburt an zugeschrieben werden. Diese Merkmale können ethnische Zugehörigkeit, familiäre Herkunft, religiöse Überzeugungen, Geschlecht und soziale Status sein (Wolting 2017: 9).

Nichtsdestotrotz sprechen die modernen Theoretiker:innen darüber, dass die Identität eigentlich ein soziales Konstrukt sei, die

durch gesellschaftlichen Prozess konstruiert wird (Wolting 2017: 9). Zeitgenössischen Identitätstheorien weichen jedoch von den traditionellen Interpretationen ab, und definieren Identität als das Ergebnis eines dynamischen Prozesses, der von den sozialen, politischen, kulturellen, historischen und wirtschaftlichen Umständen beeinflusst wird (Wolting 2017: 10). Neue Ansätze zur Identität betrachten den Begriff aus einer pluralistischen Perspektive und führen neue und unterschiedliche Identitätskonzepten ein. Zu diesen Konzepten gehören die folgenden Begriffe: mobile Identität, unvollständige Identität, hybride Identität, fluide Identität sowie kosmopolitische Identität.

In seinem 1996 erschienenen Buch *Cultural Identity and the Diaspora* argumentiert Stuart Hall, dass es bei der Betrachtung der kulturellen Identität nicht nur darum geht, die Frage zu beantworten, wer man ist, sondern auch darum, wer man infolge der Sozialisation wird (Hall 1990: 225). Hall vertritt außerdem die Auffassung, dass die Identität flexibel und offen ist, die keinen festen Kern hat und vom „Blick des Anderen“ beeinflusst wird (Hall 1990: 225). In seinem Buch *The Lies That Bind: Rethinking Identity* weist Anthony Appiah ebenfalls darauf hin, dass jeder von uns eine Vielzahl von Identitäten in sich trägt, und dass es unsere gelebten Erfahrungen sind, die uns formen (Appiah 2019: xii).

Die Erzählung *Überfahrt* thematisiert in erster Linie ein Hin und Her zwischen zwei Welten und Kulturen. Die Zugehörigkeit der Hauptfigur zu den kulturellen Sphären Deutschlands und Brasiliens führt zur Herausbildung einer hybriden Identität. Hein betont die Tatsache, dass diese Identitäten vor allem in Bezug auf die Nachfolger von Einwanderern diskutiert werden (Hein 2006: 85). Dies bedeutet, dass hybride Identitäten besonders für Migranten der zweiten oder dritten Generation relevant sind, die während ihres Sozialisierungsprozesses zwei oder mehr kulturellen Kontexten ausgesetzt waren (Hein 2006: 85). Der Kontakt mit kultureller Vielfalt ermöglicht es dem Einzelnen, Elemente aus verschiedenen kulturellen

Quellen aufzunehmen und in seine eigene Identität zu integrieren (Hein 2006: 86).

Die hybride Identität zeichnet sich durch mehrere Schlüsselmerkmale aus, darunter die Vielfalt kultureller Ursprünge und der ständige Prozess der Aushandlung und Rekonstruktion der eigenen Identität (Wagner 2016: 241). Wagner weist darauf hin, dass ab der zweiten Generation aufgrund der Sozialisierung in beiden kulturellen Kontexten ein Gefühl der Mehrfachzugehörigkeit auftritt. Diese Migranten lehnen den Prozess der Assimilation ab und sehen in der Hybridität die Lösung, um mit dem Druck der Wahl einer endgültigen Identität fertig zu werden. (Wagner 2016: 242). Ein spezifischer Aspekt dieser Gruppe ist laut Wagner das „kulturelle Code-Switching“, das es ihnen ermöglicht, je nach Kontext von einer Form der Identität zur anderen zu wechseln. (Wagner 2016: 242).

Triebel stellt eine Figur dar, die diese Merkmale in ihrer Identität vereint: In Deutschland geboren und in Brasilien aufgewachsen, befindet er sich an der Schnittstelle zweier Kulturen. Als deutscher Exilant nimmt er die brasilianische Kultur an und beabsichtigt, Brasilien zu seiner Heimat zu machen. Eine Rückkehr ins Nachkriegsdeutschland gehört nicht zu seinen Plänen, jedoch der Wunsch seines Vaters, zum Wiederaufbau Deutschlands beizutragen, kann von dem jungen Protagonisten nicht ignoriert werden. Zum Zeitpunkt seiner Heimkehr war Deutschland für ihn nicht nur eine verlorene Heimat, sondern eher ein unbekanntes Gebiet: „Nur begreife ich nicht, dass du die Idee hast, in so ein verrottetes Land zurückzufahren. Gerade dort braucht man uns dringend. Du wirst es selbst merken“ (Seghers 1997: 39).

Die literarische Figur von Maria Luísa spielt eine zentrale Rolle bei Triebels Anpassung an Brasilien und bei der Herausbildung seiner hybriden Identität. Nach dem Tod der Mutter des Protagonisten wird sie für ihn zu einer Figur der Mütterlichkeit. Maria Luísa ist diejenige, die ihm Portugiesisch vermittelt und zur Verschmelzung der beiden Welten beiträgt, in denen sich Triebel bewegt: „Für mich war es schwer in der neuen Schule, sagte Triebel. [...] Ich konnte lange

Zeit kein portugiesisch verstehen. Der Lehrer war nicht böse. Er war aber so verzagt wie ich. Wir glaubten beide, dass ich die Sprache nie lernen würde” (Seghers 1997: 18). Maria Luísa stammt ursprünglich aus Thüringen, lebt aber seit vielen Jahren in Brasilien. Nach dem Tod ihrer Mutter entscheidet sich ihr Vater für eine Auswanderung nach Brasilien. Kurz nachdem sich die Familie in Lateinamerika niedergelassen hatte, starb ihr Vater und sie wurde in der Obhut ihrer Tante Elfriede gelassen. Die junge Frau verkörpert in der Erzählung den Archetyp des Fremden. Obwohl sie Deutsche ist, fällt es schwer zu glauben, dass sie eine Europäerin ist, wenn man ihre körperlichen Merkmale betrachtet und die Tatsache, dass sie Portugiesisch wie ein Einheimischer spricht: “Wer soll glauben, dass sie aus Thüringen stammt? Sie ist so schön, so goldbraun, so geschmeidig wie manche Mädchen in dieser Stadt” (Seghers 1997: 13). Durch seine Beziehung zu Maria Luísa erlebt Triebel nicht nur die brasilianische Kultur aus erster Hand, sondern wird auch emotional und persönlich mit dem Land verbunden:

Wir trennen uns niemals, vom ersten Tag unserer Bekanntschaft an. Ich konnte bald Portugiesisch sprechen und schreiben. Wir lasen einen Roman *Der Mulatte*, der mir grausig vorkam. Wir grübelten über das Buch und über alles, was uns umgab: über Gott und den Himmel” (Seghers 1997: 20).

Personen mit einer hybriden Identität haben häufig erhebliche Schwierigkeiten, sich nach Exil wieder in ihr Herkunftsland zu integrieren. Doris Bachmann-Medick betont die Tatsache, dass diese Reintegration aufgrund der erlebten Erfahrungen erschwert wird und keineswegs als einfacher Prozess angesehen werden kann (Bachmann-Medick 1998: 22-23). Dieser Aspekt wird auch in der Erzählung hervorgehoben. Überfahrt veranschaulicht, dass eine Rückkehr in den ursprünglichen kulturellen Kontext für ehemalige Emigranten oft mit tiefgreifenden Herausforderungen verbunden ist. Obwohl Seghers in

der Öffentlichkeit nicht expliziert über die Problematik der Heimkehr spricht, ist die Forschung zu Seghers dazu gemeint, dass die Erzählung die Schwierigkeiten der Remigranten im Vordergrund bringen (Hilzinger 2000:75). Selbst Seghers schreibt in einem privaten Brief, dass sie sich in Deutschland als Marsbewohnerin fühlt (Farges 2009: 292). Aus diesem Grund wird davon ausgegangen, dass die Autorin durch das Schicksal des Protagonisten zentrale Themen wie Fremdheit und Remigration beleuchten möchte. In Europa stößt Triebel auf Herausforderungen, sich dort einzuleben und eine Verbindung zur neuen Umgebung herzustellen. Alleine und ohne seine Freundin fühlt er sich hilflos und fremd und alle seine Gedanken drehen sich um Brasilien und Maria Luísa. Er vermisst die brasilianische Wärme und die Erlebnisse, die er dort mit seiner Geliebten verbracht hat: "Heimweh ergriff mich, starker als je die letzte Zeit. Ich war überzeugt das morgen ein Brief eintreffen muss" (Seghers 1997: 51). Als deutscher Staatsbürger könnte man annehmen, dass er sich in Deutschland glücklich und integriert fühlen sollte, jedoch die Realität sieht ganz anders aus. Brasilien und die dort verbrachte Zeit haben sein Leben nachhaltig verändert. In Deutschland zieht er es vor, seine Freizeit damit zu verbringen, Geld für Marias Ticket zu sammeln, und weigert sich, sich in die deutsche Gesellschaft einzuleben: "Ich kann begreifen, dass du noch immer an diesem Land seiner Sprache, seinen Bruchern und seinen Menschen hängst. Glaubst du aber nicht, es sei an der Zeit, das Land das schließlich dein eigens ist, gründlich zu kennen" (Seghers 1997: 56). Triebel fühlt sich in Nachkriegsdeutschland nicht zu Hause und identifiziert sich nicht mit dem Land: "Doch heute erschien es mir unerträglich, in einer dieser Ruinen zu hausen, in einem windoffenen Winkel" (Seghers 1997: 47). All diese Erlebnisse schildert er in seinen Briefen an Maria Luísa, die als einzige Verbindung zu seinem ehemaligen Heimatland fungiert: "Ich schrieb Maria Luísa vom ersten Tag alles, was ich in Deutschland sah" (Seghers 1997: 46).

Die Problematik der Remigration wird auch durch die Figur Maria Luisa hervorgehoben. Maria ist zwar deutscher Herkunft, hat

sich jedoch die brasilianische Kultur völlig zu eigen gemacht und möchte nicht in ihr Heimatland zurückkehren. Eine Rückkehr nach Deutschland ist für sie nicht nur unmöglich, sondern auch unerwünscht: "Ich habe gleich geahnt, sagte mein Vater, dass sie nie herkommen wird. Sie kann hier nicht leben. Du muss es begreifen" (Seghers 1997: 64).

Beim Thema Fremdheit geht es nicht nur um Triebels Anpassung in Brasilien und seine anfängliche Wahrnehmung dieser neuen Welt, sondern auch um seine Rückkehr aus dem Exil und seine Betrachtung als Fremder durch die Daheimgebliebenen. Diese Dualität des Fremdseins - sowohl im Exil als auch bei der Rückkehr in die Heimat - verdeutlicht die Widersprüche von Zugehörigkeit und Identität: "Manchmal kamen zwei oder drei alte Weiblein auf Besuch, um mich dem Fremden, zu betrachten" (Seghers 1997: 48). Triebels Erfahrungen im Nachkriegsdeutschland und die Art und Weise, wie er dort wahrgenommen wurde, bieten einen interessanten Einblick in die Auswirkungen, die soziale Interaktionen auf die individuelle Identitätsbildung haben können.

In der Hybridtheorie wird hervorgehoben, dass die Aneignung der neuen Sprache und das Phänomen der Mehrsprachigkeit eine bedeutende Rolle bei der Konstruktion hybrider Identitäten spielen. Durch die Hilfe seiner Freundin überwindet Triebel die Sprachbarrieren und gelingt es ihm, Portugiesisch wie ein Muttersprachler zu sprechen. Die Beherrschung einer Fremdsprache ist auch in Deutschland von Bedeutung. Nach seiner Rückkehr in den Osten erhält er aufgrund seiner sprachlichen Fähigkeiten eine Anstellung als Übersetzer in einem Verlag. Darüber hinaus eröffnet ihm seine Mehrsprachigkeit die Gelegenheit, eine zweite Reise nach Brasilien zu unternehmen, wo er von Professor Dahlke in der Funktion eines Dolmetschers angestellt wurde. In seiner Rolle als Dolmetscher und Übersetzer nimmt Triebel die Aufgabe eines interkulturellen Vermittlers wahr, indem er zwischen den beiden kulturellen Kontexten eine Brücke schlägt. Einerseits überträgt er literarische Werke ins Deutsche, andererseits erklärt er seinen

Freundin die Besonderheiten der brasilianischen Kultur und trägt so zur interkulturellen Verständigung bei. Als Kulturvermittler, der zwischen zwei Kulturen aufgewachsen ist, hat Triebel einen ganz anderen Blick auf die beiden Länder. Dank seiner vielfältigen Erfahrungen und seiner Fähigkeit, zwischen den unterschiedlichen Welten zu navigieren, erkennt er Zusammenhänge, die anderen vielleicht verborgen bleiben: "Ich spüre bereits beim Übersetzen, dass dieses Gedicht für ein junges Mädchen aus Ilmenau nicht geeignet, kaum verständlich war" (Seghers 1997: 106). Diese Bemerkung wurde von Edward Said in seinem Buch *Culture and Imperialism* (1993), in dem er betont, dass ein Migrant oder Exilant eine kontrapunktische Sicht als Folge der Migration entwickelt. Anders gesagt haben diese Menschen die Fähigkeit, die Feinheiten der beiden Kulturen zu verstehen (Said 1995: 67): "Dann versuchte ich ihr zu erklären, als wir darauf zu sprechen kamen, dass der Stierkampf kein barbarischer Kampf mit dem wehrlosen Tier sei, eher ein Symbol – im drohenden Nahen des Tieres wurden die Spanier ein Symbol des Todes erblicken" (Seghers 1997: 107).

Die Hybridität von Triebels Identität wird in der Erzählung ebenfalls durch seine Beziehung zu den beiden Frauen dargestellt. Die literarische Figur Maria Luísa steht im Kontrast zur deutschen Realität, die hierbei durch die Figur von Herta dargestellt wird. Triebels Verhältnis zu den beiden Frauen zeigt eine Zweiteilung in Triebels Leben. Triebels Anziehung zu Maria Luísa ist eng mit seiner Sehnsucht nach Brasilien verbunden, einem Land, das er mit Glück und Liebe verbindet. Folglich wird seine Geliebte nicht nur eine literarische Figur, sondern eine symbolische Darstellung Brasiliens, die Triebels Bindung an das Land verstärkt. Ihre Abwesenheit oder Anwesenheit beeinflusst Triebels Identität sowie sein Gefühl der Zugehörigkeit zu Brasilien oder zu Deutschland. Maries Entscheidung in Brasilien zu bleiben und einem Schulkamerade zu verheiraten, löst in Triebel inneren Konflikten und Spannungen aus: "Seitdem ich nicht mehr auf Maria wartete, fehlte der wichtigste Teil meines Ichs. Mir fehlte, was den Sinn meines Lebens ausgemacht hatte" (Seghers 1997:

65). Allerdings verändert der Tod von Maria Luísa Triebels emotionale Verbindung zu Brasilien zutiefst und ruft nicht nur Gefühle von Verlust und Trauer hervor, sondern unterstreicht auch den symbolischen Verlust eines Teils seiner Identität. Erst als er erfährt, dass Maria Luísa gestorben ist, beschließt er, sich von Brasilien und seiner Vergangenheit zu distanzieren, um sich auf seine Gegenwart konzentrieren zu können: “Trotz all dem Hin und Her beendete ich in der Zeit meine Doktorarbeit. Jetzt stand die Frage vor mir, wo ich mich in Innerer Medizin am besten weiter ausbilden könnte. Ich suchte einen Platz als Assistenzarzt” (Seghers 1997:100).

Maria Luísa tritt jedoch zufällig wieder in sein Leben, als er erneut auf Geschäftsreise nach Brasilien geht. Interessanterweise wird die Geliebte hier als eine Fremde dargestellt, die sich weigert, Treibel anzuerkennen: “Als diese Frau den Kopf beugte unter dem großen kam, war sie mir fremd” (Seghers 1997: 124). Sie zieht es vor, sich von Treibel fernzuhalten und nicht mit ihm in Kontakt zu kommen. Ihre Weigerung, Triebel anzuerkennen, kann die Trennung und Distanz zwischen den Figuren unterstreichen, sei es physisch, geistig sowie emotional. Diese Trennung kann dadurch verstärkt werden, dass Maria Triebel als einen Fremden wahrnimmt, einen Unbekannten im Vergleich zu der Person, die sie früher kannte. Diese Veränderung in Marias Wahrnehmung veranschaulicht ebenfalls, wie sich Menschen im Laufe der Zeit verändern und weiterentwickeln können. Die Frage, ob Maria Luísa wirklich tot ist oder nicht, bleibt eine zentrale, ungelöste Frage in der Erzählung. Die anhaltende Ungewissheit über ihren Tod hilft Treibel, seine Verbindung zur brasilianischen Kultur aufrechtzuerhalten.

Triebels Hybridität wird weiterhin durch seine Unfähigkeit betont, sich einer einzelnen Kultur eindeutig zuzuordnen. Dies liegt daran, dass die Individuen die in verschiedenen kulturellen Kontexten aufwachsen, sich in der Regel nicht vollständig auf die eine oder andere Kultur festlegen können (Hein 2006: 89). Die Unfähigkeit Triebels, ein Land mit dem Begriff Heimat zu verbinden, wird auch durch die Symbolik seines Namens verdeutlicht. Der Name der

literarischen Figur wurde in der Erzählung nicht zufällig ausgewählt. Die Autor:innen werden die Namen oft bewusst gewählt, um subtile Botschaften zu vermitteln oder bestimmte Aspekte zu betonen (Elsen 2007: 154). Darüber hinaus gibt eine Analyse der Namen Hinweise auf die Persönlichkeit oder die Rolle der Figuren in der Geschichte oder auf die Hauptthemen des Werks (Elsen 2007: 154). Triebel akzeptierte passiv die Art und Weise, wie andere ihn einordnen, ohne seine Identität zu hinterfragen. In Brasilien wird er zu Ernesto, in Deutschland zu Ernst. Er hat keine feste oder einheitliche Identität, sondern ist sie vielmehr von den kulturellen Einflüssen und Kontexten geprägt, denen er begegnet. Die Tatsache, dass sein Name je nach Kontext variiert, zeigt, dass die Identität fließend kontextabhängig ist.

Die Erzählung unterstreicht einmal mehr Seghers Vorstellungen von Nation und nationaler Identität, die sie bereits im Exil diskutiert hat. Seghers positioniert sich mehrfach gegen den nationalen Essenzialismus aus und betont, dass Nation und Identität eine historische und kulturelle Konstruktion und keine natürliche Gegebenheit sind (Seghers 1970: 193). In ihren Schriften plädiert Seghers für eine postkoloniale Perspektive auf Nation und Identität und erkennt ihre Künstlichkeit an (Spies 2013: 79):

Nicht durch mystische Blutsbande ist der Schriftsteller mit dem Volk verknüpft, sondern durch soziale. Nicht an der Stelle, wo er durch irgendeine schleierhafte Rassezugehörigkeit seiner zufälligen Geburt dem Volke anhängt, sondern an jenem gesellschaftlichen Ort, an dem er sich zugehörig fühlt, durch jene Klasse, durch jene Schicht, mit der er sich innerhalb seines Volkes identifiziert (Seghers 1970:194).

Die Tatsache, dass das Zugehörigkeitsgefühl zu einem Volk nicht durch Blut oder ethnische Zugehörigkeit, sondern durch Beziehungen bestimmt wird, wird durch Triebels Erfahrungen unterstrichen:

Wie gern wäre ich hiergeblieben (Brasilien), hatte ich mein Studium fortsetzen können. Für kurze Zeit war meine Vergangenheit in Ilmenau verflossen. Auch die kleine grauhaarige Herta hatte sich aufgelöst. Schnell war mir weiße Haut fremd geworden. Ich fühlte, aber, dass mein Zustand nur so lange dauern würde, wie ich hier lebte (Seghers 1997: 113).

Dieses Zitat veranschaulicht, dass seine Identität dynamisch und nicht an einem Ort verankert ist. Durch die Fähigkeit, zwischen zwei verschiedenen Welten zu navigieren, beide zu verstehen und sich an sie anzupassen, erlebt Triebel einen Prozess des kulturellen Code-Switching, der es ihm ermöglicht, mit Leichtigkeit zwischen verschiedenen Kulturen zu wechseln. Seghers unterstreicht die Bedeutung der doppelten Zugehörigkeit von Menschen mit Migrationshintergrund und hebt sowohl deren Rolle bei der Definition der Identität als auch die Bedeutung sozialer und kultureller Verbindungen für die Stärkung der Bindung an ein Land hervor. Die in Brasilien verbrachte Zeit hat seine Identität nachhaltig geprägt, was er bei jeder Reise nach Brasilien unterstreicht: "Ich musste den Geruch der Früchte am nächsten Obstsaft einatmen. Ich war fast bestäubt, denn mit dem Geruch drang, alles in mich ein, was ich vergessen hatte" (Seghers 1997: 85). Menschen mit hybriden kulturellen Identitäten haben oft eine komplexe Beziehung zu Raum und Ort. Sie erleben ein doppeltes Zugehörigkeitsgefühl, indem sie gleichzeitig an einem physischen Ort verankert sind und starke reale und imaginäre Verbindungen zu einem anderen Land unterhalten (Hein 2006: 91). Für ihn ist die Heimat nicht Deutschland oder Brasilien, sondern das, was sich aus der Verbindung der beiden Kulturen ergibt, ein Raum, der in der Theorie als dritter Raum definiert wird.

4. Schlussbetrachtung

In Überfahrt wird Triebel als eine Figur mit einer Identität porträtiert, die konventionelle Grenzen überschreitet und das komplexe Zusammenspiel verschiedener kultureller Einflüsse widerspiegelt. Seine Begegnungen und Beziehungen in verschiedenen Kulturräumen haben zur Herausbildung einer hybriden Identität beigetragen, in der Elemente sowohl der deutschen als auch der brasilianischen Kultur zusammenfließen. Triebels Fähigkeit, zwischen diesen beiden Identitäten hin- und herzuwechseln, spiegelt die Fluidität und Vielseitigkeit seiner Figur wider. Er fühlt sich sowohl in Brasilien als auch in Deutschland zu Hause. Deswegen lässt sich sagen, dass Triebels Identitäten nicht versöhnt werden, sondern vielmehr in einem ständigen Prozess der Vermischung und Verhandlung existieren. Triebels hybride Identität zeigt, dass die Menschen zwischen mehreren kulturellen Welten leben und sich bewegen können.

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English: Hybrid identities in the story “Überfahrt” (1971): A postcolonial perspective on the work of Anna Seghers.

Abstract

This analysis is dedicated to the narrative “Überfahrt” and focuses in particular on the concept of hybridity. The analysis aims to show how war and exile have had a lasting impact on the protagonist's identity development and ultimately contribute to the formation of a hybrid identity. Although hybridity has become known through postcolonial studies, it was also intensively discussed among German exiles in America in the 1930s, especially in connection with considerations of identity, belonging and adaptation in a foreign cultural space. Anna Seghers' reflections on exile and identity show clear parallels to central concepts of postcolonial studies. Although these ideas were not explicitly formulated in these terms at the time, they can be interpreted as precursors to today's debates on hybridity and cultural intersections.

Keywords: Anna Seghers, hybridity, exile literature, modern literature, identity

La condition humaine au siècle de la solitude

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Résumé

Partout dans le monde, les gens se sentent seuls, déconnectés et aliénés. Nous sommes au milieu d'une crise mondiale de solitude. Il ne s'agit pas seulement d'une crise de santé émotionnelle, mais également d'une crise qui nous affecte physiquement. Les recherches montrent que la solitude a des conséquences sur la santé pires que le manque d'activité physique, qu'elle est aussi nocive qu'une consommation excessive d'alcool et deux fois plus grave que l'obésité. Ces effets ne tiennent pas compte du revenu, ni du sexe, de l'âge ou de la nationalité. La crise de solitude est aussi une crise politique, conduisant à la division et à l'extrémisme aux États-Unis, en Europe ou dans d'autres parties du monde. La solitude et le populisme d'extrême droite vont de pair. La différence essentielle entre la définition de la solitude, à laquelle nous ferons référence tout au long de l'article, et la définition classique est que la solitude est quelque chose de plus que le manque d'amour, de camaraderie ou d'intimité. Le but de cet article n'est pas seulement d'évaluer l'ampleur exacte de la crise de solitude au XXI^e siècle, comment nous en sommes arrivés là et à quel point la situation empirera si nous ne faisons rien, mais c'est aussi un appel à l'action. L'idée centrale est que chacun de nous joue un rôle essentiel dans la lutte contre la solitude. La reconnexion de la société ne peut pas être une simple initiative descendante mise en œuvre par les gouvernements, les organisations et les grandes entreprises, même si le processus de désintégration sociétale peut leur être largement attribué.

Mots-clés

solitude, homme, société, communication, capitalisme

1. Introduction

Influencées par la mondialisation, l'urbanisation, les disparités économiques et les asymétries politiques, les changements

démographiques, la mobilité croissante de la population, l'intrusion de la technologie, l'austérité, la pandémie de COVID-19, les formes de solitude actuelles transcendent notre besoin de connexion physique avec ceux qui jurent, le besoin d'aimer et d'être aimé, ainsi que la solitude ressentie lorsque nous nous considérons sans amis.

Les smartphones et en particulier les plateformes sociales ont joué un rôle décisif en nous distrayant de ceux qui nous entourent et en faisant ressortir le pire en nous, rendant les gens plus en colère et plus obsédés par les likes, les partages et les followers, érodant la capacité de communiquer efficacement et avec empathie. La migration massive vers les villes, la réorganisation radicale du lieu de travail et les changements fondamentaux dans nos modes de vie sont des facteurs essentiels qui conduisent à la solitude.

Même les activités que nous faisons « ensemble » n'impliquent plus la présence physique d'une autre personne : nous « assistons » à des cours de yoga via une application téléphonique, nous « parlons » à un robot du service client plutôt qu'à une personne réelle, nous assistons à un service religieux en direct, depuis notre propre salon ou nous faisons nos courses via Amazon Go, où vous pouvez faire vos courses sans avoir de contact direct avec d'autres personnes. Même avant la pandémie, l'interaction sans contact direct était devenue un mode de vie, un choix conscient.

Dans le même temps, l'infrastructure de la communauté a été complètement négligée, voire détruite, nous entendons ici ces espaces physiques communs où des personnes de toutes les couches sociales se réunissent habituellement pour interagir et créer des liens (parcs, bibliothèques, terrains de jeux, centres sociaux pour les jeunes, pour les personnes âgées, etc.).

Les modes de vie d'aujourd'hui, la nature changeante du marché du travail et des relations, l'architecture des villes et des bureaux, la façon dont nous traitons les autres ainsi que la façon dont nos propres gouvernements nous traitent, la dépendance aux smartphones et même la façon dont nous aimons, tout cela approfondit notre sens de solitude. Nous devons remonter plus loin dans le temps pour vraiment comprendre comment nous sommes devenus si séparés et isolés.

Le néolibéralisme a donné encore plus de pouvoir et de liberté aux grandes entreprises et aux géants de la finance, permettant aux actionnaires et aux marchés financiers de contrôler les règles du jeu et le statut des salariés, même si ces décisions ont des effets coûteux

pour les salariés et la société dans son ensemble. Au début de cette décennie, un nombre record de personnes dans le monde pensaient que la forme actuelle du capitalisme était néfaste plutôt que bénéfique pour la société.

Le capitalisme néolibéral a profondément redéfini nos relations économiques, mais aussi nos relations avec les autres. Cette idéologie n'a jamais été une simple politique économique, comme l'a témoigné Margaret Thatcher en 1981 lorsqu'elle a déclaré au Sunday Times : « L'économie n'est qu'une méthode. Mais le but est de changer notre façon d'être ». („Margaret Thatcher Interview for Sunday Times”, Margaret Thatcher Foundation, 1 mai 1981, <https://www.margaretthatcher.org/document/104475>).

À bien des égards, le néolibéralisme a réussi à atteindre son objectif. En mettant l'accent sur des qualités telles qu'une compétitivité féroce et la poursuite de son intérêt personnel quelles qu'en soient les conséquences, le néolibéralisme a fondamentalement modifié les relations entre les gens et les obligations que nous ressentions les uns envers les autres.

Le néolibéralisme a fait de nous des rivaux et non des collaborateurs, des consommateurs, non des citoyens, des individus obsédés par le fait de mettre de côté, de ne pas partager avec les autres, de prendre, de ne pas donner, des individus prêts à tout moment à céder le pas pour avancer, et non à aider les autres ; des individus non seulement beaucoup trop occupés pour aider leurs voisins, mais même pour connaître leurs noms.

Le problème est qu'une société individualiste du type « moi d'abord », dans laquelle les gens sentent qu'ils doivent protéger leurs propres intérêts parce que personne d'autre ne le fera, sera également une société dans laquelle règne un sentiment prononcé de solitude.

Si nous voulons être unis dans un monde qui nous divise, nous devons amener le capitalisme sur la voie du bien-être collectif, basé sur l'attention, la compassion et la coopération, attitudes que nous montrons également envers ceux qui ne sont pas comme nous. C'est là le véritable défi : créer des liens non seulement avec ceux qui nous ressemblent, mais aussi avec la communauté beaucoup plus diversifiée à laquelle nous appartenons.

2.Des êtres collectifs

Nous ne sommes pas faits pour être seuls comme les autres primates, les humains sont des animaux sociaux. Nous dépendons de groupes complexes et étroitement liés, depuis la relation physique primordiale entre la mère et l'enfant, la famille élargie et les immenses États-nations d'aujourd'hui. À bien des égards, l'ascension de l'humain au sommet de la chaîne alimentaire est sûrement due à cet esprit collectif enthousiaste, à notre capacité à inventer des techniques sophistiquées de chasse en groupe et des stratégies de défense collective pour protéger nos communautés (Silk, 2014: 6).

Jusqu'à récemment dans l'histoire de l'espèce humaine, un individu solitaire aurait été littéralement en danger de mort – vulnérable dans un monde où le groupe assurait sa survie. La connexion avec les autres est en réalité notre état naturel et désiré, que ce désir soit conscient ou non.

D'une certaine manière, notre capacité à ressentir la solitude, la douleur et l'agitation que nous ressentons lorsque nous sommes loin des autres est une extraordinaire particularité évolutive.

La solitude n'est qu'une des nombreuses causes de stress qui aggravent notre santé, mais c'est aussi le stress provoqué par la solitude qui entraîne de graves problèmes de santé à long terme. La solitude est le genre de facteur de stress qui peut amplifier massivement l'effet d'autres facteurs de stress. La solitude détruit le système immunitaire non seulement en maintenant le corps dans un état prolongé de « haute alerte », mais elle affecte également le système cellulaire et hormonal.

3. La souris solitaire

Il existe déjà de nombreuses études scientifiques qui montrent le lien entre solitude et hostilité envers autrui (Check, Perlman, Malamuth 1985: 243-252).

Cette attitude qui en résulte d'une première stratégie défensive, de « prise de recul ». Les personnes seules se cachent souvent derrière un bouclier protecteur, rejetant ainsi le besoin d'affection et de compagnie des autres. De nombreux chercheurs ont trouvé un lien entre la solitude et un faible niveau d'empathie, la capacité de se mettre à la place des autres, de comprendre leur point de vue ou leur douleur. Et cela ne se reflète pas seulement dans le comportement, mais aussi dans l'activité cérébrale (Matthews et al. 2016: 617-631).

De nombreuses études montrent que dans le cerveau des personnes seules, le niveau d'activation de la suture temporopariétale, la partie du

cerveau la plus étroitement liée à l'empathie, diminue lorsque quelqu'un souffre, tandis que chez les personnes non affectées par la solitude, le niveau augmente.

La colère, l'hostilité et la tendance à percevoir l'environnement comme hostile et plein de dangers diminuent l'empathie – la solitude peut déclencher une dangereuse combinaison de sentiments ayant de profondes implications pour tout le monde.

C'est Hannah Arendt qui, la première, a fait le lien entre la solitude et la politique de l'intolérance. Selon Arendt, le totalitarisme « est basé sur la solitude... qui compte parmi les expériences humaines les plus radicales et les plus désespérées ». (Arendt 2014: 585). Il trouve des adeptes parmi ceux dont la principale caractéristique de l'homme ordinaire n'est pas la brutalité ou le retard mental, mais l'isolement et l'absence de relations sociales normales. L'autrice affirme que pour ceux « qui sentent qu'ils n'ont pas leur place dans la société, à travers ce sacrifice de leur propre identité au service d'une idéologie, eux seuls trouvent leur but et leur respect d'eux-mêmes » (Arendt 2014: 396). La solitude ou « le sentiment de n'avoir plus de place dans le monde est l'essence du gouvernement totalitaire et, pour l'idéologie et la logique, la formation des bourreaux et des victimes » (Arendt 2014: 585).

La solitude dont parle Arendt réitère les aspects clés de la définition : le sentiment de marginalisation et d'impuissance, d'isolement, d'exclusion, ainsi que le manque de statut social et de soutien. Et ces dimensions de la solitude constituent un danger très clair et manifeste ici et maintenant, au XXI^e siècle.

La solitude et les mauvaises conditions économiques vont souvent de pair : les chercheurs ont découvert que les chômeurs sont nettement plus seuls que ceux qui travaillent et que la pauvreté augmente le risque d'isolement social (Hortulanus, Machielse, Meeuwesen, eds. 2009: 144). De plus, la solitude est déjà devenue « l'expérience quotidienne de masses toujours croissantes de personnes au cours de notre siècle » (Arendt 2014: 588).

La solitude n'est pas seulement l'isolement social ou le manque de liens communautaires, mais aussi le sentiment de ne pas être entendus et compris. Le psychiatre suisse Carl Jung a fait l'observation suivante : « La solitude ne surgit pas parce que nous n'avons pas de gens autour de nous, mais plutôt parce que nous ne pouvons pas leur communiquer des choses qui nous semblent importantes ou parce que nous

considérons comme valables des pensées que les autres semblent improbables. » (Jung 2017: 403).

La solitude ne signifie pas seulement être oublié, socialement isolé ou ignoré, mais elle s'accompagne également du sentiment d'avoir perdu quelque chose. Perte de communauté, perte de sécurité économique, mais surtout perte de statut social.

4. La ville solitaire

La solitude n'est pas seulement un problème urbain. Si les citadins ont tendance à se sentir plus seuls que ceux des zones rurales, ces derniers peuvent également souffrir de formes de solitude tout aussi profondes : le manque de transports publics fait que ceux qui n'ont pas de voiture se sentent très isolés ; la migration des jeunes vers les villes, loin de leurs familles, signifie qu'un nombre important de personnes âgées se retrouvent sans soutien à proximité, et le fait que les budgets publics tendent dans de nombreux cas à favoriser les zones urbaines signifie que les résidents ruraux se sentent plus souvent marginalisés et considèrent qu'ils ne font pas partie des priorités de l'État. Mais il est plus important de comprendre les caractéristiques particulières et les causes de la solitude dans les villes contemporaines, compte tenu du taux élevé d'urbanisation à l'échelle mondiale. D'ici 2050, près de 70 % de la population mondiale vivra dans des villes, et une personne sur dix vivra dans des villes de plus de 10 millions d'habitants. Alors que de plus en plus de personnes s'installent dans des espaces urbains densément peuplés, l'impact des villes sur notre santé émotionnelle est d'autant plus important que nous choisissons comment nous vivrons notre vie après la pandémie de COVID-19.

La taille de la ville rend non seulement les gens plus grossiers, mais beaucoup développent leur propre mécanisme de défense. Submergés par l'agitation et le bruit de la ville, ainsi que par la présence constante de stimuli visuels, nous avons tendance à nous éloigner socialement, pas nécessairement physiquement, mais aussi psychologiquement, en parcourant les rues avec des écouteurs dans les oreilles, en portant des lunettes de soleil ou en étant complètement immergés dans le monde isolant du téléphone mobile. Grâce à Apple, Google, Facebook ou Samsung, il n'a jamais été aussi simple de se couper des personnes et des lieux qui nous entourent et de se retirer dans le monde numérique complètement antisocial. En nous éloignant de la foule des gens du

monde réel, nous nous immergeons dans le monde virtuel qui nous montre la vie des autres à travers leurs photos Instagram ou leurs publications Twitter.

Certains sociologues et sémioticiens affirment même que les villes ont donné naissance à des «cultures de politesse négative», des normes sociales selon lesquelles il est impoli de violer l'espace physique ou émotionnel d'autrui sans cause précise, même s'il existe bien sûr des raisons géographiques et culturelles (Armaşu, 2012: 36).

Vous vous sentez seul lorsque vous buvez du thé seul. Pareil lorsque vous dînez seul. Mais ces habitudes sont la conséquence inévitable du nombre croissant de personnes vivant seules. L'heure du repas est souvent le moment de la journée où ceux qui vivent seuls prennent encore plus conscience de l'isolement et de la solitude de leur existence. On peut observer ce phénomène notamment en Corée du Sud, où le marché dit mukbang¹ a explosé : l'habitude de regarder quelqu'un d'autre manger, sur un écran, pendant que vous, à votre tour, mangez avec lui.

5. Notre écran, notre moi

Évidemment, de nombreuses personnes ont attiré l'attention sur le temps que nous passons au téléphone. Les questions que nous essayons de soulever sont très précises : dans quelle mesure ces dispositifs ont-ils influencé la crise de solitude au XXI^e siècle ? Et en quoi cette innovation en matière de communication au XXI^e siècle est-elle différente de celles qui l'ont précédée ?

Il existe une différence fondamentale entre l'utilisation quotidienne actuelle des smartphones et les innovations en matière de communication du siècle dernier. Plus précisément, il s'agit du degré de dépendance dont nous faisons preuve à leur égard. Dans le passé, nous aurions peut-être contacté le téléphone plusieurs fois par jour. Mais aujourd'hui, comme une paire de lunettes qu'on ne sent même plus sur notre nez, le téléphone fait effectivement partie de nous (Rosenberger 2015: 124-131).

C'est cet état constant de connectivité qui rend l'utilisation du téléphone et des médias sociaux sans précédent dans l'histoire de

¹ Le mot «mukbang» est une combinaison de mots coréens pour « manger » et « transmettre ».

l'humanité, influençant de manière significative la nature unique de la crise de solitude de ce siècle. Ce n'est pas seulement l'agitation et le rythme rapide de la vie urbaine qui nous empêchent de sourire à un autre patient dans la salle d'attente du médecin, ou de saluer un passager dans le bus, ou même les normes sociales contemporaines. Chaque instant où nous sommes sur notre téléphone, feuilletant des images, regardant des vidéos, lisant des messages sur Twitter ou commentant diverses photos, nous ne sommes pas réellement présents avec ceux qui nous entourent, nous privant de multiples interactions sociales quotidiennes dont ils nous font sentir partie intégrante. Le simple fait d'avoir un smartphone change notre comportement et la façon dont nous interagissons avec le monde qui nous entoure. Dans une étude récente, des chercheurs ont découvert que les gens sourient beaucoup moins aux étrangers lorsqu'ils ont un smartphone en main. Parce que tout ce temps passé au téléphone signifie du temps que nous ne passons pas avec nos amis, collègues, amants ou enfants. Jamais nous n'avons été aussi constamment distraits et jamais autant de personnes n'ont été touchées par cette habitude. De plus en plus souvent, nous sommes en compagnie des autres, mais nous sommes en fait seuls.

De plus en plus d'enfants qui commencent l'école aujourd'hui manquent de plus en plus de compétences interpersonnelles de base, tout en manquant également d'expression verbale fondamentale pour leur âge. On estime que les téléphones sont à l'origine de tous ces problèmes : ils empêchent les parents d'interagir avec leurs tout-petits, tout en les empêchant de leur enseigner des compétences de communication vitales.

L'impact néfaste des médias sociaux est cependant bien plus profond. Non seulement ils nous isolent dans ces bulles numériques qui réduisent considérablement les interactions face à face, mais ils nous rendent bien plus hostiles, moins empathiques et moins amicaux. Bien que les plateformes sociales nous aident à partager avec nos amis les moments heureux de la vie, cet environnement permet également la manifestation de certaines des caractéristiques les plus néfastes de la nature humaine : abus, intimidation, racisme, antisémitisme et homophobie.

Ce ne sont pas seulement les adultes qui sont concernés par cette fonctionnalité du système qui incite les utilisateurs à poster des messages de plus en plus violents et polémiques, tout en leur

permettant de retrouver une communauté animée par la même haine. Pour les enfants, les médias sociaux en sont venus à encourager les abus et le harcèlement à une échelle alarmante. Sans aucun doute, les enfants ont toujours été soit des victimes, soit des agresseurs en matière de harcèlement. Dans le passé, ce type d'abus psychologique se produisait généralement dans la cour de récréation, dans le parc ou dans la salle de classe, alors qu'aujourd'hui les victimes n'ont aucune issue, étant constamment suivies à travers le flux numérique qui imprègne leurs maisons et leurs chambres. De plus, alors que les comportements abusifs n'étaient auparavant publics que s'il y avait des témoins directs de l'événement, l'humiliation des victimes en ligne est toujours accessible à tous.

Les plateformes sociales nous font nous sentir plus seuls, non seulement parce que le temps que nous passons en ligne nous déconnecte de plus en plus de ceux qui nous entourent, mais aussi parce qu'elles ont rendu la société plus cruelle et abusive, et qu'un monde cruel et abusif est un monde solitaire. Les plateformes sociales nous donnent non seulement une image en temps réel des expériences dont nous avons été exclus, mais ces réseaux eux-mêmes sont utilisés comme armes d'exclusion.

Deux notions sont requises : FOMO (Fear of Missing Out) et BOMP (a Belief that Others are More Popular). FOMO, c'est la peur d'être laissé de côté, ce sentiment tenace que d'autres se sont rencontrés quelque part et s'amuse pendant que nous sommes seuls à la maison. FOMO est une sensation exacerbée par les réseaux sociaux et rendue très répandue. BOMP représente la conviction que les autres sont plus populaires. BOMP peut apporter un sentiment très bouleversant, quel que soit l'âge, personne n'aime se sentir inférieur ou socialement exclu.

En plus de nous transformer en chercheurs de plus en plus précaires, nous prostituant pour avoir plus de followers et plus de validation en ligne, les plateformes sociales nous encouragent à faire autre chose : présenter publiquement des versions de nous-mêmes qui manquent davantage d'authenticité. La vie que nous publions en ligne est composée d'une galerie soigneusement organisée de moments heureux, de fêtes et d'anniversaires, de plages ensoleillées et de plats appétissants. Le problème est que ces versions filtrées et retouchées sont bien trop souvent complètement différentes de notre existence réelle. Plus nous modifions nos vies sur les plateformes sociales, plus

nous aurons l'impression de devenir de simples marchandises et en arriverons à croire que personne ne connaît ou n'aime la « vraie » personne derrière le profil.

6. Le fouet numérique

Nous vivons à une époque de « capitalisme de surveillance », où les employeurs non seulement surveillent en permanence leurs employés, mais utilisent constamment l'intelligence artificielle, des systèmes d'analyse de données et toute une gamme d'appareils de mesure de plus en plus intrusifs et difficiles à communiquer pour évaluer leurs employés.

Le lieu de travail constamment surveillé exacerbe non seulement les sentiments d'impuissance et d'aliénation, mais pousse également les employés à s'autocensurer et à se replier de plus en plus sur eux-mêmes.

Au XXI^e siècle, trois choses complètement révolutionnaires se sont développées: le degré de surveillance qui nous caractérise, le niveau alarmant d'intrusion permis par le numérique et le degré de transfert du pouvoir de décision aux robots. « Dans le passé, la surveillance du lieu de travail était discrète, limitée à l'œil attentif du superviseur direct et à l'espace physique de travail », et maintenant « elle est omniprésente, avec des appareils et des capteurs électroniques qui accumulent et traitent constamment des données sur l'efficacité des employés en temps réel, même à l'extérieur, l'espace professionnel » (Manokha 2019).

Environ 10 % des emplois disparaîtront à cause de l'automatisation dans les dix prochaines années. Il ne fait aucun doute que de nouvelles catégories d'emplois émergeront à l'ère des robots et de l'automatisation. L'histoire nous enseigne non seulement qu'il existe une certaine caractéristique des emplois remplacés par des robots, mais aussi que les emplois disponibles pour ceux qui ont été remplacés par des robots ont tendance à être moins bien payés que le poste précédemment occupé et auront un statut inférieur, du moins lorsque nous parlons de travail non qualifié.

7. L'amour et les robots

Le contact physique est l'un des moyens les plus importants pour nous sentir proches des autres. La recherche montre que même un contact très léger peut générer une activité intense dans le nerf

vague, ce qui ralentit le rythme cardiaque, réduit l'anxiété et libère de l'ocytocine, l'hormone de l'amour. Il est prouvé que le contact subtil et à peine perceptible d'un étranger peut atténuer la douleur de l'exclusion sociale, même sans échange de mots.

Il existe actuellement un certain nombre de robots « sociaux » sur le marché ou sur le point d'être lancés. Ce sont des robots spécialement conçus pour jouer le rôle de compagnon, de gardien ou d'ami. À l'heure actuelle, ces robots sont créés pour les personnes âgées, l'accent étant principalement mis sur le compagnonnage et l'assistance qu'ils peuvent apporter. Et le Japon est le pays où ils ont été le plus adoptés jusqu'à présent, notamment chez les personnes âgées, ce qui est parfaitement compréhensible puisque le Japon compte actuellement la population la plus âgée du monde : un quart des Japonais ont plus de 65 ans.

Mais les personnes âgées ne seront pas les seules à avoir de plus en plus besoin de ces compagnons robots à l'avenir. Ils peuvent également jouer un rôle important dans le cas de ceux pour qui, pour diverses raisons, les relations interpersonnelles ordinaires sont difficiles à établir. Il a déjà été démontré que les personnes ayant des compétences sociales atypiques, notamment celles souffrant d'anxiété sociale extrême et celles souffrant de troubles du spectre autistique, bénéficient de la thérapie assistée par robot et des activités de groupe (Taheri & al. 2018: 93-113). Le comportement prévisible des robots et le fait qu'ils ne portent aucun jugement sur les autres sont considérés comme des facteurs clés pour atténuer l'anxiété et tenter de créer des normes sociales stables (Alcorn, Ainger et al., 2019).

Le Dr David Levy a déclaré dans une interview en 2019 qu'« à terme, les émotions artificielles seront aussi convaincantes que les émotions humaines, et la plupart des gens éprouveront les mêmes ou presque les mêmes sentiments lorsqu'ils communiqueront avec des robots qu'avec d'autres êtres humains » (Chandler, 2019).

Il est quelque peu effrayant de penser que d'ici 2040, les interactions entre les robots et les humains seront presque semblables à celles entre les humains aujourd'hui.

Dans un monde de plus en plus privé de contacts en face à face, où nous sommes de plus en plus seuls et en quête d'affection, trop occupés pour nous arrêter et nous sourire, et bien trop épuisés par le travail pour investir du temps dans des amitiés, un monde dans lequel nous sommes isolés au travail et vivant de plus en plus seuls et

souvent loin de leur famille, les robots sociaux devraient jouer un rôle important pour atténuer cette solitude collective du XXI^e siècle.

S'il existe effectivement un risque que les interactions avec les robots affectent nos relations avec les autres, il faudra trouver des solutions au niveau de la société dans son ensemble.

Premièrement, à mesure que les robots deviennent plus sophistiqués, empathiques et intelligents, il existe un risque qu'en plus de soulager notre solitude au niveau personnel et individuel, ils puissent également nous éloigner de ceux qui nous entourent. Moins nous interagissons avec les autres, plus nous communiquerons de manière inefficace.

Deuxièmement, parce que plus nous passons de temps avec nos amis robots plutôt qu'avec nos vrais amis, surtout parce qu'ils exigent si peu de nous, moins nous consacrerons d'efforts aux relations humaines, sans parler du désir de gagner l'amitié de quelqu'un.

Troisièmement, parce que plus nous sommes impliqués dans des relations artificielles, qui sont fondamentalement moins réciproques, plus narcissiques et moins exigeantes que celles avec les gens, moins nous avons l'occasion de mettre en pratique nos capacités de coopération, de compromis et de réciprocité, dont une communauté a besoin pour prospérer. .

Quatrièmement, en raison des conditions essentielles dont nous avons besoin pour que la démocratie fonctionne avec succès, et par succès nous entendons l'inclusion sociale et la tolérance. Ce ne sont pas seulement les liens entre le citoyen et le gouvernement qui doivent être forts, mais aussi ceux entre les citoyens. Si nous ne prenons plus soin les uns des autres, parce que des robots bienveillants peuvent le faire à notre place, nous risquons d'investir de moins en moins d'efforts dans les soins et l'attention accordés à notre famille, à nos amis et aux autres personnes.

En tant que société, nous perdons une caractéristique fondamentale lorsque nous cessons de nous soucier des autres. Un monde dans lequel les machines ont pris le relais du rôle affectif des humains est un monde fondamentalement incompatible avec les notions fondamentales de démocratie inclusive, de réciprocité, de compassion et de souci d'autrui.

La technologie ne peut nous offrir qu'une partie de la solution à cette crise de solitude de plus en plus aiguë au XXI^e siècle, et elle comporte un certain nombre de risques associés.

Nous devrions considérer les progrès réalisés par la robotique,

l'intelligence artificielle et l'intelligence émotionnelle artificielle comme une sorte de défi et un appel pour nous tous à faire un effort plus soutenu, à nous soucier davantage, à être plus empathiques et altruistes.

8.L'économie de la solitude

L'économie de la solitude a été durement touchée en 2020, du moins en termes d'activités en présentiel, mais il serait erroné de supposer que le marché des activités communautaires et en face-à-face a été irrémédiablement endommagé par la pandémie. Au fil de l'évolution, notre besoin primordial de proximité physique et de communauté se révélera beaucoup plus fort. De plus, étant donné l'importance des interactions face-à-face, alors que nous essayons de reconstruire le monde post-pandémique, nous devons nous assurer que nous reconnectons effectivement physiquement et reconnaissons le rôle important que jouent les initiatives entrepreneuriales dans la réussite de ce plan.

Nous constatons de plus en plus à quel point les petits commerces de proximité jouent un rôle important dans le maintien et la stabilité des communautés dans lesquelles ils sont implantés. Et pendant la quarantaine, il était réconfortant de voir combien de ces petites entreprises ont aidé encore plus leurs communautés malgré leur fermeture et même leur peur de la faillite. Il est important que nous ne laissions pas ces petites entreprises être écrasées par la croissance continue du commerce en ligne, et les magasins des centres-villes doivent être fortement soutenus à la fois par la population locale et par le gouvernement afin qu'ils puissent survivre à la double menace des nouvelles ères numériques et la crise économique post-pandémique. Si nous voulons faire partie d'une communauté et ne pas simplement vivre dans nos bulles isolées, nous devons apprécier le rôle joué par les entrepreneurs locaux dans la redécouverte de l'esprit d'appartenance.

Si les gens se sentent véritablement connectés à un lieu, non seulement ils manifesteront un sens de la communauté plus développé, mais ils seront également plus disposés à rester plus longtemps dans ce quartier.

Les communautés privées peuvent jouer un rôle important dans l'atténuation de la crise de solitude de ce siècle, à condition que l'offre soit authentique et que leurs membres soient véritablement engagés. À

l'heure où les espaces communautaires se démantèlent, où les lieux de rencontre gratuits ou bon marché se font de plus en plus rares et où de nombreux petits commerces sont au bord de la faillite, le danger est bien réel que l'accès à la communauté ne soit de plus en plus autorisé qu'aux personnes eux les privilégiés financièrement.

9. Comment se retrouver dans un monde qui s'effondre

La solitude n'est pas seulement un état d'esprit subjectif. Il s'agit également d'une situation collective qui nous affecte énormément en tant qu'individus et en tant que société, car elle entraîne la mort de millions de personnes chaque année, entraîne d'énormes pertes pour l'économie mondiale et constitue une menace potentielle contre une démocratie tolérante et inclusive (Purtill 2018). Les conservateurs accusent souvent l'éclatement de la « famille traditionnelle », la baisse de la fréquentation des services religieux et de l'aide sociale.

Il faut d'abord accepter que la crise de solitude actuelle n'est pas simplement apparue de nulle part, mais qu'elle a été considérablement aggravée par un projet politique particulier, le capitalisme néolibéral. Une forme de capitalisme de bricolage et d'effort qui a nié le rôle vital joué à la fois par les services publics et les communautés locales dans le développement des individus, perpétuant au contraire l'idée que nous seuls sommes responsables de notre destin.

Il existe une idée préconçue selon laquelle la seule forme de capitalisme est le type néolibéral du « chacun pour chacun ». Même Adam Smith, le père du capitalisme, bien que mieux connu comme un éloquent promoteur du libre marché et de la liberté individuelle, a beaucoup écrit sur l'importance de l'empathie, de la communauté et du pluralisme (Smith 2010: 92).

En cas de chômage, l'aide offerte par l'État ne doit pas se limiter à une aide financière. Les gouvernements doivent prendre des mesures pour ralentir le taux de remplacement des travailleurs par des robots, et dans un chapitre précédent, on a suggéré une solution possible : la taxe sur les robots. Les gouvernements doivent transformer le problème du chômage en une opportunité de créer une nouvelle catégorie d'emplois, qui seront occupés principalement par des personnes payées pour atténuer la solitude.

Si nous voulons que l'économie capitaliste réintroduise le souci des citoyens parmi ses priorités, nous devons rapidement reconnecter

l'économie et la justice sociale et reconnaître que les anciennes manières de définir le succès ne suffisent plus (Coyle 2014: 55).

Pour échapper au sentiment d'abandon que nous ressentons, car il ne suffit pas de garantir que tous les citoyens disposent d'un filet de sécurité sociale, que les objectifs budgétaires des gouvernements soient mieux alignés sur le bien-être général des citoyens et que les inégalités structurelles soient à l'ordre du jour, y compris discrimination raciale ou de genre.

La solitude ne signifie pas seulement le manque d'attention de la part de votre entourage, elle est aussi souvent associée au sentiment d'être invisible. Par conséquent, faire en sorte que les gens se sentent vus et entendus doit faire partie de la solution à la crise de solitude de ce siècle.

Essentiellement, le sentiment d'invisibilité qui caractérise l'ère de la solitude naît du sentiment qu'ont beaucoup de gens que des décisions qu'ils ne toléreraient normalement pas sont prises en leur nom par des dirigeants politiques sourds aux manquements et aux craintes que les gens expriment.

Les petites plaisanteries échangées à l'épicerie avec les voisins, les courtes salutations adressées au barista du café local, la chaleur qui nous enveloppe lorsque le propriétaire du pressing nous salue par notre nom et les relations plus profondes que nous nouons avec les autres dans notre rue, tout cela contribue à brouiller les frontières entre nous et c'est ainsi que les étrangers deviennent des voisins et que des communautés se créent. Plus nous nous impliquons dans la communauté, plus nous nous soucions d'elle et plus elle nous paraît authentique.

10. Conclusions : l'avenir est entre nos mains

Ce siècle de solitude s'accompagne de nouveaux défis – économiques, politiques, sociaux et technologiques. C'est une époque où des millions de personnes se sentent seules, même s'il n'a jamais été aussi facile pour elles de communiquer; une époque dans laquelle nous nous identifions de plus en plus en fonction de nos différences, tout en étant de plus en plus conscients de l'étroitesse de nos liens avec les autres à travers le monde; une époque où nos communautés locales doivent devenir plus fortes et où les ponts qui peuvent rassembler les différentes communautés devront être renforcés.

Nous sommes dans une époque de grandes difficultés et de contradictions, mais aussi pleine d'espoir, car nous avons désormais une réelle chance de nous rassembler pour créer ensemble un avenir complètement différent, dans lequel nous reconstruirons les liens entre le capitalisme et la communauté, en dans lequel nous serons plus attentifs aux opinions des personnes de différentes catégories sociales et les laisserons s'exprimer, un avenir dans lequel nous pratiquerons la collaboration communautaire sous une forme inclusive et tolérante. Nous n'avons plus à nous sentir aussi seuls et divisés.

La société ne repose pas uniquement sur l'initiative d'en haut. C'est nous qui créons la société. Ainsi, si nous voulons nous sentir moins seuls et plus proches de ceux qui nous entourent, il sera tout aussi important d'assumer cette responsabilité au quotidien. Nous devons participer activement au changement de notre mode de vie et comprendre également que notre situation sociale et économique peut influencer la manière dont nous pouvons apporter de tels changements.

Parfois, ce sont de petites étapes qui peuvent avoir un impact significatif au fil du temps: nous pouvons apporter des cookies au travail pour tous les collègues, ou mettre le téléphone de côté et être plus attentifs à notre partenaire ou aux membres de notre famille. On peut inviter un voisin pour prendre un café ou faire nos courses au dépanneur plus souvent et assister aux événements organisés par le centre communautaire à proximité. Nous pouvons assumer davantage de responsabilités dans les groupes auxquels nous appartenons ou essayer de nous joindre à d'autres, même lorsque cela semble impossible.

Un changement de mentalité est nécessaire. Nous devons passer de consommateurs à citoyens, de preneurs à donateurs, d'observateurs passifs à participants actifs. Devenons de meilleurs auditeurs, qu'il s'agisse de travail, de famille ou d'amis. Acceptons que ce qui est pour le bien de la communauté ne soit pas toujours à notre avantage personnel immédiat. Nous devons faire preuve de plus d'empathie, car nous pouvons oublier cela dans le tourbillon de la vie quotidienne.

Nous devrions arrêter d'être si pressés, nous arrêter et parler plus souvent avec nos proches, avec le voisin que nous croisons sans nous en rendre compte, avec l'étranger qui s'est perdu ou avec quelqu'un qui souffre visiblement de solitude, même lorsque nous sommes stressés et occupés. Il faut sortir de nos bulles numériques étouffantes et

interagir avec ceux qui nous entourent, même si nous avons l'habitude de mettre nos écouteurs et de rester assis sur notre téléphone. Nous devons encourager nos enfants à parler au camarade de classe qui est assis seul pendant la récréation, et nous devons faire de même avec le camarade de classe qui mange toujours seul devant l'ordinateur, même si nous préférons déjeuner seuls. Nous devons montrer plus de gratitude envers ceux qui prennent soin des autres et dire « merci » plus souvent à notre partenaire de vie ou à nos collègues de travail. En fin de compte, l'antidote à l'ère de la solitude ne peut être que de prêter attention à ceux qui vous entourent, quelle que soit l'identité de l'autre personne.

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Title: The human condition in the century of solitude

Abstract: People all over the world feel alone, disconnected and alienated. We are in the middle of a global loneliness crisis. This is not just an emotional health crisis, but also one that affects us physically. Research shows that loneliness has worse health consequences than lack of physical activity, is as harmful as excessive

alcohol consumption and twice as serious as obesity. These effects do not take into account income, gender, age or nationality. The loneliness crisis is also a political crisis, leading to division and extremism in the United States, Europe or other parts of the world. Loneliness and far-right populism go hand in hand. The essential difference between the definition of loneliness, which we will refer to throughout the article, and the classic definition is that loneliness is something more than the lack of love, companionship or intimacy. The aim of this article is not only to assess the exact scale of the loneliness crisis in the 21st century, how we got here and how much worse the situation will get if we do nothing, but it is also a call to action. The central idea is that each of us plays an essential role in the fight against loneliness. Reconnecting society cannot be a simple top-down initiative implemented by governments, organizations and large corporations, even if the process of societal disintegration can be largely attributed to them.

Keywords:

loneliness, human, society, communication, capitalism

Andreea-Nicoleta Soare, Un subgen discursiv. Știrile umoristice, București 2023, editura Pro Universitaria, 274 pagini

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Cartea *Un subgen discursiv. Știrile umoristice* scrisă de Andreea-Nicoleta Soare reprezintă o contribuție modernă, interdisciplinară, originală, pe care autoarea o propune pentru înțelegerea fenomenului umoristic din media românească actuală.

Lucrarea, scrisă în vederea obținerii titlului de doctor în filologie, se adresează nu doar specialiștilor, ci tuturor celor interesați de umorul românesc, remarcându-se atât prin abordarea preponderent lingvistică, cât și prin intersecția cu domeniul științelor comunicării, în contextul creșterii efectelor pe care le au asupra genurilor și subgenurilor discursului media. Autoarea prezintă un subgen discursiv puțin abordat în literatura de specialitate din România – știrile umoristice – dintr-o perspectivă descriptivă, punând accent pe definirea unor concepte instabile, și dintr-una analitică, bazată pe identificarea strategiilor de producere a umorului verbal și vizual în articole din 5 publicații umoristice. Complexitatea temei constă în definirea obiectului de studiu, interdisciplinaritatea temei și dinamica subgenului analizat. Abordarea este inovativă și foarte necesară pentru a clarifica nu doar aspectele generale, ci și particularitățile știrilor umoristice. Atent structurată și fluent redactată, lucrarea propune un demers teoretic bine documentat, ancorat în bibliografia relevantă a domeniului studiilor despre umor și a științelor comunicării. În acest context teoretic cu multe suprapuneri conceptuale și o dinamică aparte a obiectului de studiu, găsirea nișei propusă de autoare este, în sine, un demers demn de apreciat.

Conceptele centrale ale lucrării sunt analizate în Partea I, *Abordări teoretice*, în cele două capitole dedicate știrilor umoristice ca

subgen al discursului mediatic și delimitărilor dintre umor, ironie și satiră. În concepția autoarei, un gen discursiv este un construct conceptual multimodal, multidisciplinar, multidimensional și multimetodologic. Astfel, orice gen discursiv „este instabil, eterogen și efervescent deoarece nu este decât o reprezentare textuală și stilistică a mai multor situații de comunicare – supuse constant schimbării – și a trăsăturilor diferite (cultură, univers de cunoaștere) ale participanților la comunicare” (pag. 15).

Autoarea realizează o radiografie a noțiunii de gen discursiv, cu focalizare asupra specificului comunicării jurnalistice, iar apoi dedică o atenție sporită fenomenului umorului. Sunt abordate diferite teorii pentru a sublinia, pe de o parte, dificultatea de a deosebi umorul conversațional de conversațiile presei umoristice și pentru a urmări, pe de altă parte, interferența dintre categoriile comice ale discursului jurnalist: umorul, ironia, satira și parodia. Autoarea realizează serii de evidențe semiotice ale comicului practicat în comunicarea jurnalistică: intertextualitatea, incongruența și dimensiunea ludică a exercitiului discursiv, pactul tacit dintre protagoniști, întemeiat pe împărtășirea unui univers comun de cunoștințe și manifestat prin marcarea lingvistică a intenției umoristice, respectiv prin recurs la mecanisme de tip fonetic, morfosintactic, lexico-semantic și pragmatic-retoric.

Autoarea reușește, printr-o analiză exhaustivă pe un corpus bine ales, ipostazele relației text-imagie în presa umoristică. Sunt discutate două tipuri de raporturi, contrastul și complementaritatea, prezente în universul presei umoristice. O atenție deosebită este acordată umorului vizual, tranziției de la caricatura clasică de presă la meme. Astfel, în presa umoristică, efectele comice sunt obținute prin detumarea convențiilor (stereo)tipice ale comunicării printre care se numără și: jocurile de cuvinte, aluzia, exagerarea, suprapunerea registrelor stilistice, absurdul etc. Caricaturile scot în evidență preferința pentru metaforele vizuale sau pentru metonimii. Capitolul al treilea, dedicat umorului vizual, face un scurt istoric al evoluției caricaturii în relație cu rolul ei social, discută specificul caricaturilor în raport cu meme-urile și prezintă strategiile de construire vizuală și/sau verbală a umorului în caricaturile din publicațiile vizate, prilej pentru o analiză detaliată a aspectelor multimodale ale umorului.

Structura lucrării (două părți și cinci capitole) corespunde obiectivelor urmărite, fiind completată de o bibliografie consistentă și

de anexe (textele din presa tradițională, textele umoristice analizate, sursele electronice). Sunt de remarcat bogăția surselor de informare (citările, străine și românești de dată recentă) și corpul atent delimitat pentru a ilustra conceptul central al lucrării.

Concluziile lucrării sintetizează întreaga analiză, noutatea și originalitatea contribuției, precum și dificultățile sau limitările.

Punctele tari ale lucrării constau în coerența cadrului teoretic și claritatea analizei, în concizia și corectitudinea redactării. Cartea „Un subgen discursiv. Știrile umoristice” este binevenită în domeniul cercetării umorului românesc, căruia ar trebui să i de acorde mai multă atenție, fiind un aspect care definește, într-o oarecare măsură, societatea românească.

◆ FLT AND TEACHING METHODOLOGIES ◆

Challenges of Learning English for Electrical Engineering through Translation

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Abstract

In relation to translation and the challenges that it poses in different languages various research articles can be found. However, concerning problems encountered by Albanian students and their attitudes towards learning English Language terminology, especially in the sphere of engineering, through translation, the articles are quite scarce. This is one of the reasons why we decided to investigate in this direction. This study investigates the effect of using translation in ESP especially electrical English classes with the aim of supporting students terminology comprehension, motivation and their learning approaches via translation. More specifically, the current study is conducted in the Polytechnic University of Tirana, with students of Electrical Engineering profile. The data was collected by means of a questionnaire and was analyzed using the SPSS program.

To have a better understanding our research focuses on three main blocks, which are as follows: a) students' attitudes towards learning terminology through translation, b) students' challenges in translating Engineering texts and c) their preferable ways of improving their translation skills.

Based on the results Learning through translation in an ESP electrical class is helpful and eases the process of learning terminology. Reading and translating Engineering books and journals improves their Translating skills.

Keywords

Electrical Engineering, English, Learning, Translation, Terminology

Introduction

This research paper treats the difficulties, attitudes and challenges encountered from freshmen students with different English learning experiences and different levels of knowledge of the English language. Mostly it treats the use of translation as a teaching approach, being effective enough to teaching and learning ESP. Using translation in ESP teaching and learning has been an issue of research since the 20th century.

Using translation-based activities in ESP learning is a very important approach but no exhaustive work has been done with scientific research on this topic.

As Mažeikienė (2018:513) states the interest in the use of translation In ESP teaching especially started to grow in the last decade of the 20th century.

The interest in using translation in FL teaching started to arouse by the end of the 20th century, (Malmkjaer 1998 cited in Leonardi 2009: 143; Atkinson 1987 cited in Chirobocea 2018: 70; Marinov 2016: 229; Poljaković 2016: 340). Mažeikienė (2018:524) ibid.

According to Chirobocea-Tudor (2018:1) “Translation as a teaching method was associated with Grammar Translation Approach, it is not old or out of date, but effective teaching method to support the students by strengthening demanding grammar issues, clarifying confusing aspects, enriching vocabulary and enhance their English.

As stated from Mahmoud A. Al.Sobh (2022) “Translation as a mean of language learning which impacts the learning process has an efficient involvement in all knowledge fields and plays a crucial role in the world's communication and information.

Our research paper also examines the impact the use of translation as tool for improving language learning in English for Electrical Engineering classes has, with the aim of motivating engineering students to study Electrical Engineering English

terminology through translation. This approach offers our engineering students a unique pathway to linguistic structures comprehension, cultural diversity, and meanings in their professional technical context. Using translation in their language learning process they also develop their critical thinking and analytical abilities.

Literature Review

Bell (1981), Titone (1968) and Brunner (1958) cf. Koeltnik & Foreliger (2019:4) mention interconnections between translation and FLL from Hellenistic times (Bell 1981, 79) and in the Egyptian Empire of the Eighteenth-Twentieth Dynasties (Titone 1968, 6). Kelly (1969) states that "translation did not come up as an exercise, but as an administrative requirement in the multilingual empires of 3,000 years ago" (ibid., 171-172). He finds the first examples of translation for pedagogical purposes in the third century B.C., based on the necessity to study Latin to take part in the Roman community life.

"The Translation Method" in teaching English represents a historically significant approach, rooted in the early methodologies of language instruction. Historically, translation was used as a means for language learning, comparing foreign languages with native ones. "The Translation Method" in English language pedagogy represents a foundational approach to language teaching that has significantly shaped the evolution of language education throughout history.

As Kauani (2023) quotes "Historically, the Translation Approach in language teaching gained prominence during the classical education era when Latin and Greek were essential languages of scholarship and diplomacy. Translation was an important approach of reading and comprehending classical texts. This method became a widespread technique in language teaching worldwide. Translation remains a valuable and versatile tool in language education.

Researchers such as Titford (2006) and Newmark (1991) cf. Sahebi 2019(:154) are not only in favor of using translation in the language classroom but they also believe that the prevailing argument is that the problem does not lie in the use of translation but in how to effectively we use translation in an EFL classroom.

As Glušac et al, (2023:101) states "Using L1 in ESP teaching and learning has attracted many scholars as (e.g. Xhemaili, 2013),

Kovačić & Kirinić, 2011; Poljaković, 2016, Darginavičienė & Navickienė, 2015; Kavaliauskienė, 2009, AlTarawneh & AlMithqal, 2019, Milić et al., 2018, Chirobocea, 2018, Jan, Li, & Lin, 2014 agree that a moderate amount of L1 is required during the teaching and learning process for desirable learning outcomes.

According to Poljaković (2016) & Leonardi(2009)cf. Danilina(2020:10)Translation is considered a useful tool in teaching EFL and ESP. Leonardi, for instance, quotes that translation is a very useful tool to learn grammar, syntax, lexis and culture-related issues in SL as well as TL, and points out that “while translating.

In addition Weshler (1997) and other researchers (Nilubol, 2020; Kerr, 2019; Cook, 2013; Hall & Cook, 2013; Krashen, 1985),cf. Boukrana & Sandy (2024:76) is regarded as an effective approach in EFL, especially ESP. Translation has always been important in educational situations, especially ESP (Calis & Dikilitas, 2012; Chirobocea, 2018)Boukrana & Sandy(2024) Ibid.

As (House, op.cit.:153) cf.(Niță 2018:53) states, Translation is a useful mechanism which strengthens conscious learning, connects learners' previous linguistic experience in the mother tongue or other languages with the new language knowledge and helps to perceive meaning in alternative ways.

Methodology of the study

Subjects

The study in question is conducted at the Polytechnic University of Tirana. It is made possible by the participation of students from Electrical Engineering branch. More specifically, the sample of the study consisted only first year students. The students of second and third year were not included in the study because we wanted to focus primarily on the difficulties, attitudes and challenges encountered from freshmen students with different English learning experiences and different levels of knowledge of the foreign language. The sample consisted of 130 students, whose participation was anonymous and voluntary. It is important to mention that this sample was chosen randomly. The questionnaire used for the collection of

data was administered to them during the first semester of the academic year 2023-2024.

Instruments of the study

The instrument that we chose to use in our study consisted of a questionnaire which had two main parts. In the first part, the subjects of the study were asked to provide background information in relation to their gender and years of studying English language prior to starting their university studies. We judged that students' age was not an element that could make a difference and we did not ask them to provide their age. In the second part of the questionnaire are found three blocks of statements pertaining to three different categories. Block A is labelled "Students' attitudes towards learning terminology through translation". It includes five statements through which the participants express their attitudes in relation to the new words, structures and ESP elements in general. In each of them we used the Likert scale, with values ranging from 'Strongly disagree' to 'strongly agree'. Block B is labelled "Students' challenges in translating Engineering texts" and as the label suggests it has to do with the difficulties encountered by students during the ESP translation process. This block consists of nine statements where Likert scale was used with the same values as those of Block A. The last block, (Block C), is labelled "ESP students' preferable ways of improving their translation skills". This block includes techniques and strategies that the participants use for a better translation. This block consists of six Likert scale statements. In order to analyze the data we used the statistical program SPSS 26.

Research questions:

The research questions that we will answer in our study are as follows:

1. What are the attitudes of electrical engineering students towards learning terminology through translation?
2. What are the challenges faced by electrical engineering

students in translating Engineering texts?

3. Which are ESP students' preferable ways of improving their translation skills?

Results

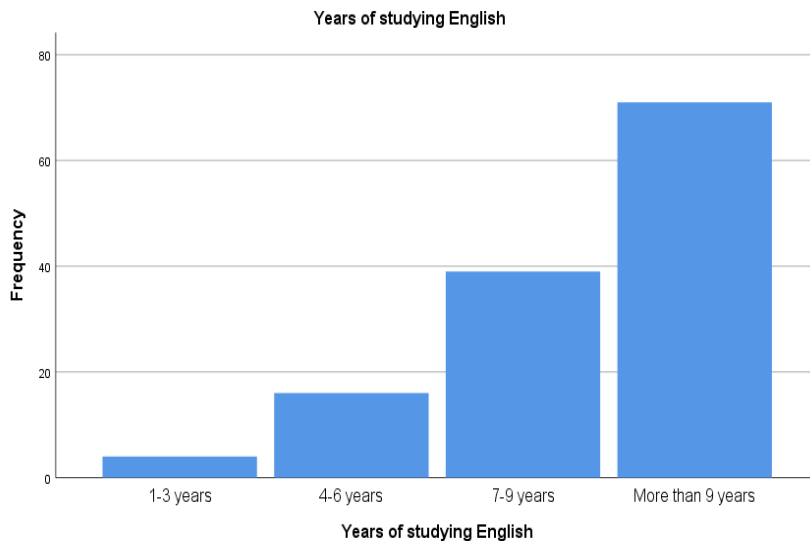
Data analysis

The first component that we analyzed was the number of years that the participants had been studying English. This would enable us to understand better and to find out any connection between their English level and their attitudes and challenges in translating electrical Engineering texts. More specifically, the analysis indicated that 3.1% or 4 of the participants had studied English for 1-3 years, 12.3% of the participants or 16 students had studied English for 4-6 years, 30% or 39 students had studied English for 7-9 years and the majority, 54.6% or 71 students admitted that they had studied English for more than 9 years. As you may notice, 84.6 % of the participants in the survey have studied English for 7 or more years. The findings are presented in table no.1 below.

Number of years		Frequency	Percent	Cumulative Percent
Valid	1-3 years	4	3.1	3.1
	4-6 years	16	12.3	15.4
	7-9 years	39	30.0	45.4
	More than 9 years	71	54.6	100.0
	Total	130	100.0	

Table no.1 Number of years of studying English

In order to have a clear visual presentation of the data, you will find it presented in graph no. 1 as well.



Graph no. 1 Number of years of studying English

Concerning the gender of the participants we decided not to provide a table since more than 96% of them were male, which is mainly due to the fact that Electrical Engineering is usually perceived by Albanian people as a branch of study mainly for boys.

Next, we focused our analysis in the statements of Block A, which were related to students' attitudes towards learning terminology through translation. The mean values were used as a point of reference for analyzing their answers. The answers from 1 – 1.8 were calculated as strongly disagree. From 1.81 – 2.6 were calculated as disagree. From 2.61 – 3.4 were calculated as not sure. From 3.41 – 4.2 were calculated as agree and from 4.21 – 5 were calculated as strongly agree. What we notice here is that students disagree with statement nr.

3 “Learning through translation is difficult and boring” with a mean value $M = 2.31$ but are not sure in relation to statement nr. 2 “Learning through translation is difficult but interesting” with a mean value $M = 3.02$ and statement nr. 4 “Learning through translation is easy and helpless” with a mean value $M = 3.35$. However, what is important to emphasize is that the participants agree to the first statement “Learning through translation is interesting and helpful” with a mean value $M = 3.78$ and the last statement “Learning through translation gives me self-confidence” with a mean value $M = 3.66$. This shows that they have a positive attitude in relation to learning terminology through translation since they consider it interesting, helpful and it boosts their self-confidence. These findings are presented in table no. 2.

Statements	N	Mean	Std. Deviation
1. Learning through translation is interesting and helpful	130	3.78	1.049
2. Learning through translation is difficult but interesting	130	3.02	1.015
3. Learning through translation is difficult and boring	130	2.31	.995
4. Learning through translation is easy and helpless	130	3.35	1.225
5. Learning through translation gives me self confidence	130	3.66	.985
Valid N (listwise)	130		

Table no. 2

The statements in Block B have to do with the participants’ challenges in translating Engineering texts. The analysis of the data pertaining to this block revealed that on the majority of the statements,

the students expressed uncertainty concerning a number of difficulties that arose during the process of translation from one language to the other. More specifically, they were uncertain about statements nr 6, 8, 9, 10, 11 and 14, all of which had a mean value below $M = 3.40$. In other words, it is noticed a kind of hesitation from the students to accept difficulties related to choosing the appropriate meaning of vocabulary, lacking knowledge of pragmatic and semantic aspects of the target language, providing the exact meaning of words with multiple meanings, difficulties due to grammar and sentence construction variations of English & Albanian etc. Whereas concerning the remaining three statements they expressed their agreement. They agreed with statement nr. 7 “Finding suitable structures in the target language (TL) to transfer the ideas causes difficulty in translation Engineering texts” with a mean value $M = 3.45$, statement nr.12 “Choosing appropriate terms (Word Choice) makes it easy to translate texts from English into Albanian and vice versa” with a mean value $M = 3.47$ and statement nr. 13 “I find difficulty in translation of Engineering words not found in terminological dictionaries” with a mean value $M = 3.42$. Apparently, these aspects are more problematic than those on which they expressed uncertainty. These findings are presented in table no. 3.

Statements	N	Mean	Std. Deviation
6. I find difficulty in translating Engineering texts from Albanian into English and vice versa	130	2.68	1.115

7. Finding suitable structures in the target language (TL) to transfer the ideas causes difficulty in translation Engineering texts	130	3.45	1.004
8. I find difficulty in choosing the appropriate meaning of vocabulary from an Engineering context.	130	2.88	1.071
9. Lacking knowledge of pragmatic and semantic aspects of the target language (TL) leads to difficulty in translation of Engineering texts	130	3.14	1.084
10. I find difficulty in providing the exact meaning in Albanian of words with multiple meanings	130	2.95	1.180
11. I find difficulty in translation of Engineering texts because of grammar and sentence construction variations of English & Albanian	130	2.81	1.162
12. Choosing appropriate terms (Word Choice) makes it easy to translate texts from English into Albanian and vice versa	130	3.47	1.013
13. I find difficulty in translation of Engineering words not found in terminological dictionaries	130	3.42	1.079

14. I find difficulty in determining the exact meaning from English into in Albanian of mechanical synonymous words	130	2.91	.984
Valid N (listwise)	130		

Table no. 3

Further on, our analysis focuses on the last block of statements, but not less important than the previous ones. Block C includes statements that are related to students' strategies and techniques in improving their translation skills. Based on the mean values (all of them are considerably above $M = 3.41$), it becomes evident that students admit using all of the strategies and techniques listed in the statements of the block in question. However, statement 15 "Learning a lot of vocabulary improves my translation skills" with a mean value $M = 4.09$, statement 17 "Doing grammar and vocabulary exercises from the internet increases my translation skills" with a mean value $M = 4.12$ and statement 20 "Practicing Writing skills including new engineering terms learned" with a mean value $M = 4.14$ appear to be more preferred compared to the others. These findings are presented in table no. 4.

Statements	N	Mean	Std. Deviation
15. Learning a lot of vocabulary improves my translation skills	130	4.09	1.060
16. Doing grammar exercises from grammar books develops my translation skills.	130	4.05	.865

17. Doing grammar and vocabulary exercises from the internet increases my translation skills	130	4.12	.854
18. Reviewing teacher's feedback to learn Moderate vocabulary, grammar, and ways of using them correctly develops my translation skills	130	3.84	.995
19. Reading and practicing translating from engineering journals, books from English to Albanian and vice versa improves my translation skills	130	3.98	.956
20. Practicing Writing skills including new engineering terms learned	130	4.14	.860
Valid N (listwise)	130		

Table no. 4

Conclusions:

To conclude, concerning the first research question, the analysis found out that the electrical engineering students have a positive attitude in relation to learning terminology through translation. They believe that learning through translation is an interesting and helpful approach. The data indicated also that it made students self-confident. They expressed disagreement when they were asked if translation was difficult and boring, which is an encouragement for their English language lecturers and instructors to design interesting lessons and seminars.

In relation to the second research question, which investigates electrical engineering students challenges in translating Engineering texts, the results indicated that students were hesitant and did not have a clear idea on a number of challenges presented to them by means of the questionnaire. This shows that apparently, they did not constitute a

challenge or a difficulty for the students during the translation process. Nevertheless, three were the aspects that students considered problematic, namely: 1. Finding suitable structures in the target language (TL) to transfer the ideas, 2. Choosing appropriate terms to translate texts from English into Albanian and vice versa, and 3. Translating engineering words not found in terminological dictionaries. This finding is an indicator for their English language instructors to find ways of facilitating the process for the students with suggestions, practical applications etc.

Regarding the third research question, the analysis found out that the participants in the survey admitted using of all the strategies and techniques listed in Block C of the questionnaire. However, what catches the eye are these three with a mean value higher than the others: 1. Learning a lot of vocabulary, 2. Doing grammar and vocabulary exercises from the internet and 3. Practicing Writing skills including new engineering terms learned. They appear to be more preferred compared to the others, though without a noticeable difference in the mean values. This finding allows English instructors to evaluate their teaching and to understand what can be improved and added to their syllabus of the subject in question.

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La Metodologia della Drammatizzazione come Connessione tra Letteratura, Cultura e Comunicazione, Dentro e Fuori dalle Istituzioni Educative

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Abstract

La metodologia della drammatizzazione è diventata uno strumento educativo essenziale che collega letteratura, cultura e comunicazione. Questo studio esplora come la drammatizzazione funzioni come mezzo interdisciplinare per promuovere analisi letterarie più approfondite, consapevolezza culturale e competenze comunicative efficaci, sia all'interno che all'esterno delle istituzioni educative. La ricerca esamina l'uso storico della drammatizzazione nell'insegnamento della letteratura, la sua importanza socioculturale e la sua applicazione in contesti diversi. Utilizzando ricerche qualitative e quantitative, i risultati rivelano che la drammatizzazione potenzia il pensiero critico, la sensibilità culturale e l'apprendimento attivo, rafforzando il suo valore nella pedagogia moderna.

Parole chiave

Drammatizzazione, letteratura, comunicazione, cultura, educazione, pedagogia, metodologie interdisciplinari

1. Introduzione

La drammatizzazione come processo e metodo di insegnamento e apprendimento (Dewey 1938) sta guadagnando sempre più terreno come forma applicativa e inclusiva nei programmi scolastici dei cicli pre-universitari, ma anche negli studi superiori. Il focus curriculare centrato sullo studente, come obiettivo educativo europeo, ha dato a questo ambito attenzione e impulso per promuovere una comunicazione di qualità, l'intercomunicazione e la collaborazione, verso l'impegno per una società futura che difenda il valore umano e la cittadinanza, insieme alla conoscenza e alla cultura. Questo studio indaga come la drammatizzazione colleghi i diversi curricula ai contesti culturali sia all'interno delle istituzioni educative che all'esterno, collaborando con la comunità su aspetti sociali, psicologici e culturali con l'obiettivo di un'educazione di qualità per gli studenti. Attraverso laboratori linguistici-letterari, teatrali, di scenografia e costumi, e la trasposizione di testi letterari e non, l'insegnante, tramite questa metodologia, sviluppa diverse competenze negli studenti, aumenta le possibilità di lavoro di squadra, elimina le varie barriere in classe e migliora la qualità degli aspetti psicologici, delle interazioni sociali e dello sviluppo cognitivo (Vygotsky 1978) degli studenti stessi. Inoltre, la drammatizzazione tramite la realizzazione di performance teatrali accresce la capacità di analizzare i testi, contribuendo ad ampliare le conoscenze in campi specifici e a sviluppare la capacità di giudizio su fenomeni sociali, politici, economici e culturali (Boal, 1974), aumentando anche la fiducia in sé stessi e altre abilità come il parlare in pubblico, la precisione e la dizione. Particolare attenzione a questa metodologia è stata data dall'Unione Europea, che ha elaborato politiche educative e strategie di scambio per migliorare la qualità dell'istruzione e dell'educazione, includendo questa metodologia (European Commission, 2018).

2. Revisione della Letteratura

La metodologia della drammatizzazione nell'istruzione preuniversitaria, che comprende il concetto e il processo stesso, è stata considerata una collaborazione multidisciplinare e intercurriculare che attinge a conoscenze provenienti da diversi ambiti, come: letteratura, scienze sociali, scienze esatte, arti, teatro, studi culturali, comunicazione e giornalismo, nonché psicologia, in particolare quella

educativa. Studiosi rinomati come Dorothy Heathcote e Cecily O'Neill hanno studiato approfonditamente questo campo, giungendo a conclusioni significative per ogni applicatore della metodologia oggi. In particolare, hanno evidenziato la capacità di questa metodologia nel favorire lo sviluppo del pensiero critico e dell'intelligenza emotiva (Winston, 2020). Hanno riconosciuto che attraverso la drammatizzazione anche temi complessi, che inizialmente potrebbero sembrare difficili da affrontare, possono essere trattati, poiché la drammatizzazione stimola la riflessione, sia intellettuale che emotiva (Heathcote & Bolton, 1994; Kao & O'Neill, 2016).

La letteratura discute anche la capacità della metodologia della drammatizzazione nel trattare altri aspetti, mostrando come essa permetta l'ampliamento delle competenze, del lessico e della correttezza linguistica degli studenti, oltre a favorire le abilità sociali e interattive degli studenti provenienti da diverse background culturali, sociali e religiosi (Liu & Lim, 2020). Inoltre, la ricerca evidenzia l'efficacia dell'analisi dei testi in modi innovativi e moderni, superando i metodi classici, e migliorando la percezione e la possibilità di prospettive su un determinato argomento (Winston, 2020; Anderson, 2017).

Studi recenti mostrano anche l'efficacia della drammatizzazione nella promozione della consapevolezza interculturale e nel miglioramento dell'acquisizione della lingua, in particolare nelle classi multilingue e multiculturali. Ad esempio, attività teatrali come il gioco di ruolo e l'improvvisazione possono aiutare gli studenti con diverse origini linguistiche a diventare più coinvolti e sicuri nell'apprendimento della lingua, poiché praticano vocabolario e sintassi in un contesto dinamico e significativo (Caon, F. 2022). Inoltre, la ricerca rivela che la drammatizzazione è particolarmente utile per gli studenti che potrebbero avere difficoltà con l'analisi dei testi convenzionali, poiché permette loro di avvicinarsi alla letteratura attraverso un apprendimento incarnato e esperienziale, rendendo le narrazioni e i temi complessi più accessibili e collegabili (Van de Water, M., Mc Avoy, M., & Hunt, K., 2015).

Poiché oggi la classe e l'istituzione scolastica stessa rappresentano un ambiente olistico e funzionano come una piccola

mappa del mondo, a causa dei movimenti demografici, le tecniche della metodologia della drammatizzazione abilitano gli studenti a essere pronti a negoziare, a risolvere conflitti, contribuendo così anche al loro sviluppo olistico (Parkes & Ryan, 2017). Creando un ambiente sociale simulato, gli esercizi teatrali incoraggiano gli studenti a lavorare in modo collaborativo, risolvere problemi e sviluppare un senso di responsabilità all'interno di un gruppo, rafforzando comportamenti sociali positivi.

3. Metodologia

Questo studio ha utilizzato un approccio metodologico misto, combinando metodi di ricerca qualitativi e quantitativi (Almalki, 2016), data la natura del campione, che comprende insegnanti e studenti di entrambi i livelli pre-universitari. Sono stati somministrati questionari e condotte interviste per raccogliere opinioni sull'impatto della drammatizzazione sia negli ambienti scolastici che in quelli educativi informali, al fine di avvicinarsi il più possibile alla verità riguardo l'efficacia, il livello di coinvolgimento e l'impatto (Rosen, S., 2012) reale della metodologia della drammatizzazione nel processo di insegnamento e apprendimento. In questo modo, abbiamo definito gli obiettivi, identificato le applicazioni della metodologia nei curricula, le sfide, nonché lo sviluppo delle competenze attese da questo approccio, come: inclusività, impegno, pensiero critico, sensibilità, ecc., insieme alle aspettative come risultato dell'apprendimento.

Successivamente, abbiamo formulato le categorie delle domande rivolte ai due gruppi di campioni (insegnanti/studenti). Dopo aver raccolto i dati sul campo (nelle scuole di entrambi i livelli pre-universitari) e i dati quantitativi (scala Likert, frequenze, ecc.), nonché i dati qualitativi, ottenuti attraverso risposte aperte, crediamo di essere riusciti a comprendere anche le risposte sfumate e i loro pensieri concreti (Chintakrindi, S., Jordan, M., Littlepage, E., Wooley, S., Pinedo, C., Duran, M., & Oliviant, K. 2022). Questi dati, insieme alla definizione del design e alle tabelle riassuntive, ci hanno fornito un quadro chiaro della situazione, che presentiamo brevemente in questo articolo.

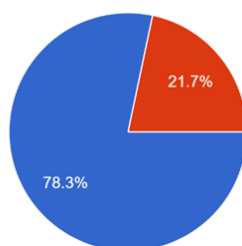
In collaborazione con gli studenti del secondo anno del Master in Didattica dell'Università di Tirana, durante la realizzazione dei questionari e dei sondaggi, sono stati ottenuti i seguenti risultati, che sono stati espressi sul campo e raccolti durante la pratica didattica di 4 settimane nell'istruzione pre-universitaria:

Sono stati campionati 82 insegnanti e 223 studenti, per i quali sono state previamente determinate le dimensioni del campione, l'accessibilità, i principi etici, la riservatezza, ecc. Qui sotto sono riportate alcune domande e risposte selezionate in funzione dell'oggetto del nostro lavoro:

INSEGNANTI

- 1- Avete mai utilizzato il dramma durante l'insegnamento? (NOTA: Non si tratta solo di drammatizzazione al livello più alto, come la messa in scena di un'opera teatrale. La drammatizzazione può anche includere semplicemente la trasformazione di concetti o personaggi in figure interpretate durante la spiegazione, l'assegnazione di ruoli agli studenti per rappresentare personaggi famosi, oppure la presentazione concreta di oggetti legati a un problema, ecc.)**

82 responses

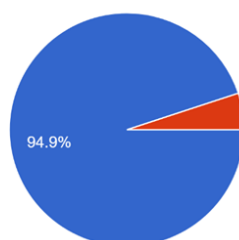


*Il 78,3% degli insegnanti intervistati ha utilizzato il metodo della drammatizzazione, mentre il 21,7% non lo ha impiegato nel processo

di insegnamento.

- 2- Ritenete che questo metodo di insegnamento/apprendimento possa aumentare l'interattività in classe?

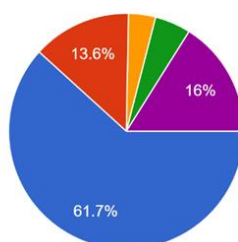
79 responses



*Il 94,1% degli insegnanti campionati ritiene che questo metodo aumenti l'interattività del processo di insegnamento e apprendimento in classe.

- 3- Come cercate di garantire l'inclusione di tutti gli studenti durante la lezione?

81 responses



61.7% Facendo lavorare gli studenti in coppie.

13.6% Rivolgendo alla classe domande casuali.

N/A Chiamando gli studenti a intervenire seguendo un ordine stabilito.

N/A Assegnando loro la lettura ad alta voce di una parte del testo.

16 % Altri metodi.

Metodo preferito: Lavoro di coppia (61,7%)

Il risultato indica che questa strategia è apprezzata da entrambe le parti in classe, per diversi motivi: gli studenti si sentono coinvolti e interattivi, ma allo stesso tempo più sicuri nelle risposte e nell'attivazione, potenzialmente aumentando la loro autostima. Questo vale anche per gli studenti con bisogni speciali e abilità differenti.

Rivolgendo alla classe domande casuali (13,6%)

Questa strategia sembra essere adottata per garantire una partecipazione più ampia, dando agli studenti l'opportunità di essere spontanei e di contribuire alle risposte e al coinvolgimento. Tuttavia, dall'altro lato, questa percentuale bassa suggerisce che gli insegnanti non sono sempre positivi, a causa delle difficoltà nel gestire la situazione che si crea.

Ordine predefinito e lettura ad alta voce

Questo ordine stabilito dall'insegnante può risultare comodo per la struttura della classe e per creare un ambiente tranquillo, tuttavia, sembra non essere una preferenza generale degli insegnanti.

Altri metodi (16%)

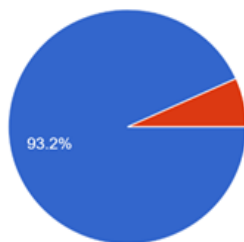
In questa categoria, si nota che gli insegnanti, a seconda delle necessità uniche delle classi, scelgono di applicare strategie diverse, che considerano in funzione della qualità dell'insegnamento e dell'apprendimento, come l'uso della tecnologia, il lavoro di gruppo, ecc.

ALUNNI - 221 risposte

Nella tua scuola sono stati organizzati eventi scolastici, di

carattere sociale e festivo, che hanno avuto come tema principale la drammatizzazione?

221 responses



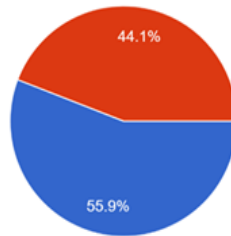
*Il 93,2% degli alunni campionati ha risposto positivamente.

Alta partecipazione alle attività scolastiche con temi drammatici (93,2%)

La stragrande maggioranza, pari al 93,2%, degli studenti che frequentano scuole dove gli insegnanti applicano il metodo del drammatizzare, ha indicato che la loro scuola organizzava eventi con un focus sul dramma. Sembra che le scuole abbiano compreso come il drammatizzare possa favorire lo sviluppo di competenze come: il public speaking, la creatività e il lavoro di gruppo attraverso le arti performative. Per questo motivo, gli studenti sono stati coinvolti e hanno collaborato attivamente.

In questi eventi (ma anche in classe), è successo che abbiate messo in scena testi non letterari?

222 responses



*Come si vede, il risultato è quasi la metà (44,1% /55,9%), il che significa che gli alunni campionati hanno applicato o meno testi non letterari nel loro lavoro di drammatizzazione.

Uso di testi non letterari nel drammatizzare (44,1% Sì, 55,9% No)

I risultati ottenuti dai campioni indicano che i testi letterari sono ancora lo standard nelle attività di drammatizzazione, principalmente a causa della non conoscenza dei testi non letterari, o della preferenza per pratiche tradizionali, nonché per la comodità offerta dal testo letterario, che in questo caso è più facile da drammatizzare. D'altra parte, i testi non letterari ampliano la gamma dell'impatto multidisciplinare e interdisciplinare, aumentando di conseguenza l'analisi attraverso il pensiero critico, la valutazione individuale, l'etica, ecc.

4. Risultati

Basato sui dati raccolti tramite i questionari, emerge chiaramente che la conoscenza degli insegnanti sull'utilizzo di questo metodo è limitata. Anche nei casi in cui dichiarano di essere familiari con esso, durante la formulazione delle risposte per alcune domande a risposta aperta, abbiamo osservato che talvolta il metodo viene confuso con il teatro come genere letterario o con la messa in scena di una performance (Heathcote & Bolton, 1995; O'Neill, 1995).

Si osserva che le due problematiche maggiormente espresse da loro riguardano la gestione della classe e i materiali necessari per

l'attuazione del lavoro con il metodo (Gallagher, 2020). Per quanto riguarda la gestione della classe, si tratta di una difficoltà che ogni insegnante incontra nel corso della propria carriera e che non si verifica solo durante l'utilizzo del metodo del drammatizzare. Un insegnante che riesce a gestire la classe durante una lezione "normale" può facilmente farlo anche durante l'applicazione del drammatizzare (Emert, 2019).

Alcuni insegnanti affermano che durante l'organizzazione di una lezione che può avere come metodo principale il drammatizzare, gli studenti potrebbero creare rumore e, di conseguenza, disturbare le altre classi. Questa preoccupazione, a nostro avviso, deriva dal concetto e dall'immagine tradizionale prevalente nel nostro paese riguardo alla scuola come istituzione in cui gli studenti sono seduti sui loro banchi, senza fare rumore, ascoltando passivamente la spiegazione dell'insegnante come esseri che ascoltano informazioni, ma non hanno alcun tipo di interazione con l'insegnante (Davis, 2017).

Abbiamo compreso che quasi tutti gli studenti sono interessati e si divertono a partecipare a lezioni che trattano il tema della drammatizzazione; il 59,8% di loro afferma che preferirebbe una lezione organizzata con i metodi del drammatizzare (Curtis, 2018). Osservando le loro risposte sulla lezione che ha lasciato loro la maggiore impressione, risulta che le lezioni in cui si sono sentiti più coinvolti sono anche le loro lezioni preferite.

È necessario organizzare diversi tipi di formazione per gli insegnanti, che abbiano come obiettivo le possibili applicazioni di questo metodo (Tait, 2021). Inoltre, potrebbero essere forniti materiali di supporto per gli insegnanti che stanno iniziando a familiarizzare con il metodo, come ad esempio piani di lezione giornalieri, esempi di utilizzo del metodo per spiegare i temi delle rispettive discipline, ecc.

Abbiamo confrontato i dati tra le due categorie di campione, con l'obiettivo di comprendere meglio le problematiche emerse nei questionari e di conoscere in modo più preciso le loro risposte. Così, il rapporto tra le risposte degli studenti e quelle degli insegnanti rivela alcuni indicatori interessanti e potenziali aree di applicazione del drammatizzare come metodo.

Alta partecipazione degli studenti agli eventi di drammatizzazione rispetto alle metodologie scelte dagli insegnanti per coinvolgere gli studenti

Il 93,2% degli studenti ha riportato che la loro scuola mostra interesse e supporto per il drammatizzare in contesti extrascolastici, mentre il 61,7% degli insegnanti utilizza il lavoro di coppia come loro principale strategia didattica, supportando l'inclusione strutturata all'interno della classe e i metodi tradizionali di insegnamento.

Uso di testi non letterari nel drammatizzare

Circa il 44,1% degli studenti ha riportato di utilizzare testi non letterari nel drammatizzare, mentre il 55,9% no. Ciò indica che i testi letterari sono ancora preferiti nel trasporre il testo stesso, così come nella creazione di attività di drammatizzazione in classe. Gli insegnanti non hanno indicato direttamente questo fatto, ma le strategie da loro valutate (lavoro di coppia, domande) ci portano alla conclusione logica che il drammatizzare non sia ancora una norma nel loro lavoro.

Coinvolgimento e Inclusività

La massiccia partecipazione alle rappresentazioni drammatizzate (93,2%) mostra anche che gli studenti apprezzano e sono attratti da attività che rispondono ai loro interessi, mentre gli insegnanti preferiscono maggiormente strategie strutturate come il lavoro di coppia (61,7%) e meno giochi di ruolo o l'inscenare altri aspetti del drammatizzare all'interno del curriculum.

4- Focus – Gruppo

Durante lo svolgimento del tirocinio professionale, nell'ambito della conclusione del ciclo di studi del master, mi sono confrontata con la realtà dell'insegnamento della lingua e della letteratura nelle scuole del nostro paese. Purtroppo, posso affermare che il problema più grande che gli insegnanti di queste materie devono affrontare è la perdita di interesse e rispetto da parte degli studenti per la letteratura e la lingua come discipline formative. Gli studenti faticano a trovare collegamenti tra queste materie e il loro utilizzo "nel mondo reale".

Per questo motivo, durante la scelta del tema da sviluppare nella mia tesi di laurea, desideravo trovare una soluzione a questo problema, e il drammatizzazione mi è sembrata la migliore opzione possibile. Oggi, nel mio lavoro come insegnante alle prime armi, questa convinzione si rafforza ogni giorno di più. Attraverso la drammatizzazione, ho permesso agli studenti di creare un nuovo legame con l'apprendimento, una connessione più personale ed efficace.

Laura Biba- Membro del team di ricerca, insegnante in tirocinio, Liceo 'Kostandin Kristoforidhi' - Elbasan."

Durante la mia pratica, ho notato che gli studenti hanno bisogno che un nuovo argomento di lezione o un concetto venga concretizzato attraverso una situazione che si sviluppa tra alcuni personaggi drammatici, per comprenderlo pienamente. Gli stessi studenti hanno trovato efficace questo metodo di insegnamento. Quando ho chiesto agli studenti di trasformare in drammatizzazione gli ultimi tre argomenti di lezione correlati tra loro, le situazioni che hanno creato, insieme ai dialoghi e ai monologhi tra i personaggi inventati, mi hanno confermato che questo metodo era l'approccio giusto per esprimere l'essenza di ciò che spiega l'insegnante, dando agli studenti l'opportunità di rivelare il loro mondo immaginativo interiore. La necessità di spiegare la lezione – per trasmettere conoscenza e trovare un metodo che aiuti in una spiegazione semplice e comprensibile – mi ha portato verso la drammatizzazione come metodo, concetto e tecnica. Nel mio lavoro di tesi, ho espresso non solo le mie idee su come la drammatizzazione possa aiutare nell'insegnamento sia dal punto di vista teorico che pratico.

Redona Bregu-Membro del team di ricerca, insegnante in tirocinio Liceo "Arben Brozi", Tirana

6. Conclusioni

Questo studio ha dimostrato che l'uso del drammatizzare come metodo didattico, così come i suoi concetti e processi, suscita interesse e curiosità sia tra gli insegnanti che tra gli studenti dei sistemi scolastici pre-universitari.

Il drammatizzare come metodo e processo di insegnamento e apprendimento è uno strumento pedagogico e didattico importante, che coinvolge tutti gli studenti nel processo di apprendimento, aiutando nello sviluppo di una comprensione profonda dei concetti acquisiti in classe (O'Toole, J., Stinson, M. T., & Moore, T., 2008).

Favorisce l'apprendimento attivo e critico, creando un ambiente dove i concetti vengono trattati e discussi, stimolando così un approccio critico nei confronti di fenomeni diversi dal contesto scolastico (Fleming, 2016). Inoltre, promuove la collaborazione e l'interazione tra gli studenti e tra studenti e insegnanti, trasformando la classe in uno spazio dinamico che va oltre i confini tradizionali dell'insegnamento (Anderson, 2011).

Promuove il dialogo culturale e riduce le barriere sociali, culturali e religiose, aiutando gli studenti a sviluppare la capacità di comprendere prospettive diverse e di lavorare insieme in modo efficace (Freeman, Sullivan, & Fulton, 2010).

Stimola la sensibilità e sviluppa competenze olistiche, rinforzando la capacità di affrontare l'analisi con sensibilità e di sviluppare valori umani distintivi, oltre a preparare gli studenti ad analizzare questioni complesse e ad impegnarsi in discussioni che richiedono approfondimento e comprensione ampia (Neelands & Goode, 2000).

Aumenta la collaborazione con i genitori e li coinvolge in progetti comuni, creando un legame più forte tra la scuola e la comunità (Heathcote, 1984), rafforzando il ruolo della scuola come istituzione interattiva e accogliente e contribuendo allo sviluppo di una cittadinanza responsabile e informata (Nicholson, 2005).

Sviluppa e cura i talenti, offrendo agli studenti l'opportunità di esprimere le loro abilità e la loro creatività in modi diversi (Oliva, 2016), contribuendo a creare un ambiente di apprendimento ed educazione sostenibile e continuo, che supporta una società aperta e consapevole (Jackson, 2007).

Il drammatizzare serve alla società e all'individuo come un elemento cruciale nella formazione di competenze civiche, culturali ed

educative, assicurando un futuro di individui responsabili e consapevoli, oltre che dotati di conoscenze.

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Title: The Methodology of Dramatization as a Connection between Literature, Culture, and Communication, Inside and Outside Educational Institutions

Abstract: The methodology of dramatization has become an essential educational tool that connects literature, culture, and communication. This study explores how dramatization functions as an

interdisciplinary means to promote deeper literary analysis, cultural awareness, and effective communication skills, both within and beyond educational institutions. The research examines the historical use of dramatization in literature teaching, its sociocultural importance, and its application in diverse contexts. Using qualitative and quantitative research, the findings reveal that dramatization enhances critical thinking, cultural sensitivity, and active learning, reinforcing its value in modern pedagogy.

Keywords: Dramatization, literature, communication, culture, education, pedagogy, interdisciplinary methodologies

L'Apport du Karaoké à l'Amélioration de la Prise de Parole en Public chez les Étudiants de FLE

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Résumé

Cette recherche se concentre sur l'apport de l'usage du karaoké à la production orale en classe de français langue étrangère (FLE), en prenant pour cas d'étude les étudiants de première année de français à l'université de Biskra, dans le sud de l'Algérie. Nous avons cherché à mesurer l'intégration du karaoké dans l'enseignement et son impact sur l'amélioration de la production orale. Nous avons opté pour une méthode expérimentale s'étalant sur 4 semaines, intégrée aux séances de production orale au sein d'un contexte universitaire. Cette étude a été réalisée auprès d'un échantillon de 12 étudiants de première année de licence en langue française que nous avons divisée en groupes témoin et expérimental.

À l'issue de notre expérimentation, les résultats indiquent que les prestations orales du groupe expérimental se sont significativement améliorées par rapport à celles du groupe témoin. Ces résultats soulignent l'effet indéniable de l'usage du karaoké sur le développement des compétences en production orale.

Mots-clés

production orale ; karaoké ; contexte universitaire ; TIC ; prononciation

La prise de parole renforce les acquis d'une manière active. Puisqu'en s'exprimant oralement, les étudiants pourraient ainsi mettre en pratiques les connaissances linguistiques, pragmatiques, articulatoires acquises. Cette activité revêt une importance capitale dans le développement non seulement des compétences linguistiques, mais aussi les compétences communicatives et interpersonnelles des étudiants.

Cependant, malgré son importance, la prise de parole en public constitue une compétence anxiogène, souvent redoutée par les étudiants de FLE. Elle suscite chez les étudiants de nombreux difficultés Alkhalaf, I., (2024) ; Roux, P. Y. (2003), que ce soit par manque de confiance, de compétences requises ou par appréhension face à l'auditoire. Ces obstacles pourraient entraver l'apprentissage de l'oral et le développement de la compétence de prise de parole. Dans ce cadre, nous considérons que l'intégration de la chanson à l'aide de l'outil numérique karaoké dans les activités de l'oral pourrait être une approche novatrice pour réduire les difficultés liées à la prise parole.

Cependant, l'usage du karaoké dans l'apprentissage du FLE soulève une question centrale : Comment le karaoké peut-il contribuer à améliorer la prise de parole en public des étudiants, en surmontant leurs difficultés liées à l'oral, tout en développant leur posture et leur langage non verbal ?

Pour répondre à cette problématique, nous supposons que le karaoké par son aspect musical et numérique constituerait un outil pédagogique efficace d'entraînement à la prise de parole et à l'amélioration de l'articulation en FLE.

Cette problématique nous conduira à explorer les bénéfices et les limites de cette approche, ainsi que son impact sur la confiance en soi des étudiants de 1ère année LMD de FLE au sud de l'Algérie.

Cette contribution vise à utiliser le karaoké en tant qu'outil pédagogique innovant ralliant entre la poésie et les TICE pour améliorer l'articulation, l'intonation, le rythme, les pauses, ainsi que le langage non verbal (regard, mouvements, respiration, contact avec l'auditoire), en vue de préparer une présentation orale. Dans cette recherche, nous nous proposons d'utiliser le karaoké comme une approche permettant aux étudiants de se familiariser avec l'oral d'une manière ludique. En chantant, les étudiants pourraient améliorer leur prononciation tout travaillant sur leur aisance à prendre la parole.

Nous considérons que le fait de chanter en groupe à l'aide du

karaoké crée un environnement réduisant le stress et l'anxiété liés à la prise de parole.

Pour ce faire, nous avons fait appel à une méthode expérimentale auprès d'un groupe de 12 étudiants de 1LMD de FLE, au cours du second semestre de l'année 2023-2024.

Avant de présenter les résultats de notre recherche, nous préférons commencer par un survol conceptuel.

1. Adaptation de l'activité de l'expression orale en classe de FLE

En classe de FLE, les étudiants trouvent souvent des difficultés à s'exprimer oralement, ils éprouvent des difficultés à interpréter ce qu'ils pensent oralement pour être compris dans les différentes situations auxquelles ils sont confrontés.

L'activité de l'expression orale enseignée en classe de langue vise à perfectionner son langage verbal, paraverbal (sa prononciation, son articulation, sa prosodie) en l'amenant maîtriser ses gestes ainsi que son langage non verbal lors d'une situation de communication réelle. Cuq et Gruca (2005) soutiennent que la didactique de l'oral propose des activités de production libre, basées sur une consigne initiale, qui encouragent l'expression des opinions, l'engagement personnel et la créativité des apprenants. Les activités de l'oral visent à développer des compétences langagières et discursives telles que décrire, raconter, justifier, convaincre, argumenter et exposer en s'inscrivant dans une situation discursive.

En didactique des langues, l'adaptation de l'activité de l'oral en classe des langues se fait selon deux modèles didactiques : les modèles de mémorisation et les modèles d'interaction que nous présenterons dans ce qui suivra.

Les Modèles de répétition mémorisation souvent proposés au début de l'apprentissage. Il s'agit des activités corrective et explicative demandent auprès de ses élèves de répéter le mieux possible des mots ou des structures pour s'exercer à manipuler ces nouvelles fonctions langagières pour réussir peu à peu à leur mémorisation cette dernière permet à l'apprenant de stocker, de rechercher et retrouver une information. Pour favoriser la répétition et la mémorisation, l'enseignant peut recourir à des exercices tels que les dialogues courts, les jeux de mémoire, de devinettes, les jeux de répétitions de mots. Par contre les modèles d'interaction selon Cicurel (2002, p. 3) s'appuient sur l'interaction qui est considérée comme facteur

favorisant l'apprentissage du français langue étrangère, elle aide l'apprenant à développer ses compétences communicatives par le biais des tâches proposées par l'enseignant. Les exercices favorisant l'interaction sont variés tels que les jeux de rôle, l'exposé oral, les jeux de simulation et les débats oraux.

En effet, l'exposé oral est une activité prisée à l'université, dans le module de techniques d'expression et de compréhension orale, l'exposé oral est un objet d'étude et est un mode d'évaluation. Dans cette recherche, nous nous interrogeons sur les compétences nécessaires la réussite d'un exposé oral. Est-ce la compétence linguistique, communicative, non verbale ou paraverbal qui est essentielle ?

Dans pour y répondre, Luciano-Bret montre que lors de l'exposé oral « Nous retenons 20% de ce que nous entendons, 30% de ce que nous voyons, 50% de ce que nous entendons et nous voyons, 80% de ce que nous disions, 90% de ce que nous disons et faisons » (1991)

Ce passage souligne que notre capacité à retenir l'information dépend de la manière dont nous l'expérimentons. L'auditeur mémorise mieux lorsqu'il combine l'écoute et la vision, et encore plus lorsqu'il s'exprime verbalement et physiquement. Ainsi, l'apprentissage actif de l'oral basé sur la parole et l'action favorise la rétention maximale des connaissances. En résumé, bien que l'aspect langagier soit une base importante pour l'apprentissage de l'oral, elle doit être accompagnée d'approches pratiques et interactives combinant le verbal, le non verbal et le paraverbal pour permettre à l'apprenant de développer une compétence orale complète et efficace.

Dans ce qui suivra, nous présentons la relation entre la chanson via le karaoké et le développement de la prise de parole en classe de langue.

2. La chanson en classe de FLE

La pléthore des recherches portant sur l'exploitation de la chanson en classe de langue notamment en FLE, dévoilent que la chanson, par le truchement la poésie d'essence littéraire est un support transdisciplinaire et vise à développer les compétences écrites, orales, communicatives et discursives, et interculturelles en FLE.

Plusieurs chercheurs se sont intéressés à l'apport de la chanson aux compétences psychologiques, culturelles, linguistiques,

phonétiques, transculturelles. Nous citons Alkhalaf, I., (2024), Mahasneh, A. (2021), Boza Araya, V. (2012), Bueia, M. N. (2022), Paradis, S. & Vercollier, G. (2010)

Dans cette perspective, Aytekin, H. (2011) résume les atouts de la chanson en classe de langue dans les propos suivants :

L'exploitation de la chanson en classe de langue :

- Développe la compétence de l'expression orale et écrite.
- Permet de faire des exercices sur le plan linguistique et thématique.
- Favorise à apprendre la langue-culture cible [...].
- Donne une occasion de s'amuser en apprenant la langue cible.
- Suscite l'intérêt des apprenants.
- Développe la capacité d'écoute et d'attention
- Améliore la prononciation des élèves/étudiants
- Fait découvrir les élèves qui ont de talent pour la musique
- Encourage les enfants.
- Permet aux apprenant de mieux se concentrer sur la langue cible. (2011 : 153)

A travers ces propos, nous comprenons que bien que la chanson offre de multiples atouts en classe de FLE, l'absence de modèle d'exploitation standardisé et unique peut sembler complexe, ce qui pourrait entraver le recours à la chanson en classe de langue. Ainsi, la diversité des genres musicaux et de contenus poétiques rend difficile un choix unique. Il nous paraît donc judicieux d'adapter l'exploitation de la chanson en fonction de ses caractéristiques propres et des objectifs pédagogiques visés. Ce tableau ci-dessous, présente à partir de la revue de littérature que nous avons consultée, quelques exemples d'exploitation pédagogique de la chanson, destinés aux enseignants, chercheurs et pédagogues intéressés par la chanson.

Tableau 1 : exemples d'exploitation pédagogique de la chanson en classe

Formes de chanson	Exercice pédagogique possible	Objectif pédagogique
Comptines et chansonnettes	Apprendre le vocabulaire, la prononciation, la rythmique, développer la mémoire	Acquisition du langage oral, développement des compétences phonologiques, initiation à la musique
Chansons poétiques	Analyse des textes, identification des figures de style, expression artistique	Développement de la compréhension, de l'expression écrite et orale, sensibilisation à la poésie
Chansons narratives	Compréhension de récits, réécriture de textes, création d'histoires	Développement de la compréhension orale, de l'imagination, de la créativité
Chanson de la banlieue	Analyse sociologique, réflexion sur les enjeux de société, expression de soi	Sensibilisation aux cultures urbaines, développement de l'esprit critique, promotion de la diversité
Virelangues	Exercices de prononciation, amélioration de la fluidité verbale	Perfectionnement de la prononciation, développement de la conscience phonologique
Chansons engagées	Débat, réflexion sur des thèmes sociaux, politiques ou environnementaux	Développement de l'esprit critique, sensibilisation aux enjeux de société, promotion de l'engagement citoyen
Hymnes nationaux	Apprentissage de l'histoire, des symboles nationaux, développement du sentiment d'appartenance	Transmission des valeurs nationales, développement du sentiment d'identité
Psalmodes	Apprentissage des textes religieux, développement de la voix, de la respiration	Initiation à la musique sacrée, développement de la spiritualité et la comparaison des textes religieux
Chansons de troubadours	Analyse de textes anciens, découverte de la poésie médiévale, étude de la musique médiévale	Initiation à la littérature médiévale, découverte de l'histoire de la musique
Chansons de guerre	Analyse des paroles pour comprendre les motivations des combattants, les conséquences de la guerre, les émotions ressenties ; comparaison avec d'autres œuvres artistiques sur le même thème ; débat sur les causes et les conséquences des conflits	Développement de l'esprit critique, sensibilisation aux enjeux historiques et politiques, promotion de la paix, développement de l'empathie, analyse des représentations de la guerre dans les arts

Source : réalisé par moi-même

Ce tableau met en évidence une grande diversité de l'exploitation pédagogique que peut offrir la chanson en classe de

langue. En fonction du type de chanson choisi (comptines, chansons poétiques, hymne national, etc.), les activités proposées varient et permettent de travailler différents aspects linguistiques et culturels. En résumé, ce tableau explicatif est un outil précieux pour les enseignants qui souhaitent utiliser la chanson comme support pédagogique. Nous tentons à travers ce récapitulatif offrir des pistes d'exploitation variées pour choisir les chansons en fonction des objectifs visés, du type de chanson et du niveau des apprenants.

Dans ce qui suivra, nous nous intéressons au karaoké comme étant un support pédagogique.

3. Le karaoké pour le développement de la prise de parole ?

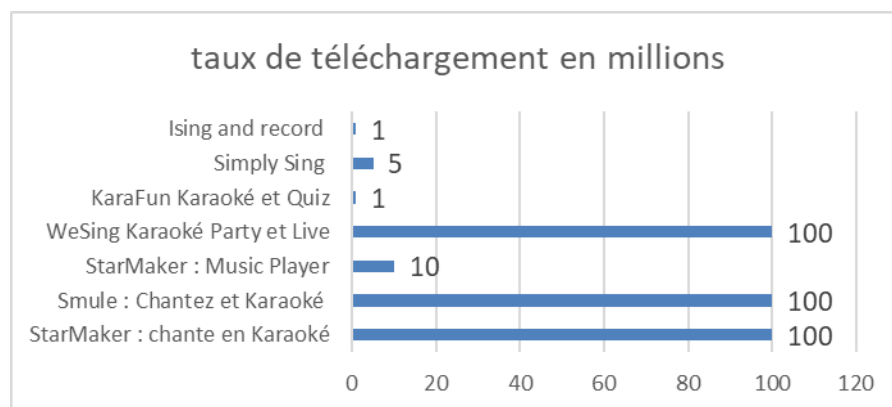
La prise de parole en public demeure un défi pour les étudiants de FLE, marquée par des difficultés liées à l'expression orale. Dans ce contexte, nous considérons que le karaoké pourrait être un outil pédagogique puissant, à travers le sous-titrage des chansons, permet d'améliorer la prononciation et l'articulation des apprenants. Wi., D. Leith, expert en didactique des langues, souligne à ce juste titre qu'«il n'y a probablement pas de manière meilleure ou plus rapide d'enseigner la phonétique qu'à travers les chansons. » (1979). Cette approche ludique facilite non seulement l'apprentissage phonétique, mais contribue également à la mémorisation des sons et des mélodies.

Le karaoké ne se limite pas à être un simple outil de motivation, il sert également de levier pour le développement des compétences linguistiques et culturelles. En chantant, les apprenants sont exposés à des structures linguistiques variées et à un vocabulaire riche, ce qui permet aux étudiants de mieux comprendre et retenir de nouveaux mots. De plus, cette pratique favorise les capacités d'écoute et d'attention, tout en offrant une découverte sonore authentique (Garapon P., 1999)

Le karaoké est une application conçue pour améliorer les compétences en lecture, notamment la fluidité de la phrase, il permet un entraînement immersif. Dans ce sens, Godde E. et al. (2019) montre que l'utilisateur lit à voix haute un projeté sur l'écran tout en écoutant un lecteur expert et en suivant une méthode de diffusion personnalisée. Le karaoké avec ses différents types propose différents niveaux de lecture, allant du mot isolé au groupe de souffle, ce permet à l'enseignant d'adapter l'exercice aux besoins de chaque apprenant.

Nous soulignons que le karaoké est une application, qui autrefois cantonnées aux soirées entre amis ou aux bars, s'est démocratisée et intégrée à notre quotidien de manière étonnante. Plus qu'un simple outil de loisir, le karaoké est devenu un véritable phénomène de société, s'immiscant dans les pratiques sociales et éducatives des jeunes et moins jeunes. Ainsi, les chiffres de téléchargement présentés dans la figure ci-dessous sur les plateformes telles que Play Store et App Store en témoignent éloquentement cet attrait envers le karaoké.

Figure 1 : taux de téléchargement du karaoké sur Play Store



Source : plateforme de téléchargement Play Store

Ces chiffres de téléchargement nous montrent que le karaoké, bien loin de se limiter à un simple loisir, s'est imposé comme une pratique sociale à part entière. Sa présence massive dans les plateformes en ligne en témoigne. En facilitant l'accès à la musique et en offrant une multitude de possibilités, le karaoké contribue à enrichir notre vie culturelle et également pédagogique.

A ce sujet, voyons maintenant un exemple d'utilisation du karaoké pour développer la prise de parole en classe de FLE.

4. L'intégration du karaoké en classe de FLE (Expérimentation)

Pour vérifier notre hypothèse et montrer l'impact du Karaoké sur le développement de la compétence de prise de parole, nous avons fait appel à une méthode expérimentale auprès d'un groupe de 1ère année licence du département de français au sud de l'Algérie, totalisant 32

participants. Parmi eux, un sous-groupe de 12 étudiants a été constitué pour former un groupe de travail témoin et expérimental, permettant un suivi plus personnalisé lors des séances de l'oral en classe. La tâche du groupe témoin consiste à produire des exposés oraux sans l'intégration de la chanson assistée par le karaoké. Cependant, l'expérimentation destinée au groupe expérimental s'étend sur 4 semaines, se déroulant au cours du deuxième semestre de l'année 2023-2024, ce qui offre une durée adéquate pour observer les effets du karaoké sur le développement de l'expression orale. L'objectif de notre intervention consiste à utiliser le karaoké pour améliorer l'articulation, l'intonation, le rythme ainsi que le langage non verbal (regard, mouvement, etc.)

Le tableau ci-dessous décrit le déroulement expérimental suivi ainsi que les objectifs pédagogiques visées par chaque phase.

Tableau 2 : protocole expérimental destiné au groupe expérimental

Semaine	Phase	Activité	Objectifs
1-3	Intégration du Karaoké	Présentation du concept, écoute de chansons, familiarisation avec le rythme et l'intonation Découverte, pratique, analyse et amélioration	Familiarisation avec le karaoké, travail sur l'articulation, l'intonation, le rythme, les pauses et le langage non verbal
1		Introduction au Karaoké, premier karaoké, réflexion	Découverte du concept, premières pratiques, identification des difficultés
2		Visionnage des enregistrements, exercices ciblés	Analyse des performances, travail sur les points faibles, exercices spécifiques
3		Répétition, choix de thème, préparation à la présentation	Consolidation des acquis, choix d'un thème pour l'exposé oral, intégration des compétences dans la présentation
4	Présentation Finale	Exposés oraux, évaluation et feedback	Présentation des thèmes choisis en utilisant les compétences acquises, évaluation globale des progrès

Notre expérimentation sur l'intégration du karaoké auprès du groupe expérimental formé de 6 étudiants, dans l'apprentissage de l'exposé oral en classe est articulée autour de plusieurs phases et activités.

- Les trois premières semaines du 2ème semestre de l'année 2023-2024

Au cours de cette première phase, les étudiants du GE ont été familiarisés au concept de Karaoké. Ils étaient amenés à télécharger l'application « StarMaker » et comprendre le principe du jeu Karaoké.

- La première semaine

La première semaine a marqué le début de l'immersion dans la chanson, avec la présentation du karaoké, précédée par l'écoute collective des chansons « Hier encore » de Charles Aznavour, et « le déserteur » de Boris Vian. Les étudiants ont ainsi pu se familiariser avec le rythme et l'intonation des deux chansons, tout en réfléchissant à leurs difficultés à l'oral. Dans cette phase les étudiants sont appelés à travailler en groupe à chanter en suivant le rythme et les sous titres des deux chansons.

- La deuxième semaine

La deuxième semaine a été consacrée au visionnage des enregistrements des prestations orales des étudiants. Cette étape a permis une observation scrupuleuse des discours oraux des étudiants, où chaque étudiant a pu travailler sur les points faibles, tels que la prononciation des sons vocaliques et consonantiques à travers des exercices spécifiques. L'objectif de cette phase était de renforcer la pratique articulatoire, de l'intonation, du rythme, des pauses et du la posture (le langage para-verbal) ainsi que les gestes et les regards (langage non verbal)

- La troisième semaine

Durant la troisième semaine, nous avons engagé des exercices de répétition individuelle des morceaux musicaux proposés par le karaoké. Cette phase est essentielle pour consolider les acquis **prosodiques** et articulatoires développés durant les activités précédentes. A la fin de cette phase, nous avons invité les étudiants à choisir les thèmes de leurs présentations orales finales.

- La quatrième semaine

Enfin, la quatrième semaine est consacrée à la présentation finale des exposés oraux du groupe témoin et expérimental. Cette phase a été l'occasion d'une évaluation globale de l'amélioration de l'exposé du groupe expérimental en le comparant au groupe témoin.

Nous tenons à rappeler que cette expérimentation vise non seulement à améliorer les compétences linguistiques des étudiants, mais aussi à renforcer leur confiance lors de la prise de parole en public. Grâce à

l'intégration du karaoké et à la répétition, les étudiants pourront développer des compétences communicatives et articulatoires.

Après l'expérimentation, et la présentation des exposés oraux des deux groupes (GT et GE) les corpus oraux de notre public sont par la suite analysés en suivant la grille de l'évaluation de l'oral proposée par L. Lafontaine (2003) que nous présentons dans ce qui suivra.

5. Résultats de l'expérimentation

5.1. Grille d'évaluation de l'oral de Lafontaine Lizanne (2003)

Pour analyser les corpus oraux du groupe témoin et expérimental, nous avons fait appel à la grille d'évaluation proposée par L. Lafontaine (2003) qui est composée des critères présentés dans le tableau ci-dessous :

Tableau 3 : grille d'évaluation de l'oral²

Catégorie des critères	CA		CFL		CPC		CCL	
Sujet :	AC	RE	AT	AD	GA	PN	VRV	RT
Totale								

5.2. Les corpus oraux analysés

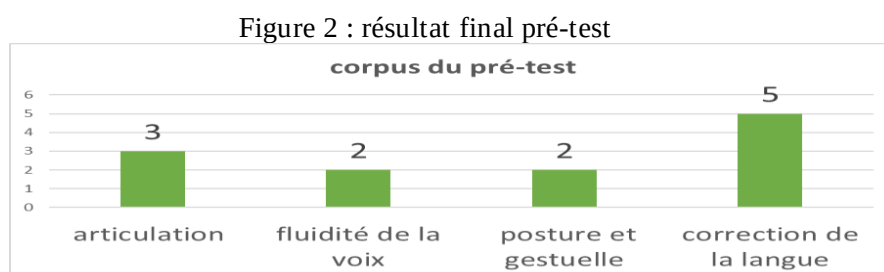
Les deux groupes ayant participé à notre enquête ont chacun réalisé six exposés oraux. Le groupe témoin a abordé des sujets variés tels que Napoléon, la boxe, l'immigration, George Danton et Thérèse Rivière, tandis que le groupe expérimental s'est penché sur les thèmes comme le chômage, le sport, une analyse de l'œuvre les Misérables, le

² Légende : (CA) : critère articulation, (A.C) Articule correctement, (R.E) Réalisation des enchaînements, (CFL) : critère voix fluidité de la lecture, (A.T) ajuster la tonalité de sa voix respecter l'intonation, (A.D) ajuster le débit de la voix. (CPC): critère posture corporelle, (G. A) utilisation des gestes appropriés pendant l'exposé orale, (P. N) parler sans note (sans lire) en regardant les auditeurs. (CCL) : critère correction de la langue, (V.RV) adopter un vocabulaire riche et varié, (R.T) respect du temps de parole imposé.

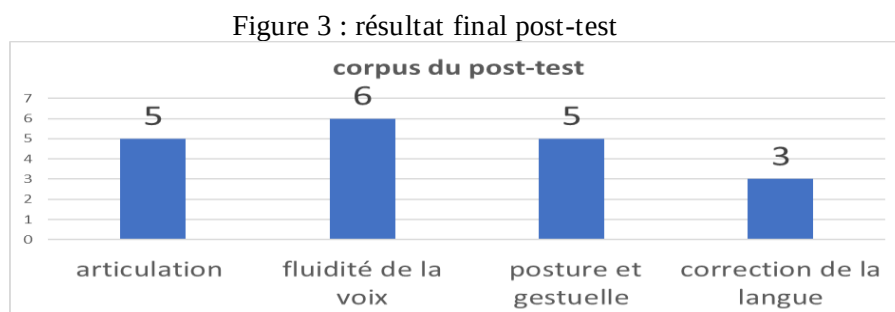
conte de Cendrillon, la violence et la biologie. Les corpus s'étalent de 58 secondes à 4 minutes et 30 secondes.

Après l'enregistrement des exposés oraux des étudiants, nous avons procédé à leur évaluation à l'aide de la grille présentée supra. Il ressort de notre analyse les résultats suivants.

La figure ci-dessous présente les résultats des exposés oraux présentés par le groupe témoin avant l'intégration du karaoké.



La figure ci-dessous présente les résultats des résultats obtenus par le groupe expérimental après l'intégration du karaoké.



Les deux graphes des prises de paroles de notre échantillon montrent que l'intégration du karaoké a amené les étudiants à des progrès significatifs dans l'articulation, ce critère est respecté par 5 étudiants du post-test contre 3 étudiants sur 6 du groupe témoin. La fluidité de la lecture quant à elle est respectée par tous les étudiants du GE contre 2 seulement du GT. La posture corporelle et le regard est

respecté par 5 étudiants du GE contre 3 du GT. Cependant, le critère de correction de langue n'est respecté que par 3 étudiants du groupe expérimental contre 5 étudiants du groupe témoin qui ont réussi à produire un exposé oral cohérent.

A cet effet, nous pouvons dire que le karaoké s'avère être un outil puissant pour développer la confiance des étudiants et améliorer leur expression orale.

Cependant, il est important de noter que le karaoké n'a pas eu d'impact mesurable sur la correction de la langue, tant dans le groupe témoin que dans le groupe expérimental. Cela suggère que, bien que le karaoké soit un outil puissant pour développer le langage non verbal et para-verbal, il ne remplace pas des enseignements ciblés sur la grammaire et le vocabulaire.

En somme, notre étude met en lumière le potentiel du karaoké comme méthode d'apprentissage dynamique, capable de renforcer la confiance des étudiants et d'améliorer leur expression orale, tout en soulignant la nécessité d'un accompagnement supplémentaire pour la maîtrise de la langue.

Conclusion

Notre contribution a porté sur l'usage du karaoké en tant que support numérique de chanson pour favoriser le développement des langages paraverbal et non verbal en classe de FLE de 1ère année LMD au sud de l'Algérie. L'étude s'est déroulée durant le deuxième semestre de l'année 2023-2024 avec un groupe formé de 12 étudiants éprouvant des difficultés articulatoires et prosodiques lors de l'activité de l'exposé oral.

Les résultats de notre recherche montrent des avancées significatives dans plusieurs aspects de la prise de parole en public grâce à l'intégration du karaoké. En ce qui concerne l'articulation et la fluidité de la lecture, les étudiants du groupe expérimental ont manifesté des améliorations notables, démontrant l'efficacité de cette méthode ludique pour renforcer ces compétences. De plus, la posture corporelle des participants du groupe expérimentale s'est révélée plus assurée, favorisant un meilleur contact avec l'auditoire et une communication plus engageante mieux que le groupe expérimental.

Cependant, nous avons remarqué que le karaoké n'a pas eu d'impact mesurable sur la correction de la langue de notre GE. Cela révèle que, bien que le karaoké soit un outil puissant pour développer

le langage verbal et paraverbal, il ne remplace pas des enseignements ciblés sur la grammaire et le vocabulaire.

En somme, notre étude met en lumière le potentiel du karaoké comme méthode d'apprentissage ludique et interactive, capable de renforcer la confiance des étudiants et d'améliorer leur expression orale, tout en soulignant la nécessité d'un accompagnement supplémentaire pour la maîtrise de la langue.

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Title: The contribution of karaoke to improving public speaking skills among FFL students

Abstract in English: This research focuses on the contribution of karaoke use to oral production in French as a foreign language classes, taking as a case study the first-year French students at the university of Biskra in southern Algeria. We aimed to measure the integration of karaoke in teaching and its impact on improving oral production. We opted for an experimental method over 4 weeks, incorporated into oral production sessions within a university context. This study was conducted with a sample of 12 first year undergraduate students in French, which we divided into control and experimental groups. At the end of our experimentation, the results indicated that the oral performances of the experimental group significantly improved compared to those of control group. These findings underscore the undeniable effect of using karaoke on the development of oral skills.

Keywords in English: oral production; karaoke, university, ICT, pronunciation

« Triste Tigre » de Neige Sinno : Un miroir des défis interculturels et des leçons morales dans l'enseignement du FLE

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Résumé

« Triste Tigre » de Neige Sinno est un roman autobiographique poignant qui retrace le parcours de l'auteure depuis une enfance marquée par les abus sexuels jusqu'à sa reconstruction en tant que jeune femme et femme mature. Le récit explore des thèmes comme le traumatisme, la quête de vérité et la thérapie par l'écriture, d'où la résilience de la protagoniste au long de sa vie.

L'œuvre se prête particulièrement à l'enseignement du FLE (Français Langue Étrangère) car elle permet d'aborder des leçons morales essentielles et de sensibiliser les apprenants aux enjeux de la communication interculturelle.

Le roman offre des exemples concrets pour discuter du pouvoir de la parole, de l'importance de l'écoute et de l'empathie, de la complexité de la mémoire, de la résilience et de la responsabilité individuelle et collective. L'écriture de Sinno, à la fois crue et poétique, permet d'explorer ces thèmes avec profondeur et sensibilité.

En utilisant « Triste Tigre » en classe de FLE, les enseignants peuvent créer un espace d'apprentissage où la langue est un outil de communication, de réflexion et de transformation. Les apprenants sont encouragés à développer leurs compétences linguistiques tout en explorant des questions morales et interculturelles complexes.

Mots-clés

1. Introduction

Dans le contexte actuel de l'enseignement du Français Langue Étrangère (FLE), l'objectif ne se limite plus simplement à la transmission des compétences linguistiques de base telles que l'expression orale et écrite ou la compréhension grammaticale. Les apprenants doivent désormais être formés à naviguer dans un monde globalisé, où les interactions transcendent les frontières culturelles, linguistiques et sociales. Il s'agit de les préparer à comprendre, respecter et interagir avec des cultures différentes, tout en développant une conscience éthique et une ouverture d'esprit.

Dans cette optique, l'œuvre littéraire « Triste Tigre » de Neige Sinno offre une richesse pédagogique bien au-delà de la simple acquisition de la langue. En effet, ce roman autobiographique raconte l'histoire poignante d'une jeune femme confrontée à la violence, l'abus et l'exil, mais aussi à la reconstruction et à la résilience. À travers ce récit, les apprenants sont invités à réfléchir sur des thématiques universelles et actuelles, telles que les violences de genre, la quête d'identité et les luttes intérieures.

D'un point de vue pédagogique, « Triste Tigre » permet d'aborder des questions fondamentales sur la dignité humaine, les rapports de pouvoir, la condition féminine, et la résilience face à des adversités extrêmes. Ces questions, en résonance avec l'actualité mondiale, offrent un terrain fertile pour développer des discussions et des réflexions sur la diversité, l'éthique et l'empathie. Les élèves peuvent ainsi non seulement travailler leur compréhension linguistique du français, mais aussi s'engager dans un processus de développement personnel et interculturel.

De plus, le caractère autobiographique du roman invite les apprenants à une approche plus personnelle de la lecture, les amenant à s'interroger sur leurs propres perceptions du monde et sur les réalités vécues par d'autres individus, souvent dans des contextes qu'ils ne connaissent pas. Cette immersion dans une histoire intime et bouleversante leur permet de mieux comprendre les enjeux sociaux et humanitaires qui marquent la société contemporaine, tout en renforçant leur maîtrise de la langue par un vocabulaire riche, des structures narratives complexes et une palette d'émotions variées.

En somme, « Triste Tigre » n'est pas seulement un outil d'apprentissage linguistique, mais aussi un miroir de la condition humaine qui permet aux apprenants de développer une conscience critique, de nourrir leur curiosité intellectuelle et de se préparer à un monde de plus en plus interconnecté, où la capacité à comprendre et à interagir avec l'autre devient essentielle.

2. Problématique

Comment l'œuvre littéraire « Triste Tigre » de Neige Sinno peut-elle être exploitée dans l'enseignement du FLE pour favoriser une prise de conscience morale et interculturelle chez les apprenants, tout en les encourageant à franchir les frontières de la communication et de la culture ?

L'œuvre « Triste Tigre » de Neige Sinno, par sa richesse narrative et son exploration des thèmes de la quête de soi, des identités fragmentées, et de la confrontation interculturelle, constitue un matériau particulièrement pertinent pour l'enseignement du FLE. En effet, cette œuvre offre de multiples pistes pédagogiques qui permettent de favoriser une prise de conscience morale et interculturelle, tout en encourageant les apprenants à dépasser les frontières de la communication et de la culture. Analyser cette œuvre dans un contexte pédagogique peut ainsi contribuer non seulement à l'apprentissage de la langue, mais également à l'ouverture d'esprit des apprenants, leur permettant d'appréhender la diversité des perspectives humaines et culturelles.

- La dimension morale et éthique de l'œuvre

L'œuvre « Triste Tigre » interroge également des questions morales et éthiques liées à l'existence, aux rapports humains et aux dilemmes personnels. Ces questions de morale peuvent être exploitées dans l'enseignement du FLE pour encourager les apprenants à développer une réflexion critique sur les enjeux contemporains de la société. Par exemple, les thèmes de la solitude, du sentiment d'exil, de l'isolement et de la recherche de sens sont au cœur du roman. Ils permettent d'aborder des questions de responsabilité personnelle, de solidarité, de respect des autres et de la reconnaissance des différences.

Dans un cadre pédagogique, l'analyse de ces thèmes moraux

permettrait aux apprenants de se poser des questions éthiques sur les dilemmes auxquels ils sont confrontés dans leur propre vie. L'enseignant pourrait inviter les étudiants à réfléchir, par exemple, sur la manière dont les décisions morales des personnages influencent leur vie, ou comment les choix de chaque personnage résonnent avec des enjeux contemporains de la société, comme l'immigration, l'accueil de l'autre, ou l'engagement personnel.

Ces réflexions morales, prises dans un contexte d'apprentissage interculturel, peuvent également mener les apprenants à se questionner sur leurs propres responsabilités en tant que citoyens dans un monde de plus en plus globalisé et interconnecté. De plus, cela permet de renforcer la dimension éthique de l'enseignement du FLE, en dépassant la simple maîtrise de la langue pour amener les étudiants à penser la langue comme un outil de réflexion et d'action dans le monde.

- Franchir les frontières de la communication

Un autre aspect fondamental du roman « Triste Tigre » réside dans la façon dont les personnages se battent pour communiquer, pour se comprendre, malgré les barrières linguistiques, culturelles ou sociales. Dans un cadre d'enseignement du FLE, cette problématique de la communication est cruciale. En effet, le roman offre un excellent point de départ pour discuter de la complexité des échanges entre personnes issues de cultures différentes, qui tentent de s'exprimer, de se comprendre et de se connecter. Cette exploration de la communication dans un contexte interculturel permet de mettre en lumière la difficulté mais aussi la richesse des échanges dans un monde plurilingue et multiculturel.

L'enseignant peut ainsi organiser des exercices de compréhension orale et écrite à partir de passages du roman, en se concentrant sur les malentendus, les non-dits et les ambiguïtés qui peuvent surgir lors des interactions interculturelles. Il peut aussi encourager les apprenants à réfléchir à la manière dont la langue peut être à la fois un outil de rapprochement, mais aussi une barrière, et comment le langage peut refléter la façon dont nous nous situons dans le monde.

Cela offre une opportunité de travailler sur des compétences spécifiques de communication interculturelle, en abordant des notions telles que la tolérance, l'empathie, l'écoute active, et la capacité à dépasser les différences pour arriver à un véritable échange. Ces

compétences sont d'autant plus cruciales dans un contexte où les apprenants viennent de pays, de cultures et de contextes très variés.

- Favoriser l'empathie et la compréhension mutuelle à travers la littérature

Les œuvres littéraires, et « Triste Tigre » en particulier, permettent aux apprenants de vivre des expériences humaines à travers les yeux des personnages. Ce processus d'immersion, de mise en perspective, et de réflexion est une excellente manière d'encourager l'empathie. En identifiant les luttes internes des personnages et en se mettant à leur place, les étudiants peuvent développer une meilleure compréhension des défis auxquels d'autres individus ou communautés peuvent être confrontés. Cette dimension émotionnelle de la lecture joue un rôle essentiel dans le développement d'une conscience interculturelle et éthique.

Les enseignants peuvent amener les apprenants à discuter des décisions difficiles prises par les personnages, des sacrifices qu'ils font ou des compromis qu'ils acceptent pour s'adapter à de nouvelles situations culturelles. Les discussions autour de ces dilemmes moraux permettent de créer une atmosphère de compréhension et de respect mutuels, où chaque étudiant peut apporter ses propres expériences et réflexions.

- Élargir les perspectives à travers l'analyse critique

L'œuvre « Triste Tigre » peut être utilisée pour développer chez les apprenants une pensée critique face aux stéréotypes, aux préjugés et à la simplification des identités culturelles. Le roman, par sa complexité, montre que les identités sont multiples, fluides et changeantes. Ce message est particulièrement utile dans l'enseignement du FLE, où les étudiants peuvent être confrontés à des idées simplistes ou réductrices sur les cultures francophones.

En incitant les apprenants à adopter une approche critique vis-à-vis des stéréotypes culturels et en les encourageant à questionner les idées préconçues qu'ils peuvent avoir sur la culture française ou francophone, on les aide à développer une vision plus nuancée et plus juste du monde qui les entoure.

3. Contexte

L'enseignement du FLE a traversé une évolution significative au fil des années, passant d'un modèle centré principalement sur l'acquisition de compétences linguistiques (compréhension,

expression orale et écrite) à une approche plus globale intégrant également des compétences interculturelles et des valeurs éthiques. Cette évolution témoigne d'une prise de conscience de la nécessité de ne pas seulement enseigner une langue, mais aussi d'encourager une compréhension plus profonde des contextes culturels et humains dans lesquels cette langue s'inscrit. Le FLE n'est plus seulement un outil pour communiquer, mais un vecteur pour explorer des identités culturelles, des valeurs sociales et des réalités humaines.

- L'intégration des compétences interculturelles

L'acquisition d'une langue n'est pas seulement une question de maîtrise grammaticale ou lexicale, mais également de compréhension des codes culturels et sociaux associés à cette langue. Ainsi, l'enseignement du FLE inclut désormais une composante interculturelle forte, visant à familiariser les apprenants avec les différences culturelles, les enjeux sociaux et les valeurs propres aux sociétés francophones. Cela passe par l'étude de textes littéraires, de films, de musiques, qui sont autant de fenêtres ouvertes sur la diversité culturelle.

L'objectif est d'amener les apprenants à développer une « compétence interculturelle », qui ne se limite pas à la simple connaissance des coutumes d'un autre pays, mais englobe aussi une capacité à interagir avec des personnes de cultures différentes, à comprendre les enjeux sociaux qui traversent ces sociétés et à réfléchir à la manière dont les cultures s'influencent mutuellement.

- Le rôle de la littérature dans l'enseignement du FLE

La littérature, et plus particulièrement les œuvres littéraires, jouent un rôle central dans cette approche. Elle permet d'explorer, à travers des récits de vie et des représentations de sociétés, des thématiques universelles (comme la justice, la liberté, l'amour, la souffrance, etc.) tout en abordant des problématiques locales spécifiques à chaque culture. Les romans, les poèmes, les pièces de théâtre ne se contentent pas de refléter des événements ou des idées : ils incarnent aussi des valeurs et des questionnements qui traversent des sociétés tout en résonnant à l'échelle mondiale.

Dans le cadre de l'enseignement du FLE, la littérature devient ainsi un vecteur privilégié pour engager les élèves à la fois sur un plan linguistique et sur un plan humain, en les confrontant à des réalités sociales et en leur offrant des clés pour comprendre d'autres manières de penser et de vivre.

- « Triste Tigre » comme outil d'exploration interculturelle et éthique

Dans le contexte de l'enseignement du FLE, « Triste Tigre » est une œuvre idéale pour introduire les élèves non seulement à la langue française mais aussi aux réalités culturelles et éthiques de la société française. L'histoire, qui traite de thèmes universels comme l'amour, la perte, la culpabilité, et la rédemption, permet de discuter des valeurs humaines communes tout en ouvrant sur les spécificités culturelles et historiques du monde asiatique. Le livre aborde aussi des questions de rôles sociaux et de conflits intergénérationnels, ce qui peut amener les étudiants à comparer ces problématiques avec celles de leur propre culture.

- Une dimension éthique dans l'enseignement du FLE

Au-delà des compétences linguistiques et interculturelles, l'enseignement du FLE est de plus en plus axé sur la dimension éthique. L'objectif est de sensibiliser les apprenants à des problématiques sociales et humanitaires, telles que les inégalités, les droits de l'homme, la justice sociale et environnementale. À travers la lecture de textes comme « Triste Tigre », les étudiants sont invités à réfléchir sur des questions éthiques universelles, à mettre en lumière des problématiques de société qui dépassent les frontières nationales.

Cette oeuvre peut amener les étudiants à réfléchir à des valeurs telles que la solidarité, la responsabilité, ou la quête du sens dans la vie. Ces réflexions contribuent à former des individus capables de naviguer dans un monde complexe, marqué par des défis éthiques globaux.

En somme, l'enseignement du FLE ne se limite plus à l'apprentissage de la langue en soi, mais inclut désormais un objectif plus large de formation à la citoyenneté mondiale, en invitant les élèves à comprendre et à respecter les différences culturelles tout en réfléchissant à des enjeux éthiques universels. Des œuvres littéraires comme « Triste Tigre » permettent de toucher à ces dimensions en alliant la beauté du langage à la profondeur des questions humaines, offrant ainsi aux étudiants un outil pour mieux comprendre le monde dans toute sa complexité.

4. Résumé de l'œuvre : Une plongée au cœur de la souffrance et de la résilience

Dans « Triste Tigre », Neige Sinno nous invite à une

immersion brutale et poétique dans son passé, un voyage au cœur de la souffrance, mais aussi de la résilience. Ce roman autobiographique se construit autour de la douleur d'une enfance abîmée par les abus sexuels de son beau-père, mais aussi autour du chemin ardu vers la reconstruction de soi. À travers son récit, elle dévoile des thématiques profondes et complexes qui touchent à la fois la mémoire, l'identité et les rapports humains.

- La mémoire traumatique : une souffrance indicible

La mémoire traumatique est un des axes majeurs du roman. Neige Sinno aborde cette notion avec une grande délicatesse, mettant en lumière les mécanismes de défense qui se mettent en place face à un traumatisme insupportable. Le traumatisme est tel que la mémoire devient fragmentée, le corps et l'esprit cherchant à se protéger d'une douleur trop intense. L'auteure se trouve confrontée à la difficulté de se souvenir et, surtout, de mettre des mots sur des événements indicibles. La mémoire devient un espace de lutte, un terrain où les fragments du passé s'entrelacent avec le présent dans une danse déstabilisante. Le roman dépeint ainsi le combat intérieur de Neige Sinno pour reconstruire le puzzle de son histoire, et par là même, tenter de comprendre et d'accepter ce qu'elle a vécu.

- Les difficultés de communication : un silence lourd à porter

La question de la communication est aussi centrale dans cette oeuvre. Dans un environnement familial dominé par le secret, la honte et le déni, les échanges deviennent difficiles, voire impossibles. Neige Sinno se heurte à un silence complice qui l'empêche de sortir de l'isolement. Ce silence, qui est à la fois une protection et une prison, plonge l'auteure dans un sentiment de non-dit, de non-reconnaissance. Le roman met en lumière l'impossibilité de parler du mal, de sortir des rapports de domination et de non-dit. À travers ce thème, l'auteure souligne la violence de l'incommunication, et la façon dont les blessures invisibles, non dites, se transmettent et se perpétuent dans le silence. En cela, ce roman est un acte de révolte, une manière de briser ce silence imposé et de recréer un espace où la parole peut se libérer.

- La quête de vérité : se libérer du poids du passé

Enfin, le roman est aussi une quête de vérité. Neige Sinno cherche à comprendre, à exorciser les fantômes du passé pour mieux se libérer. Cette recherche de vérité est celle de toute victime d'abus : une quête de justice, de reconnaissance, mais aussi de guérison.

L'auteure tente de comprendre ce qui a été infligé, mais aussi pourquoi et comment elle a survécu. Le roman devient ainsi une tentative de donner un sens à l'incompréhensible, de trouver des mots et une forme d'équilibre dans un chaos. Au-delà de la catharsis personnelle, cette quête de vérité se fait aussi dans l'espoir de libérer d'autres voix, d'autres corps, d'autres âmes marqués par des souffrances similaires.

- La résilience à travers l'écriture

« Triste Tigre » est avant tout un témoignage poignant sur la souffrance, mais aussi sur la résilience. L'écriture devient un outil de guérison, une voie d'auto-réparation et de transformation. Par l'écriture, Neige Sinno parvient à réconcilier son passé avec son présent et à se réapproprier son histoire. Le processus d'écriture est, pour elle, une manière de trouver la force de se relever et de reprendre possession de son corps et de son esprit. Ce parcours de guérison n'est pas linéaire, mais il est porteur d'espoir : la souffrance peut être transcendée, la résilience peut advenir, même dans les pires situations. En somme, « Triste Tigre » est un roman qui interroge avec une grande intensité les rapports entre souffrance et reconstruction. À travers l'histoire de Neige Sinno, l'auteure offre à ses lecteurs une réflexion profonde sur le traumatisme, l'identité, la communication et la quête de vérité. Le roman, tout en étant un cri de douleur, est aussi une affirmation du courage humain et de la capacité à se réinventer.

5. Cadre théorique et méthodologique : Une approche intégrée

L'exploitation pédagogique de « Triste Tigre » s'inscrit dans une perspective où l'apprentissage de la langue est indissociable de la construction d'une conscience critique et interculturelle. Ce positionnement théorique se fonde sur trois piliers principaux :

- (1) L'approche communicative (Hymes, 1972) : L'apprentissage d'une langue doit se faire à travers des interactions authentiques et signifiantes. « Triste Tigre » en abordant des thématiques universelles, offre un contexte propice à des échanges riches et stimulants en classe de FLE. Les apprenants sont amenés à mobiliser leurs compétences linguistiques pour exprimer leurs émotions, leurs opinions et leurs interrogations sur des questions complexes.
- (2) La pédagogie critique (Freire, 1970) : Il s'agit de

développer chez les apprenants une conscience critique du monde, en les encourageant à questionner les normes sociales et les injustices. « Triste Tigre » en mettant en scène des situations de domination et d'exclusion, permet de déconstruire les stéréotypes et de susciter une réflexion sur les mécanismes de pouvoir.

L'œuvre « Triste Tigre » offre de nombreux exemples permettant d'aborder des leçons morales essentielles et de stimuler la réflexion des apprenants :

(1) Le pouvoir de la parole et le danger du silence : « On y arrive quelques jours puis ça vous reprend. Il n'y a aucune barrière, personne pour vous aider. » (p. 34) Cette citation illustre la culpabilité intériorisée par la narratrice, conséquence du silence qui entoure les abus. Elle met en lumière l'importance de briser le tabou pour se libérer et protéger les autres. En classe de FLE, cet extrait peut susciter une discussion sur les raisons du silence (peur, honte, sentiment d'isolement), ses conséquences psychologiques et sociales, et l'importance de briser le tabou pour se libérer et protéger les autres. Parallèlement, il faut souligner l'importance de l'écoute et de l'empathie. Il met en évidence l'importance cruciale de l'écoute bienveillante dans le processus de guérison. En classe de FLE, cet exemple peut être utilisé pour sensibiliser les apprenants à l'importance de l'écoute active, de la reformulation et de l'expression de l'empathie dans la communication interpersonnelle.

(2) La résilience et la reconstruction : « Pourtant il est vrai que, dès qu'on peut parler du traumatisme, c'est qu'on est déjà un peu sauvé. Cela ne veut pas dire que ce soit la parole ou la littérature qui réalise la thérapie. Au contraire, l'écriture ne peut advenir que quand le travail, une partie du travail, a été fait, ce morceau de travail qui consiste à sortir du tunnel. » (p. 87) Cette déclaration témoigne du parcours de résilience de la narratrice, qui a su transformer son expérience traumatique en une source de force et de créativité. En classe de FLE, cet exemple peut inspirer les apprenants à réfléchir sur leurs propres ressources intérieures et à développer des stratégies pour faire face aux difficultés.

(3) La responsabilité individuelle et collective : « Il est engagé par la promesse, et parce qu'il a été témoin. Il n'a pas le droit d'oublier ça. Se taire serait une trahison. J'aimerais pouvoir écrire ce

livre avec un peu plus de distance, être simplement quelqu'un qui a vu quelque chose, qui a été touché par les cercles concentriques des répercussions, quelqu'un à qui on a fait promettre d'écrire un livre pour la venger. » (p. 100) Cette phrase percutante souligne la responsabilité de chacun face à la violence et à l'injustice. Elle invite à prendre conscience du rôle que l'inaction et le silence peuvent jouer dans la perpétuation de situations d'abus. En classe de FLE, cet extrait peut susciter un débat sur la notion de responsabilité collective, l'importance de la solidarité et les moyens d'agir pour prévenir et combattre la violence.

(4) La littérature comme outil de prise de conscience : « En relisant ces premières pages je constate la répétition constante de l'adjectif bizarre. Sentiment bizarre, situation bizarre, bizarre justification. Ça me saute aux yeux. Il faudrait peut-être chercher des synonymes pour alléger un peu le style. Sans doute. Mais, puisqu'il s'agit d'un témoignage, pas de grande littérature, ce n'est pas la peine que ce soit trop poli, ça donnerait la sensation d'une construction, ça irait à l'encontre de la sincérité. » (p. 52) Cette citation met en lumière le pouvoir de l'écriture comme outil de libération et de reconstruction identitaire. En classe de FLE, cet exemple peut encourager les apprenants à utiliser l'écriture comme un moyen d'expression personnelle et de réflexion sur les enjeux sociaux et culturels.

6. L'exploitation de « Triste Tigre » en classe de FLE : Une approche progressive et immersive

L'enseignement d'un roman tel que « Triste Tigre » en classe de FLE offre une excellente opportunité de travailler la compréhension et la production écrite et orale, tout en abordant des thématiques profondes et universelles qui résonnent avec des apprenants d'horizons variés. Voici comment une exploitation de ce roman pourrait s'articuler en trois phases clés : avant, pendant, et après la lecture.

Phase 1 : Avant la lecture

(1) Contextualisation : Présenter l'auteur, son parcours et le contexte socioculturel de l'œuvre. La première étape avant d'ouvrir le livre est de mettre en place le cadre qui permettra aux apprenants de mieux saisir la richesse du texte. Il est essentiel de présenter l'auteur, son parcours, et le contexte sociopolitique dans lequel l'œuvre a été

écrite.

(2) Activation des connaissances préalables : Engager une discussion sur les thématiques du roman. Cela permet aux apprenants de partager leurs idées et de prendre conscience des questions qui seront explorées dans le livre, tout en activant leurs connaissances préalables. La discussion peut se faire en petits groupes ou collectivement, avec un retour en grand groupe pour mettre en lumière les liens entre ces thèmes et la réalité vécue par les personnages du roman.

Phase 2 : Pendant la lecture

(1) Lecture progressive : Diviser le roman en séquences et proposer des activités de compréhension écrite après chaque séquence

La lecture peut être progressive, c'est-à-dire que le roman sera divisé en séquences qui permettront aux apprenants de se concentrer sur des moments clés de l'intrigue. Chaque séquence sera suivie d'activités de compréhension écrite pour vérifier la compréhension des élèves. Les activités peuvent inclure :

- Des questions de compréhension globale et détaillée

- Des résumés à compléter

- Des analyses de personnages ou des recherches sur les lieux et événements mentionnés dans chaque section

- Des cartes mentales qui illustrent les relations entre les personnages et les idées principales

Les apprenants peuvent aussi être invités à faire des prédictions sur la suite de l'histoire, en s'appuyant sur ce qu'ils ont déjà lu.

(2) Analyse du texte : Guider les apprenants dans l'analyse des procédés littéraires

Une fois la lecture de chaque séquence réalisée, il est essentiel de guider les élèves dans l'analyse littéraire du texte. Cela peut se faire à travers des questions plus pointues sur le style de l'auteur et sur les procédés utilisés pour traduire les émotions et les tensions internes des personnages. L'analyse des figures de style, des métaphores, et de l'usage des symboles dans « Triste Tigre » pourra être enrichie par des discussions sur la manière dont ces procédés renforcent les thèmes du livre.

Des activités comme l'analyse de passages clés peuvent être utilisées pour identifier les thèmes récurrents, les relations entre les

personnages et les implications de leur évolution psychologique et émotionnelle.

(3) Expression orale : Discussions en petits groupes ou en classe entière

Pendant la lecture, il est également important de favoriser des moments d'échange et de discussion orale sur les thématiques abordées par l'auteur. Ces discussions peuvent se faire sous forme de débats en petits groupes ou en grand groupe, où les élèves auront l'occasion de partager leurs réflexions sur les événements du roman, leur propre perception des personnages, ou encore leur ressenti face aux dilemmes moraux et sociaux présentés dans l'œuvre.

Phase 3 : Après la lecture

(1) Production écrite :

Après la lecture, les élèves seront invités à produire des écrits en lien avec le livre. Le professeur peut demander aux élèves de rédiger un journal intime d'un personnage, une lettre à un autre personnage du livre, ou un poème exprimant l'émotion ressentie par un des protagonistes. Ces exercices permettent aux apprenants d'explorer plus en profondeur les émotions et les pensées des personnages tout en mettant en pratique la langue de manière créative.

(2) Débats et discussions : Questions morales et sociales

Une fois la lecture achevée, il est intéressant d'organiser un débat ou une discussion en classe sur les questions sociales et morales que pose le roman. Par exemple :

« La quête de l'identité est-elle un processus possible ou impossible pour les personnages du livre ? »

« Quelles sont les conséquences psychologiques du traumatisme sur les personnages ? »

Ces discussions permettent aux élèves de développer leur esprit critique, de s'appropriier les thèmes du livre et de les relier à leur propre vécu ou à des enjeux sociaux contemporains.

(3) Projets créatifs : Exposition, court-métrage ou pièce de théâtre

Enfin, pour conclure l'étude de l'œuvre, les élèves peuvent être encouragés à réaliser un projet créatif. Par exemple :

Création d'une exposition qui explore les thématiques du livre à travers des images, des citations et des objets symboliques.

Réalisation d'un court-métrage qui représente une scène clé

du roman, permettant aux apprenants de se familiariser avec la mise en scène et la narration visuelle.

Pièce de théâtre : Faire jouer un passage du livre, en portant attention à la mise en scène et aux émotions des personnages, permet de développer des compétences orales tout en s'immergeant dans l'univers du texte.

6. Conclusion

L'exploitation de « Triste Tigre » dans l'enseignement du FLE offre une opportunité précieuse de dépasser la simple acquisition de compétences linguistiques. En plongeant au cœur d'un récit poignant et universel, les apprenants sont amenés à explorer des thématiques complexes telles que l'abus, l'écriture, l'identité et la résilience.

Grâce à une approche méthodologique qui allie l'approche communicative, la pédagogie critique et la didactique de la littérature, « Triste Tigre » devient un véritable outil de sensibilisation aux enjeux interculturels et de développement d'une conscience morale. Les apprenants sont encouragés à réfléchir sur les valeurs humaines, à questionner les normes sociales et à développer leur empathie.

L'œuvre de Neige Sinno permet ainsi de créer un espace d'apprentissage où la langue française est un vecteur de communication, de réflexion et de transformation. En favorisant l'expression personnelle et la prise de parole, « Triste Tigre » contribue à former des citoyens du monde conscients, engagés et capables de dialoguer avec l'autre dans toute sa différence.

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Title :“Sad Tiger” by Neige Sinno: A mirror of intercultural challenges and moral lessons in FLE teaching

Abstract: Neige Sinno’s “Sad Tiger” is a poignant autobiographical novel that traces the author’s journey from a childhood scarred by sexual abuse to her reconstruction as a young woman and a mature woman. The narrative explores themes such as trauma, the search for truth, and therapy through writing, hence the resilience of the protagonist throughout her life.

The work lends itself particularly well to the teaching of FLE (French as a Foreign Language) because it allows addressing essential moral lessons and raising learners' awareness of the challenges of intercultural communication.

The novel offers concrete examples to discuss the power of speech, the importance of listening and empathy, the complexity of memory, resilience, and individual and collective responsibility. Sinno's writing, both raw and poetic, allows these themes to be explored with depth and sensitivity.

By using “Sad Tiger” in the FLE class, teachers can create a learning space where language is a tool for communication, reflection, and transformation. Learners are encouraged to develop their language skills while exploring complex moral and intercultural issues.

Keywords: Abuse, Identity, Memory, Resilience, Intercultural

AI-based tools for teaching Romanian as a foreign language

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Abstract

Artificial Intelligence became, in the last years, the „boo-hoo-hoo” of all industries, most of the people fearing that machines based on AI could replace them and take their jobs. The education field, too, is now aware that AI is here and is not going anywhere, so it faces two options: either embrace it or stand against it. More and more professors, though, are starting to realize that online tools based on AI could make their life easier and improve the efficiency of their classes. This is also the case for teaching Romanian as a foreign language and the culture and civilization class in particular, which, compared to grammar or communication techniques, is more creative and interesting for curious students. This paper aims to present one of the online tools that could make culture and civilization classes easier and more attractive to students.

Keywords

Artificial intelligence, foreign language, Romanian language, apps

1. Introduction

Even though mentions on Artificial Intelligence started in the 14th century, discussions about the use and purpose of AI started to become more intense in the last couple of years, with more and more people being afraid of AI taking over their world and changing their „status quo”, just as phones did some decades ago. When it comes to school or high school professors tend to be more cautious about using tools based on AI in classes and, in universities, there are still heated talks between professors and students on how far students can go when using AI. Moreover, in universities and post graduate studies the

possible use of AI raised concerns about how this technology could be used ethically and without jeopardizing intellectual property. Some studies (Gocen, Aydemir 2020) focused on the advantages and disadvantages of AI in schools. The authors of the study identified as benefits helping individuals at learning at their own speed, correct determination of the individual's need, the absence of tons of paperwork in schools, prevention of wasting time, an increased quality of education or the use of effective learning methods using a learning analysis. There are also drawbacks identified by the authors, such as the mechanical thinking of individuals, the suppression of intuitive knowledge, the replacement of human values with a utilitarian or pragmatic perspective, the promotion of information oriented human type, the possible categorization of humans based on their IQs, the lack of need to have a human intervention in education, possible data security issues or negative effects on social relationships.

As even the definition of AI is a skillful imitation of human behavior or mind (Mohammed, Watson 2019 apud Gocen, Aydemir 2020), some researchers even got to the point of questioning whether AI could replace teachers, in the future (Felix, 2020). Felix also talks about different types of teachers considering their approach to AI, such as AI sceptics or AI non-believers, who suffer from „technophobia” and who think that the closer the students get to AI the more it affects his/ her connection to the student. He defends the use of AI in schools, however warns of the excessive use of AI or the unmonitored use of this technology.

2. AI-based tools in Romanian language as foreign language classes

When it comes to classes of Romanian language to Foreign Students using AI, we must first refer to what researchers call TELL (technology-enhanced language learning), which has been over debated in the last years. This concept is already very much present in our day to day live through computer assisted language learning tools (CALL), such as Google Translate, Deepl Translate or apps as Duo Linguo or Babbel. Even though most of the studies focus on how students can enhance their learning process through AI, this paper

focuses on how teachers can prepare their classes in a more attractive and easier to understand way. This is part of what has been called „teacher facing systems”, which refers to teacher focused tools that have the objective of reducing the workload of teachers through automated processes (Schmidt, Strasser 2022).

The culture and civilization classes for the Foundation Year students must always be adapted to the language level of the students and must comprise, however, in just one year, all the necessary information they need to be ready to live, study and maybe work in the target country. Therefore, sometimes professors find it difficult to organize all the data they collected into one presentation and provide interesting images as well to maintain students’ interest. Some AI-based tools could, however, help the professors do that by putting together all the information they want to present and adding AI images to match the discussed topic.

An example of an application that can do that is *Gamma*, which can be easily accessed by anyone who has an e-mail account. This app helps one either to generate or to organize information in colorful slides, reducing the time professors would normally allocate for that. For example, for a lesson about Romanian communism for the Foundation Year students, one can use the app to paste in and summarize the information he/she prepared and show images of the life in Romania during communism or with the 1989 revolution, if the true images of that period are too brutal. All the slides can be edited by the professor for a more detailed presentation and the images can also be modified to show the exact aspects the professors want to focus on.

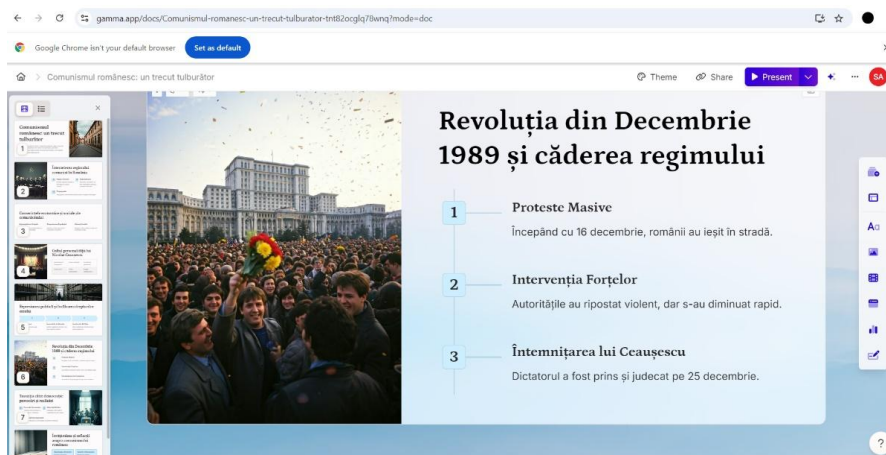


Figure 1 (Gamma).

The AI-based image tool is also interesting as it can be used with students for different activities that could make them engage more in classes. For example, based on some key words that the professors give students at the beginning of the class related to communism and Romania, students could be asked to ask the app themselves to create those images, as Gamma offers the Romanian language as an option too for different tasks. Thus, the students can also practice the composition of demands using the structures they studied in grammar and the new words and concepts learned in culture and civilization.

Another good thing about this feature of the Gamma app is that the professors can create images for events that took place a long time ago when photo cameras or video cameras did not exist or were bad quality. Therefore, for a class about the Parliament Palace, for example, and a funny moment that took place there, after the fall of communism, one can have the option to recreate a moment through AI. For example, for the famous star Michael Jackson visit to Bucharest and the first time the balcony Ceausescu created for himself was used, there are poor images in the media from that time, so AI can, based on specific details, recreate the image. Indeed, students must be prevented from interpreting the image in Figure 3 as the

original one.



Figure 2 (Youtube).



Figure 3 (Gamma).

This option is also effective for the creation of tests for the specialized language classes, especially the medical one. Apart from

154

the use of specific books, professors can create images with AI-based tools to represent the exact topics or exercises they want to give students. For example, after a lesson about the symptoms of tonsilitis, professors could rapidly show the students different images than the ones used in class to identify where the tonsils are in the human body and ask them to describe the images they are being shown. Instead of taking the time to search for the proper images in books or other resources used in class, the professor can simply ask AI to do it quickly.

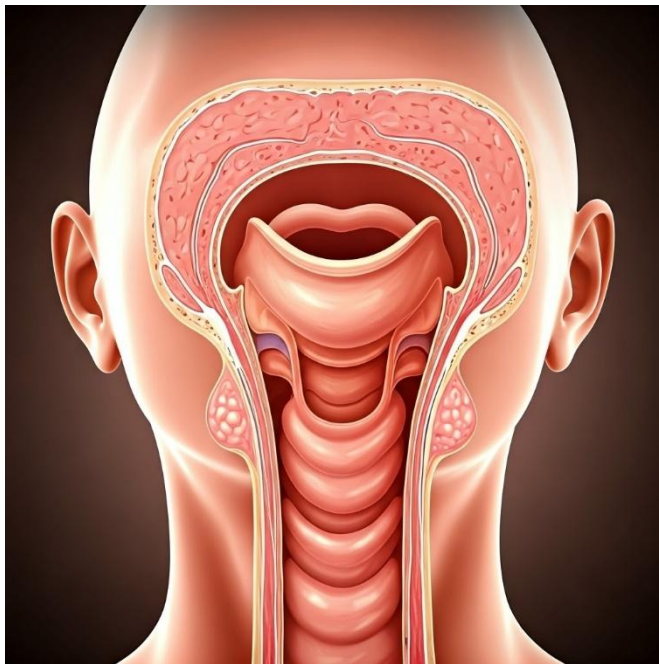


Figure 4 (Gamma).

3. Conclusion

All the options used above for the Gamma app can be used by teachers and professors in classes to make the lessons more attractive and engaging and to reduce the time normally spent on preparing the

classes. However, the information used in these presentations must always come from the professor, who can check and deliver accurate data to the students and who can also point out the sources he/she has for that information. Often, the available AI-based apps are misused to collect data and are afterwards delivered to students without mentioning the sources, even though that is intellectual theft, and the information might also not be the correct one. This is just one of the aspects that AI promoters are still trying to find out how to fix, which is why, until then, it is recommended for professors to only use the apps to organize, not to create presentations.

Professors, however, should not turn AI into an enemy, as even though some might think that the old, traditional learning process was/is better, students should be prepared to face the new challenges that AI possess to nowadays life and the best way to do that is under the supervision and advice of professors who must understand both the advantages and the disadvantages of it.

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◆ LINGUISTICS ◆

Le sfide e le difficoltà degli stranieri nell'apprendere la lingua albanese

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Abstract

Imparare una nuova lingua è sempre una sfida ma è anche una nuova strada che tu scegli di percorrere, un altro modo in cui tu cerchi di vedere il mondo. L'apprendimento di una nuova lingua può essere un'avventura emozionante e attenta, ma può anche presentare sfide uniche, specialmente quando si tratta di imparare una lingua complessa e diversa dalle altre come l'albanese. Quando gli stranieri imparano la lingua albanese, possono incontrare diverse difficoltà e commettere alcuni errori comuni dovuti alle differenze linguistiche tra l'albanese e le loro lingue madri. Nel processo dell'apprendimento della lingua albanese spesso si trovano di fronte a diverse difficoltà che vanno oltre la semplice acquisizione di parole e frasi. Questo articolo esplorerà le sfide e le difficoltà che gli stranieri affrontano nel loro percorso per acquisire competenze nella lingua albanese. Parleremo tramite gli esempi della complessità grammaticale, problemi della pronuncia e fonetica, vocabolario e lessico, struttura delle frasi e ordine delle parole.

Keywords

l'apprendimento, lingua, difficoltà esempio, parola

Introduzione

Imparare una nuova lingua è sempre una sfida ma è anche una nuova strada che tu scegli di percorrere, un altro modo in cui tu cerchi di vedere il mondo. Tramite una nuova lingua entri a far parte in un certo senso di un'altra cultura, dove ci sono nuove regole e ci sono abitudini diversi. Nella linguistica tre le ipotesi che formano la teoria dello sviluppo di essere umano e anche l'ipotesi del relativismo linguistico, secondo al quale lo sviluppo cognitivo di ciascun essere umano è influenzato dalla lingua che parla.

Nel 1976 Károly Kerényi parlando per il legame che esiste tra pensiero e linguaggio ha detto che: « L'interdipendenza fra pensiero e linguaggio rende chiaro che le lingue non sono tanto un mezzo per esprimere una verità che è stata già stabilita, quanto un mezzo per scoprire una verità che era in precedenza sconosciuta. La loro diversità non è una diversità di suono e di segni, ma di modi di guardare il mondo. » Ma una cosa è certa, che è la lingua stessa che dimostra come il linguaggio può influenzare il modo in cui percepiamo la realtà.

Mi sembra significativo a questo caso di portare qui l'esempio che noi abbiamo portato in un articolo precedente sugli idiomi simili nelle lingue diverse. Noi in albanese, quando piove tanto diciamo : “bie shi me gjyma”, in inglese si dice : “it’s raining cats and dogs”, in italiano: “piove a catinelle”, o « piove come se non ci fosse un domani », in francese : »il pleut des cordes ».

Si vede che parliamo per la stessa cosa, lo stesso fenomeno nelle lingue che abbiamo citate, ma troviamo i modelli linguistici diversi come parlanti di una lingua o di un'altra.

« Anche l'ordine delle parole in una frase (affermazione) dipende, da un lato, dalle caratteristiche grammaticali della lingua e, dall'altro, da ciò che vogliamo trasmettere, - dice A.Vehbiu (Peizazhe të fjalës:2009) che sottolinea che « le lingue prive del sistema morfologico di inflessione (casi) tendono ad un goffo ordine delle parole soggetto + predicato + oggetto (SVO). Troviamo quest'ordine

nelle lingue neolatine come :il francese, lo spagnolo e l'italiano; e in inglese. Al contrario, le lingue che conservano ancora i casi consentono una maggiore flessibilità nell'ordinamento. »Così succede con la lingua albanese e questa logica è un po' difficile per gli stranieri che imparano l'albanese.

Così la frase: Io prendo il libro. in albanese si può dire :

Unë marr librin.

Librin e marr unë.

E marr unë librin.

Dipende da cosa vogliamo accentuare nella frase. Soggetto, predicato o oggetto. Il pronome unë (io) che è il soggetto, marr (prendo) predicato ; librin (il libro) oggetto .

Literatura e metodi

Dalla nostra lunga esperienza insegnando l'albanese agli stranieri nell'università di Tirana mentre stavamo lavorando per questo articolo abbiamo raccolto i materiali scritti, gli esami degli stranieri che studiano l'albanese , circa 70 (dal livello A1-C2) ed abbiamo analizzato i dati a proposito degli errori che fanno e delle difficoltà che riscontrano nel processo dell'apprendimento.

È normale che anche il nostro lavoro di ogni giorno, compiti di casa, materiali registrati orali e scritti dai nostri studenti possono portare un quadro più ampio dei problemi e delle difficoltà durante il processo dell'apprendimento dell'albanese.

Abbiamo usato il metodo dell'osservazione diretta, il paragone, e la descrizione per avere risultati più significativi. Dunque durante le lezioni abbiamo osservato gli studenti mentre parlano e scrivono per identificare gli errori e poi analizzare gli errori per tipo (grammatica, vocabolario, pronuncia ect), coinvolgendo gli studenti in discussioni, combinando diverse metodiche e strategie a migliorare le loro

competenze nella lingua albanese in modo efficace e incoraggiante.

I risultati del nostro lavoro

Conoscere una lingua non significa solo incorporare le norme linguistiche e la ricchezza linguistica registrate nei vocabolari, ma anche essere in grado di utilizzare i suoi vari registri in modo appropriato, sviluppando così la competenza dell'approccio sociolinguistico e pragmatico.

L'abilità linguistica può essere analizzata in tre importanti parti costitutive, che presentano la lingua come un sistema che ha tre dimensioni: struttura fonematica, morfologia sintattica, composizione lessicale e la realizzazione di due elementi citati, la semantica. Ad ogni dimensione corrisponde una competenza speciale e qualitativa in base alle tre parti componenti sopra menzionate.

La lingua albanese, essendo una lingua che non ha assomiglianze con le altre lingue è un po' difficile per gli stranieri anche dal fatto che sono influenzati dalla madrelingua.

I nostri risultati sono legati con livelli diversi dell'aspetto grammaticale, lessicale e fonologico.

- Difficoltà di pronunciare in modo esatto le parole che contengono i dittonghi (lyej, pyes, kryej (tintare, chiedere, eseguire)
- Difficoltà di pronunciare in modo esatto le consonanti composti da due lettere: ll, rr, o le consonanti che non sono presenti nelle loro lingue madri come «c « e « x » (xh, zh, th, sh) (xhaketa- la giacca; zhurma- il rumore; thika- il coltello; shtepia- la casa)
- Difficoltà a distinguere due vocali come y and i.

ylli (stella) lo pronunciano ili/ uli.

- L'albanese ha un accento tonico mobile che può cambiare il significato delle parole.

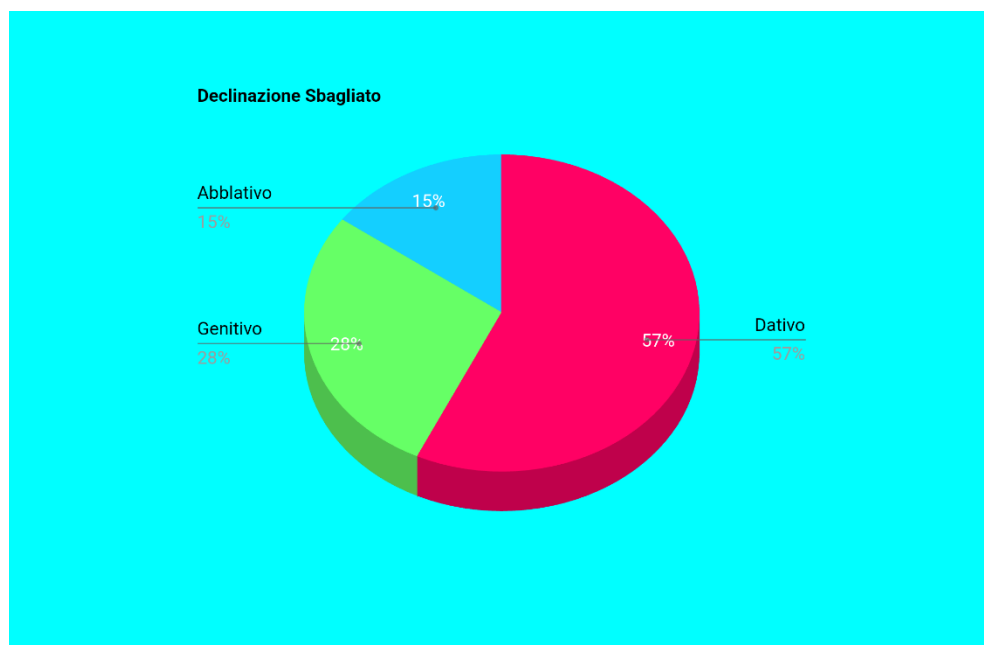
Così la parola: bari si traduce come erba, ma anche come pastore solo dal cambiamento del accento.

Se facciamo una classificazione degli errori nel aspetto gramatico , la paradigma di declinazione dei nomi, aggettivi, pronomi, la cognugazione dei verbi, i tempi, i modi creano « una mappa » eterogene da studiare ed intepretare che saranno senz'altro soggetti degli altri studi e ricerche.

- Declinazione dei nomi, specialmente il caso genitivo,dativo ed abblativo.
- È difficile da capirsi ed ancora più difficile di usare i nomi in dativo nelle frasi.

La forma essata	La forma sbagliata
Benit i japin nje dhurate per ditelindje/ A Beni dano un regalo per il compleanno.	Beni jep dhurate per ditelindje
Afer Benit jam une/ Vicino a Beni sono io.	Afer Beni jam une
Beni eshte afer meje / Beni e vicino a me.	Beni eshte afer une/mua
Libri i Anes eshte i bukur? Il libro di Ana e bello.	Libri e Anas eshte i bukur

Secondo i nostri dati sbaglianoil dativo 57%, il genitivo 28% ed abblativo circa 15%.



- Declinazione dei pronomi, personali, possessivi o dimostrativi.

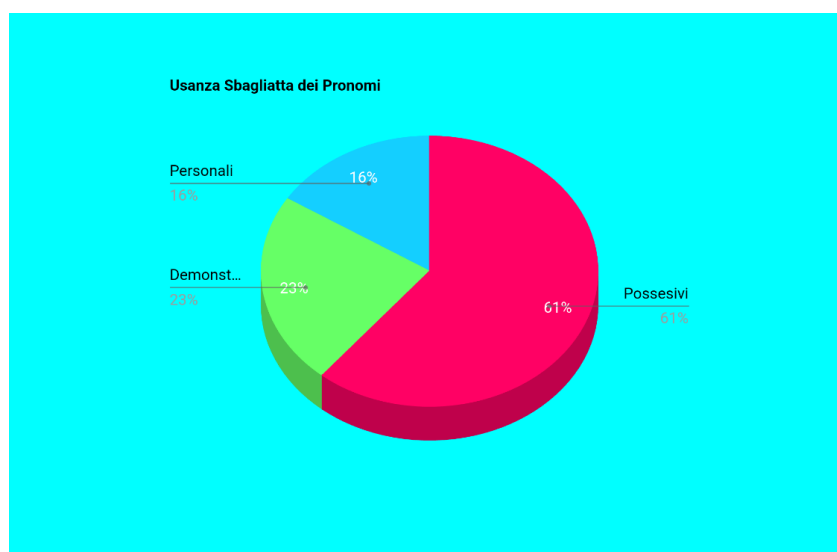
Le usanza corretta dei pronomi è difficile nei primi passi del processo dell'apprendimento, specialmente dei pronomi possessivi.

La forma esata	La forma sbagliata
Miku im / mikja ime/ il mio amico/ la mia amica	mikja im Il nome femminile prende il possessivo maschile
Libri yt/ shkolla jote / tuo libro/ tua scuola	shkolla yte
Djalit tend/ vajzes sate / a tuo figlio/ a tua figlia	vajzes tende

libri yne/ shkolla jone/ il nostro libro/ la nostra scuola	shkolla yne/ shkolla i yne
Une/ per mua/ afer meje/ io/per me/vicino a me	Per une/afer une
Ky djale/kjo vajze/ questo ragazzo/questa ragazza	Ky vajze

In générale si usa la forma maschile anche quando il nome è femminile, sia nel singolare anche nel plurale.

Sbagliano la usanza dei pronomi possessivi 61%, dei dimostrativi 23 % e dei pronomi personali 16%.



Gli studenti fanno fatica con la cognugazione dei verbi especialmente i verbi irregolari. Ma in questo articolo abbiamo osservati due modi di

verbi nella lingua albanese che sono :

- il modo ottativo (dëshirore) che serve a esprimere una gamma di emozioni e situazioni che vanno oltre il semplice fatto, permettendo di comunicare desideri, dubbi, condizioni e opinioni in modo più complesso.
- il modo ammirativo, (habitore) che è una forma di espressione usata per manifestare ammirazione, stupore o apprezzamento verso qualcosa o qualcuno .

Siccome sono modi che si imparano al livello B2 -C2 prendono in considerazione il fatto che i parlanti possiedono competenze linguistiche necessarie per entrare « sicuri » in questa parte della gramatica.

U befsh 100 vjec !

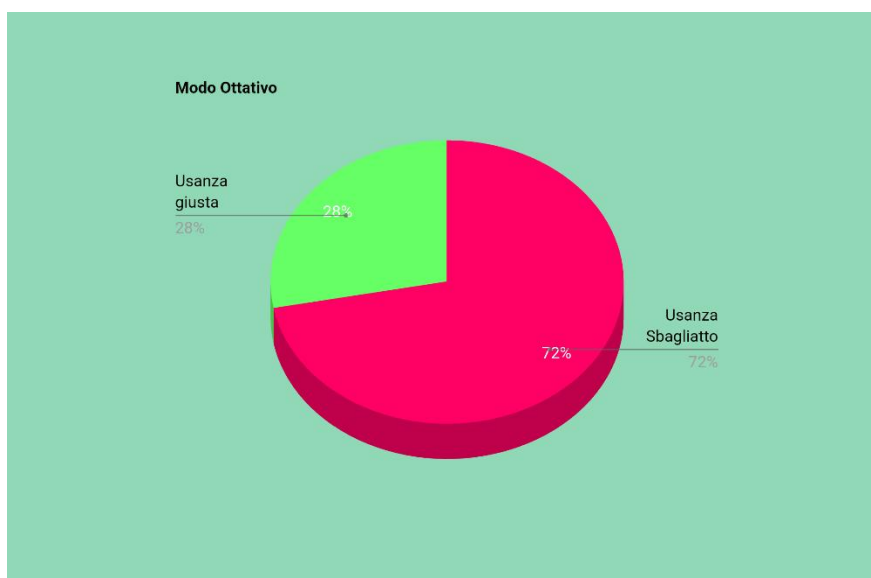
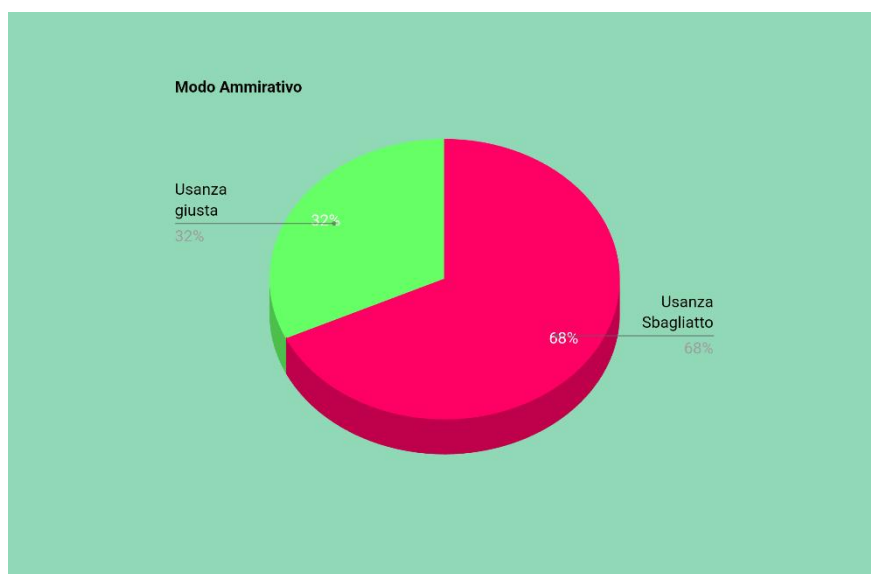
(Altri 100 anni !) è il modo di fare gli auguri in albanese mentre nelle altre lingue troviamo altri mezzi per esprimere gli auguri e maledizioni.

Questo modo crea un po di confusione a capirsi e di più quando dobbiamo usarlo.

Qofsh i lumtur !

Mi auguro che sia felice!

Basando nell osservazione degli nostri esami abbiamo notato che il modo ammirativo lo sbagliano 68% degli studenti, invece il modo ottativo lo sbagliano circa 72%.



Loro imparano le frase come espressioni idiomatiche e hanno un po

di problemi con la paradigma del cognugazione dei verbi in questi modi che sono caratteristiche per l'albanese.

Usano il modo congiuntivo al posto di ottativo

U befsh 100! Te behesh 100!

Ma comunque sia, come tutte le lingue anche la lingua albanese ha tanti altri mezzi per esprimere desideri, auguri e maledizioni o ammirazione ed apprezzamento.

Discussioni e conclusioni

I rapporti piu interessanti sono sempre quelli che esistono fra lingua e società e che noi gli “tochiamo” nelle multiformi vesti che la lingua assume negli usi concreti.

« L'esistenza di rapporti tra comunità o individuo di lingue diverse da luogo a una situazione di contatto linguistico »(Berruto, Cerruti :2023) e questo sempre provoca passaggio di parole diverse e di caratteri strutturali in varie forme e di diverso genere da una lingua ad un'altra. Anche i parlanti quando imparano una nuova lingua pensano nella loro madre lingua, secondo i modelo grammaticale della loro lingua e invece devono parlare nella lingua che stanno imparando.

Abbiamo preso in considerazione solo certi aspetti di questo lungo discorso.

Nel aspetto fonetico, noi raccomandiamo di leggere testi e di parlare cominciando con le frasi e dialoghi semplici per migliorare il pronuncio e di familiarisarsi con l'albanese.

A proposito del aspetto grammaticale dove si fanno anche gli errori piu comuni, come hanno detto anche prima (Shkurtaj 2009,

Shegani 2015, Rrokaj 2015, Gjokutaj 2016) anche loro che hanno l'albanese come lingua madre fanno questi errori.

Basato nei materiali concreti e nella nostra esperienza possiamo dire che le competenze grammaticale si acquiscono piano piano dando priorità alle competenze di leggere e scrivere.

L'albanese è una lingua unica e complessa, dal modo in cui si formano e si pronunciano le parole, alla struttura delle frasi e alla trasformazione delle parole attraverso la coniugazione e la declinazione secondo il contesto d'uso specifico. Attraverso le generazioni, l'albanese ha suscitato l'interessamento degli studiosi stranieri e, sempre più frequentemente oggi, mentre molte persone scelgono l'Albania come luogo dove vivere e lavorare, l'insegnamento e la comprensione dell'albanese, grazie al lavoro dei professori e all'interesse degli studenti, stanno diventando fondamentali. Nonostante gli errori caratteristici nella declinazione dei sostantivi, nell'uso dei pronomi, nei tempi e nei modi particolari dei verbi e nella pronuncia delle lettere uniche dell'albanese, gli stranieri si interessano e stanno imparando la lingua. Il fatto che si stia svolgendo un lavoro di ricerca sull'apprendimento dell'albanese e che ci sia spazio per svilupparlo ulteriormente dimostra che, negli ultimi decenni, l'albanese, oltre a essere una lingua particolare, si è trasformata in uno strumento di comunicazione, ormai non solo per gli albanesi, ma anche per gli appassionati di tutto il mondo.

Come ha detto la scrittrice americana Rita Mae Brown, la lingua, prima di tutto, è la mappa di una cultura. Essa ci mostra da dove viene un popolo e dove esso sta andando.

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Title: The Challenges and Difficulties of Foreigners in Learning the Albanian Language

Abstract: Learning a new language is always a challenge, but it is also a new path you choose to take, another lens through which you can look at the world. The process of learning a new language can be an exciting and enriching adventure, yet it often comes with unique challenges, particularly when it comes to a complex and distinct language such as Albanian. Foreign learners of Albanian frequently encounter various difficulties and make common mistakes due to the linguistic differences between Albanian and their native languages. In the process of learning Albanian, foreigners often face a series of challenges that go way beyond simply acquiring words and phrases. This article will explore the challenges and difficulties faced by foreigners on their journey to mastering the Albanian language. We will discuss examples of grammatical complexity, issues related to pronunciation and phonetics, vocabulary and lexicon, sentence structure, and word order.

Keywords: Learning, language, challenge, example, word

Projecting the metaphor of death in action, through metonymic references of the same domain in Visar Zhiti's poetic corpus

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Abstract

The concept of metaphor and the mechanism of its construction has been studied since ancient times. Most traditionally, it has been seen as a process that is carried out at the linguistic level, namely by certain lexical categories (verb, noun, adjective) which are used instead of another unit, based on similarity. The concept of conceptual metaphor elaborated and developed from half of the last century and today (Lakoff, Johnson, Kövecses etc.) radically changed the conception of this process. It is already seen as a conceptual asset of the human mind, which includes two domains: the domain of the source and the domain of the goal. The source domain is usually concrete, while the target domain is abstract. Based on this approach, the primary metaphors that are part of our daily life are built. In this paper we will try to analyse the value of conceptual metaphors in the work of Visar Zhiti "Throw a skull at your feet" (1994). We think that most of the metaphorical apparatus of his poetic texts is built precisely on the conceptual basis of the dictatorial context during which they were written (they are poems written in prison, where he was a political prisoner). Just such a conceptual basis comes as evidence not only of his personal experience, but also as an important legacy of the terrible collective effects of that time. The identification of generic processes between metaphors and metonymies, found in various poems of this book will prove once again the values still unanalysed by critics not only from a conceptual point of view, but also from a cohesive one.

Keywords

conceptual metaphor, conceptual metonymy, target domain, source domain, ICM, mapping, generic relations.

1. Introduction

In the historiography of Albanian literature, there are not a few cases in which the so-called theme of persecution or prison (defined by Visar Zhiti as "*burgology*" -prison literature) is found. Despite the fact that most of this considerable corpus has not yet had contact with the recipient (and unfortunately continues not to), it is a screaming testimony not only of experiencing the physical and spiritual sensation of those who have written, but at the same time it represents an unanalyzed stylistic structure that in most cases carries wonderful aesthetic values.

It is a sign of an extraordinary human and cohesive vitality, since among other things it was created as a "survival tool to escape madness, carried out under the rhythm of pickaxe blows in heavy agricultural work, draining swamps, etc.", as rightly observes Agron Tufa (2023). The reference corpus of this literature includes poems, novels, biographies, memoirs (For specific names of authors and their works, we have referred to the works of A. Tufa: 2023, B. Kosumi: 2021, A. Baçit: 2019, etc.).

It is the prison and the habitat around it as a good part of these works, as part of their conceptual scheme. Naturally, they differ from each other in terms of the laboratory of metaphorical, metonymic, symbolic, allegorical processing, etc. of the latter.

In this paper, we have focused specifically on a Visar Zhiti's work entitled "Throw a skull at your feet", which summarizes poems created in prison and which was published only in 1994, after the overthrow of the dictatorship in Albania.

Zhiti himself would say that "this book is a poem of "suicide", thus projecting this ambiguous metaphor, which in fact had really killed him, but was also saving him from a certain death such as that of the reality of prison and *Sisyphusian* tortures (**"I had to kill myself and I chose another type of suicide: poetry that provided me with permanent danger, that is, the greatest emotion of being alive."** Zhiti, Preface, 1994:7).

2. METHODOLOGY

The paper will rely on the analytical method, trying to determine conceptually and stylistically the cohesion presented by the metaphors and metonymies (and not only), found in this corpus.

Along the side with this work, the paper will be accompanied by descriptive deductive fragments related to the theory of metaphor and especially conceptual metonymy.

Regarding the concept of conceptual metaphor, we have referred to these authors: Reddy (1979), Lakoff & Johnson (1980), Lakoff (1992, 2014), Lakoff & Tumer (1989), Köveches (2017, 2018, 2020), Gibbs (1994), M.Tumier and G. Fauconier (1998), Rasse, Onysko and Citron (2020). I emphasize that in this work we have briefly given the concept of conceptual metaphor, since it was treated in detail by us in previous articles (Deda & Hasani & Genesin (2023); A. Deda (2023), which have had references in the literature listed below) up.

Regarding the concept of conceptual metonymy and its relationship with conceptual metaphor, we consulted the following authors: Wachowski & Sullivan (2022), Panther & Thornburg (2003), Panther & Thornburg & Barcelona (2009), Barcelona (2003), Mendoza & Velasco (2003), Ming-Yu Tseng (2017), Dung (2015). The above analysis will attempt to explore how the situational context of the ubiquitous prison is positioned in the complex metaphor created by it. This context sometimes appears as the target domain, and sometimes as the source domain.

In parallel with this research, metaphor-metonymy relationships will be extinguished in the construction of complex metaphors found in the text. Thus, the analysis will mainly focus on the psycholinguistic and stylistic aspects.

The concept of conceptual metonymy

Before starting the analysis of the obtained corpus, we will first provide the theoretical support on the basis of which the analysis is carried out. In this context, our theoretical basis refers to the cognitive approach, respectively the concept of metaphor and conceptual metonymy. Since this theory has been used in some of our works (Deda & Hasani & Genesin, 2023; A. Deda, 2023), especially in relation to the concept of conceptual metaphor, here we will briefly give the data that are most related to the concept of conceptual metonymy, as we judge that the interweaving of these two (metaphor and conceptual metonymy) in Visar Zhiti's literary corpus has stylistic specifics that can be generalized.

It is known that the work that promoted the cognitivist theory

on conceptual metaphor is "Metaphors we live by" (1980) by authors Lakoff & Johnson. This is accepted by the main authors who follow this theory (Croft & Cruse: 2004, Haser: 2005, Evans & Green: 2006, Geeraerts & Cuyckens: 2007, Kövecses: 2005, 2010).

According to these authors, the metaphor is not just a rhetorical device, it is part of everyday communication, which primarily has a conceptual foundation. Language in the traditional code and channel concept serves as a container to transmit thoughts/ideas (Lakoff & Johnson, 1980:3; Deda & Hasani & Genesin, 2023; A. Deda, 2023).

Such a treatment completely changed the concept of the traditional treatment on metaphor, increasing not only the corpus in which it had to be studied to a very large extent, but also providing explanatory elements of its conceptual and cohesive construction. The studied conceptual maps presented in this book (Metaphors we live by, 1980) and then in endless works related to specific situational contexts and different codes, have created a supporting theoretical base that, despite the criticisms it may have, in research traditions such as these related to Albanian and its corpus, are very valuable (Deda & Hasani & Genesin, 2023; A. Deda, 2023).

On the other hand, we must emphasize that dealing with the conceptual metaphor, its conceptual maps, specific cases, etc., the metonymy seems to have been a little forgotten, despite the fact that human communication is as much metonymic as it is metaphorical, researchers emphasize (Wachowski & Sullivan, 2022:7). Even Lakoff & Johnson devoted only one chapter in their book to metonymy (Lakoff & Johnson, 1980: ch. 30). Even in the years that followed, metonymy was studied again in the framework of metaphor, but in general it was not given the importance it really has, as it happened for conceptual metaphor (Lakoff & Turner 1989; Sexton, 1997, etc.).

This kind of attitude towards it may have come from the fact that perhaps *"the surprise of the interweaving of different conceptual domains offered by the metaphor and their analysis to bring universal maps for certain communication contexts was more sophisticated than the referential relations within the same domain conceptual, which at first sight were more "primitive"*, emphasize Wachowski & Sullivan (2022:14).

In this context, the relationships through which metonymy is realized are much more limited than those that realize the intersections

of diverse conceptual metaphoric domains. Thus, authors such as Mendoza (2003) and Mendoza & Díez Velasco (2003) distinguished the fact that *"metonymy can reflect such relationships where an entire domain is focused on a field (subfield/subdomain) of it"* (*She's taking the pill.* - It refers to *the pill* that treats a certain disease), or when a subdomain is allowed to represent the corresponding complete domain (*All hands-on deck!* - here "hands" refers to the ship's sailors.)

In the first case, the metonymy is named as *target in source*, while the second case is called *source in target*; Mendoza & Velasco, 2003:496-497. These two ratios ultimately reflect the relationship of the part to the whole, or the whole to the part. More or less these reports were also transmitted by the terminologies of Koch (1999:154), Blank (1999:180); Seto (1999: 115) etc.

Although this definition bears little resemblance to the traditional conception, in essence these scholars argued with the traditional conception, which defined metonymy as "a process of simply replacing a name or a thing with a name or its attribute with which it is closely related" (Marriam-Webster <https://www.merriam-webster.com/dictionary/metonymy>).

Basically, this conceptual process is not necessarily a direct replacement, or not in all cases it is a replacement. When it is said "I like Moxarti" it is not about music as a whole, but about Moxarti in particular" notes Warren (1999:128).

In this context, Barcelona (2003:84) defines the process as follows: *"Metonymies are "mappings" in the sense that the source domain is connected to the target domain, imposing a perspective on it. So, the target domain is understood from the imposed point of view."*

Is it so easy to distinguish the domain of the metonymic source, when we consider that we are in the same domain as the target?

Even for this question, there are already researchers who have defined the relevant typologies. It is worth mentioning those of Radden and Kövecses (1999:51) who distinguish several typologies *related to human experience, perceptual selection, cultural preferences, clarity, or relevance* [**human experience** (human to non-human: *I bought a mercedes benz-* in you actually bought the car); **perceptual selection** (the element that dominates more than the one that dominates less: *I'm going to England* - actually I'm going to Great Britain); **cultural preferences** (what is basic instead of what is not so

important: *I told you a hundred times* - instead of "I told you several times."); **the principle of clarity** - the clear over the unclear: "*The dog ate the cat*" - for "The dog's teeth ate a certain part of the cat."; **the principle of relevance-relevance for irrelevance**: "*The steak is done*"- for the customer who ordered the steak;). It must be said that the boundaries of these determinations are not clearly separated, meanwhile, other determination relationships can be discussed.

From this presentation it can be seen that not only metaphor, but also metonymy is a widespread element in everyday communication. Often metonymy has gone unnoticed, or analysed since it was a metaphor in the framework of this analysis, also due to the fact that in metaphor the process included two domains of analysis that are not the same, while in metonymy the imposition, transition, relationship develops in the same domain and the relationships of the part to the whole, or the whole to the part, have been very embedded.

Researchers point out that *metonymy achieves faster communication, creates contexts/frames/models (backgrounds/foregrounds) for a certain content* (Wachowski & Sullivan, 2022:28).

Despite the definitions of metonymic typologies, it is generally accepted that "***the strength of the metonymy link between the source and the target depends on the conceptual distance between the source and the target, as well as the degree of the source profiling***" (Panther & Thornburg, 2007).

In this context, Lakoff and Johnson accept the element of contiguity in the metonymic process (Lakoff & Johnson, 1980) and prominence. There are three contiguity references that guide the process, according to them: **spatial contiguity, time contiguity and causal contiguity** (Ding, 2015: 1838).

Finally, in the theoretical aspect, we have also referred to studies that have investigated the mutual relationship between metaphor and metonymy. We recall that the genesis of research in this context can be found in Jakobson in 1954 who discussed the metaphorical and metonymic poles, which culminated after Lakoff & Johnson (1980) with Panther & Radden's "Metonymy in Language and Thought" (1999), Barcelona's "Metaphor and Metonymy at the Crossroads" (2000), Gilles Fauconnier's earlier work on mental space (Fauconnier, 1994) etc.

In this study, we have relied on the models summarized by Ding (2015), which are given briefly and we believe are of interest to the scientific audience in Albania, where we think they are little known.

More specifically for the models, the treatment Radden & Kövecses (2007), in which the metonymic maps of the Ideal Cognitive Model (ICM) are specified, according to the metonymic production situations (Radden & Kövecses, 2007: 7) has been a help.

We do not claim to have provided all possible information on metonymic relations and the corresponding maps it represents in ICM, or all conceptual metonymy and metaphor relations. We think that the exploration of these relationships in a literary text can be used for stylistic and didactic effects. Concretely, we will illustrate the knowledge given above and not only in a part of Visar Zhiti's literary corpus, namely in the book "*Throw a skull at your feet*".

3. The metonymic basis of the complex metaphor of death

If you read the book of Visar Zhiti "*Throw a skull at your feet*", from the title you are confronted with an atmosphere of death, even in an almost unreal aspect of the afterlife, if the focalization is from the case of the object of action (the skull).

Let's look specifically at this title. We have a verbal syntagm built from the verb **throw** that in the dictionary of the Albanian language is predicted in this way for this context:

3. *also fig. Throw it away as unnecessary and worthless; drive away and abandon someone. Throw away the waste (garbage). I reject something. I throw it in the trash (in the basket, in the garbage). to throw it in the fire. He threw it on the main road (in the middle of the four roads).* [Dictionary of the Albanian Language, 1980]

If we look at the examples given, it can be noticed that the figurative avoidance is also noted in the dictionary (unexplained anyway), which has already gone towards a fixed conceptual structure, as long as it is given in the lexical dictionary, even in its third meaning, without being specified as such (thus in figurative use).

In terms of grammar, in this structure that realizes the title, we have this type of semantic case model:

- the **intentional**, even violent agent (I, you, he, she);
- the **object** in the first and second sense, but here it has passed to the

subject (I throw it away, throw it away as worthless, for the sake of the skull).

We are focusing a little on the created metaphor (drop a skull), which is based on the model:

- **MAN IS A THING/OBJECT** (specific case: a dead man is a worthless thing).

What needs to be analysed is the fact that the selection in this case of the reference element of the target domain (skull) relies on a metonymy. Thus, this concept refers to the notion of **skull (the skull for the man)**.

The skull represents the *specific case: the dead, even completely decomposed man*. In this way, such a metonymic selection on the basis of what actually leads to a complete metaphorical conceptualization (that is, *even the human being is thrown away*), constitutes a structure, where the metaphorical base is raised on the basis of the metonymic conceptual model:

The Skull (dead, decomposed man, with another metonym = bones) **for the man** (alive or whole, which in the metonymic Ideal Cognitive Model ICM comes out as: **PART FOR THE WHOLE**.).

We think that in fact the concept of the skull in this structure comes to us more as a process, since it is marked with death as a process, including decomposition, ossification, etc. As a result, it follows that the ideal conceptual model has been modified into this model:

THE PROCESS (OF TOTAL DEATH) FOR MAN.

Even the expansion/specification of the structure with the prepositional phrase "*at your feet*", which actually constitutes a deformation of the conceptual structure (predicted in the dictionary), emphasizes the image of the macabre process of the metaphor built on the metonymic basis explained above. The extension of this structure with this prepositional phrase "*at your feet*" basically has a metonymy itself, since we have the pattern: **PART FOR THE WHOLE/ FEET FOR THE MAN**.

We specify that the legs in this model specifically represent: **the lower part, in this case insignificant compared to the other parts**. The effect is intended to create the sarcastic effect of the denigrating treatment of the being and its desecration even after death.

Also, this kind of metonymic expansion emphasizes the effect of a conceptual macabreness of the giver and receiver simultaneously.

It is worth emphasizing the generalizing value of the verb form, which comes out with the same ending in the first three persons in the singular (*I throw/you throw/he throws*), leaving the possibility of generalization to the giver (and the receiver's perception). In this way it completes the singular and the plural at the same time.

The use of the plural possessive pronoun (*your*) is left free in the reference, giving ambiguity to the referent, which can refer to the specific violent recipient, or any other type of recipient in different time and space.

We judge that we are dealing with a construction with modernist features, but with postmodernist tendencies, since we have a deformation of the structure (in our case, expanding), which basically has a conceptual metaphor based on metonymy-process. Both of these come to us in the framework of images-paintings, which in our case are mounted (belong) to the same source domain (death). The latter is a subdomain of the target domain (man-his life).

After formatting this conceptual image of the skull that we mentioned above, Zhiti takes it back ready as a conceptualization thus marked with the metonymy of death, already embedded as not only a finished metonymic process (skull for death), but also a metaphor in surreal action as in the excerpt below:

Being a teacher in a village of pain,

Where the children are buried

(skull and ball) play together. (Great pain, p:15)

We notice the metaphor *graves and children playing together*, which is built exactly on the metonymic subdomain (**skull for graves and further for man// ball for children**).

The domain of the metonymic source above serves as the supporting part of Zhiti's complex metaphor, which is further specified precisely by the fixed metonymic relationship, which we clarified for the title:

SKULL FOR DEATH/ PART FOR PROCESS.

Found in the homogeneous limb, the other metonymic relationship (ball for children) is modified to:

BALL FOR CHILDREN/ CHILDREN FOR LIFE/ PART FOR PROCESS.

The structural design is contrastive-sarcastic and absurd at the same time, converting into the complex metaphor that the recipient

easily creates:

LIFE AND DEATH PLAY TOGETHER.

The absurd effect is further emphasized by the adverb *together*, which is in fact usually implied in the structures of ordinary discourse, but which is here deliberately inserted to heighten the absurd and macabre effect (of course it has a metrical effect as well).

4. Analysis and discussions

Visar Zhiti's book, as we mentioned above, collects poems that were written while he was in political prison, convicted by the dictatorship of that time in Albania. It is normal that some of the poems were dedicated to the persecution and the situation of that time, since their punishment had also come from poetry. Yes, if you look at all the poems, it is not difficult to see that this context, that is, prison, punishment, persecution, terror in certain metonymic relationships is an important and ubiquitous part of his complex metaphor.

The design of this domain in the framework of the metaphorical construction, or the referential selection of its certain elements in the metonymic framework in the Visar Zhiti corpus are quite diverse. During this first conceptual and then cohesive processing, Zhiti creates units that come conceptually together with the metaphorical background created by him. So, after he creates these units, he takes them ready-made and uses them in other poems, giving the receiver hypercharacterized elements from complex metaphorical interweaving with metonymic referential relations. In such a conceptual context in recovery, the latter come as metonymic references that create new complex metaphors.

Let's see how a very meaningful element with the features mentioned above, as the unit, "*poetry*" comes out in this context:

So, poetry was the prostitute, who had betrayed me (Zhiti, 1994, Introduction, p. 5).

Model/sketch/metaphorical map:

POETRY IS A PROSTITUTE:

This entire conceptual relationship is based on the metonymic relationship of the part to the whole, namely:

Poetry for poetic experiment and free thought; specifically: product to process and importance;

Prostitute for betraying, trading; specifically whole for part/moral;

It should be clarified that within the concept of sale itself (*sold it/for someone*) we have a conceptual metaphor).

Now this domain ready metonymic reference is used in a metaphor (based on metonymy) within the same poem, recapturing it with this conceptual and cohesive hypercharacterization and changing its reference immediately, with a syncretism and an extraordinary conceptual load:

What do I do? I beg the poem to save me: (p.12)

Thus, the poetry, as a metaphor, is given as a conceptual image that intertwines the magnificent universal (aesthetically the second case poetry - poems) with the brutal contextual (violent, dictatorial first case, traitor - prostitute).

Immediate, extremely discrete mental cohesive deconstruction and reconstruction. Such a construction is marked as symbolic onomastics, coming from the internal metonymic references presented above, in relation to the creative process and the entire context of its specific creation of this period, being fixed on the receiver as a syntagm, a metaphor:

PROSTITUTE POETRY (with both its values, specifically deciphered only from the Zhiti corpus).

We find a similar benefit in other verses:

Alone against the whole world.

Weapon I have the chains of those
that tied me up. (*Goddess of protection, p. 20*).

In the bolded part we deal with a paradox, which is actually built on the basis of a metaphor:

The Chains are weapons.

Both elements of the metaphorical scheme are built from the metonymy **of the part for the whole**:

The Chains for isolation, persecution.

The Weapons for war.

Basically, **the whole** even here is **the process**. If we compare it with the metaphorical structure above, we can immediately realize the complex metaphor:

POETRY IS THE WEAPON OF WAR (yes of another war, that

against persecution, for survival), since the conceptual apparatus as a conceptual framework is almost the same.

The difference is that in the first case the paradox is clarified with a metaphor, since:

POETRY IS A PROSTITUTE, *which persecuted/saved him*, while in the second case the paradox is given directly.

The conceptual frameworks are similar, thus preparing the receiver for direct, aesthetic decoding without the need for clarification. So, we see a giver who conceptually prepares and formats the receiver.

And in fact, such an avoidance, where at first sight the same source domain changes conceptually the corresponding marker and at the same time the image in the opposite extreme (*traitorous poetry/redemptive poetry*), constitutes a challenge from a stylistic point of view, as it requires a mastery large so that the structure does not become annoying, tiresome, suffocating and imposing.

In other cases, Zhiti takes in metonymic reference a ready-made element, outside his corpus, and reshapes it from a cohesive point of view through a metonymic base treated by an internal metaphor that he brings as a circumstance - such a process:

And I, like a Don Quixote, mocked the state (Rereading Don Quixote, p.9)

In the verse above, Zhiti has created a neologism with circumstantial-modal function, which comes as a known and fixed source domain, generated by metaphor:

I am Don Quixote.

The adverb-neologism (albeit quixotic) includes in this metaphorical structure the metonymic relationship:

DON QUIXOTE FOR ADVENTURE, specific case: **Adventure for Madness.**

As we see the metonymic reference of the part to the whole in this case is taken in its effect (madness) to be processed.

In other cases, the complex metaphor is condensed, taking metonymic referential elements from the same source domain. The external referential intertext is deliberately distorted, as in the image, or in the channel, and is reflected with a lack of coherence (at first glance, note below the lines "*arrest Moliere/Shakespeare*" where they are positioned).

Molière
with the claws of Harpagon
counts the gold of the world's vices.

(arrest Shakespeare)

Shakespeare's Ghost
At dictators' banquets
It drains blood like spilled wine.

(arrest Moliere [Moliere, Shakespeare, Dante and Arithmetic, p.47])

In the first stanza, the main building structure is:

Moliere counts the gold.

Separated from the stanza, this structure comes with no connotation, unless you take it with metonymic reference, where Moliere is not a common name, but the great Moliere, the French comedian, who fought vices through the humor of sarcasm.

Thus, Moliere comes to us through a metonymic relationship (*the author for the work*) designed as a compositional framework of complex metaphors built precisely from the typical source domains of his work. Note the complex internal metaphors that realize the main metaphor:

Harpagon's Claws-**HARPAGON IS A PREDATOR;**

the gold of vices - **Vices are covetable things.**

(Moliere/with the claws of Harpagon/counts the gold of the world's vices.)

In both cases, the metaphors are built with elements taken from the same metonymic domain, framing the sarcasm, which reaches the limits of black humor for the recipient, who knows his (Moliere's) work.

In the next stanza, a similar conceptual and cohesive process is used:

Shakespeare's ghost/ At dictators' banquets / Sheds blood like spilled wine.

Visar Zhiti uses the same metonymic mechanism as in the case of *the skull*, but playing with referential metonymy in a structure with different referential subdomains:

Ghosts for Shakespeare himself.

Ghosts for Shakespeare's representative characters.

In both cases the underlying metonymic reference is: **The ghost for the death.**

Presupposition is doubled by conceptual homonymous decipherment. It is this unit with this referential hyper-characterization (*ghost*) that is projected into the main metaphor:

(Shakespeare's) ghost bleeds.

The image and effect achieved here is the same as that of the skull unit, which we talked about above (however, both are part of the same metonymic domain, as well as metaphorical further [source domain specifically]). Thus, **the ghost** emerges in a surreal and absurd context, as it is projected onto the metaphorical map:

THE GHOST IS MAN [ALIVE] (as man drains blood/see how metaphor is superimposed on conceptual metaphor: *water drains*).

The ghost-as-concept here comes as an embedded metonymy:

Ghost for death.

It is modified by metaphor as a metonymic reference in action (thus as a process) and alive (drains blood), taking to extreme superlative the sarcastic image and experience of a black humour displaced in real time through the prepositional phrase of a debilitating indolence, collective degrading, which are also generalized by the plural: *in dictators' banquets*.

Even the comparison at the end (*like poured wine*) is actually experienced more as a metaphor:

BLOOD IS WINE, specific case: *wasted material (spilled)*.

Of course, the transformation of the image from the usual to the unusual, by projecting it into an ordinary structure, if modified by a single unit at the end, the adjective (cast), is a common stylistic benefit of it and a feature of a text. typical modernist.

5. Conclusions

In this paper we tried to distinguish a part of specific reports of metaphorical and metonymic relations in a part of Visar Zhiti's poetic corpus. We have selected precisely the volume "Throw a skull at your feet", which summarizes poems written while the author was in political prison convicted by the communist dictatorship (1944-1990), for the reason that he had written poems that did not fit the

dictatorial framework of the aesthetics of socialist realism (if it can be called that), that is, dictatorship in literature as well.

From our conceptual and cohesive analysis, it turns out that even this life context (prison) has conditioned or rather served as a conceptual source domain, both for metaphor and for metonymy ubiquitous in his texts:

Prison for confinement/restriction (basic metonymic reference).

Prison (with any kind of aggravating metonymic reference to it) **is the death** (prison here is the primary resource domain in this metaphor).

Of course, the concepts of metaphor and metonymy during this analysis do not refer to their traditional conception as purely rhetorical tools. In this paper, the theoretical reference regarding them belongs to the cognitive approach that conceives these two processes as part of human conceptual perception. In relation to this concept, we have briefly clarified the concept of conceptual metaphor (after presenting it more extensively in other previous articles), we have focused more extensively on the concept of conceptual metonymy. In relation to the latter, we have emphasized the fact already addressed by other authors that conceptual metonymy, although a very dense cognitive process, perhaps even more so than conceptual metaphor, has been theoretically neglected, perhaps also for the reason that studies on conceptual metaphor created an analytical and descriptive surprise that more objectively reflected the way of construction, as well as their concrete image and experience, unlike the identification simply as a rhetorical tool served from the traditional point of view.

On the other hand, such neglect is conditioned by the fact that the metonymic references within the same domain are very dense and quite conceptually embedded in the user.

In this context, despite the embedding of the conceptual metaphor, the latter stands out more, since the conceptual relationships are created between two domains that are not the same and in a good part of cases not even similar.

Precisely for the reasons above, we also dealt more extensively here with metonymic referential relations within the domain, also providing ideal conceptual maps (ICMs) defined by different researchers. We add that we have dealt with theoretical treatments and not only conceptual metaphors in previous articles (Deda & Hasani & Genesin, 2023; A. Deda, 2023).

As we mentioned above, this theoretical basis was seen in a

part of Visar Zhiti's corpus. From the analysis of certain structures, we can conclude that this author builds his text by taking metonymic referential elements usually of the part for the whole (*skull for death, ghost for death, poetry for the process of creation*) to project them into a metaphor complex that, to increase its aggravating effect, can be found expanded (*throws a skull **at your feet***).

There are cases when this internal reference is also guided by referential relevance (*Don Quixote*). In this case, the metonymic referential domain is taken from outside the corpus of Zhiti and after being processed by his internal self-identifying metaphor (*I am Don Quixote*) appears in the channel as a characterizing element of the situation (*I Don Quixote*).

However, in all cases it can be seen that the whole is presented in a dynamic process (in action) being projected on the surreal frames of the absurd (*the ghost playing*).

In other cases, metonymic relevance creates complex metaphor, using the means of the same external metonymic domain (*the case of Moliere and Shakespeare*). The metonymic referential elements are selected, in our opinion, according to the principle of relevance, the most representative in these cases (*Harpagon in Moliere, or the ghost in Shakespeare*).

In other cases, the same metonymic referent element supplies the metaphor built from the same cohesive element, but it is realized with two different conceptual perceptions, one that refers to the classical aesthetic domain (the poem/poem/prostitute who saved him) and a real contextual one dictatorial (poetry /prostitute who betrayed him). The double referential hypercharacterization is perfectly realized and achieves full embedding as a metaphor for the receiver, almost in the framework of the symbol. Well, this conceptual deformation and reconstruction of metonic reference in metaphor is quite syncretic and at the same time acceptable by the receiver.

In conclusion, we can say that Visar Zhiti offers us an extremely specific corpus. The realization of conceptually complex metaphors belongs to the modernist channel, but their processing from metonymic referential recaptures to create metaphors, which shape the image and structure, from time to time, using intertext and pastiche, offer a cohesion with postmodernist tendencies as well. This creative process is conceptually projected to the receiver as a ready-made referential domain, both metonymic and metaphorical.

The metaphor of death with metonymic references from the most macabre selected from this domain aesthetically sublimates the channel and conceptually reflects the metonymic image of the metaphor of death in action.

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Manifestări persuasiv-motivaționale în discursul cotidianului *Lumina*

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Abstract

Reactualizarea discursului jurnalistic religios ortodox, din predica de la amvon la discursul persuasiv, motivațional este consecința apariției unui fenomen psiho-socio-religios, multidimensional, în care nevoia conștientă de dezvoltare personală a creștinilor din zilele noastre este imperativă, nevoie adaptată la mesajul autentic al Evangheliei. Cotidianul Lumina, prin paginile scrise sau online, constituie un mediu motivațional, de transformare emoțională, fără forță de constrângere, prin care jurnaliștii aduc la cunoștința destinatarilor metode sau învățături prin care ei înșiși au trecut și prin care au reușit să evolueze, să se dezvolte personal în zona spiritualității ortodoxe. Aceste învățături sunt (pre)luate de iubitorii de Lumina și adaptate sau alese în funcție de ceea ce și cât își dorește fiecare să crească. Studiul demonstrează că discursurile jurnalistice, în sens evolutiv, sunt condiționate de context, dar, cel mai mult, de preferințe jurnalistice, care pot afirma numeroase inovații individuale, păstrând, în același timp, tiparul discursului religios conservator, însă nu închis în totalitate, devenind manifestări creatoare de limbaj actual. Discursul jurnalistic religios aparține și laicului și religiosului și că ceea ce îl definește fundamental este tocmai intersectarea celor două dimensiuni; este discurs motivațional, un subgen al discursului public persuasiv cu trăsături evidente a trăsăturilor generale ale unei comunicări publice persuasive. Pentru a putea observa impactul real al motivației asupra unei persoane, se pretinde condiția transparenței acelei persoane, în special față de sine însăși. Cu alte cuvinte, firescul nostru poate fi observat doar sub condiția libertății personale. Discursul religios ortodox din ziarul Lumina este motivațional, un subgen al discursului public persuasiv și se confirmă această posibilitate prin afinitatea discursului

religios motivațional cu alte subgenuri ale discursului public persuasiv (publicitar și politic), demonstrând că discursul jurnalistic religios prezintă identitate proprie.

Keywords

discurs persuasiv, discurs motivațional, jurnalism religios, inovație, impact

I. INTRODUCERE

Jurnalismul religios ortodox actual este expresia lucrării pastoral misionare a Bisericii Ortodoxe, un demers complex care oferă posibilitate presei de a aduce împreună oameni și de a crea omogenitate între ei prin produse mediatice de o înaltă ținută morală care le influențează comportamental și le formează de obicei opinii. Acest tip de jurnalism se distinge printr-un caracter unic, de la explicarea, pentru cele mai variate categorii de persoane a învățăturilor de credință până la familiarizarea publicului cu întregul sistem de valori pe care Evanghelia îl pune la dispoziția credincioșilor prin slujitorii săi.

În studiul de față am pornit de la ipoteza că:

1. discursul jurnalistic religios aparține și laicului și religiosului și că ceea ce îl definește fundamental este tocmai intersectarea celor două dimensiuni;

2. discursul jurnalistic religios este discurs motivațional, un subgen al discursului public persuasiv cu trăsături evidente a trăsăturilor generale ale unei comunicări publice persuasive. Subgenurile persuasive: politic, publicitar și religios au trăsături comune, dintre care cultivarea persuasiunii este asemănarea fundamentală. Diferența este dată însă de nivelul de persuadare, care, în unele tipuri de discursuri atinge gradul de manipulare, în timp ce în altele nivelul de persuadare este mic, întrucât indivizii au liberă decizia de a alege.

În continuare, analizăm *particularitățile discursului jurnalistic religios care este, din perspectivă pragma-retorică, un discurs*

motivațional, un subgen persuasiv, care vine în întâmpinarea comunităților religioase ortodoxe din nevoia de dezvoltare personală a creștinilor ortodocși, ținând seama că dezvoltarea personală se extinde la mai multe segmente de viață: spiritualitate, sănătate, relații, educație financiară, creștere profesională, contribuție personală etc. Cea mai de preț dintre toate acestea este spiritualitatea sau viața duhovnicească, după mesajul biblic „Căutați mai întâi împărăția lui Dumnezeu și dreptatea Lui și toate acestea (cele ce ne sunt necesare în viața aceasta) se vor adăuga vouă” (Matei 6,33).

II. Persuadarea în discursul jurnalistic religios ortodox

Persuasiunea este individualitatea fundamentală a discursului jurnalistic religios, din perspectivă pragma-retorică. Un discurs jurnalistic religios reușit se distinge prin: 1. abilitatea jurnalistului de a convinge receptorul de o idee, prin raționamente, prin logos; 2. prin lumina pozitivă în care se afișează pe sine, prin ethos; 3. prin emoțiile pe care le solicită interlocutorului, prin pathos. Discursul jurnalistic religios fiind un discurs public, *persuasiunea este un dispozitiv discursiv*, folosit de către emițător pentru a întări convingeri existente sau pentru a induce o schimbare comportamentală, emoțională sau cognitivă, pe care receptorul o acceptă de bună voie. Această succintă caracterizare a persuasiunii a rezultat din patru clarificări ale noțiunii, aduse de specialiști în studii mai mult sau mai puțin recente. Astfel:

1. Thompson și Sornig sunt de părere că „persuasiunea este un dispozitiv discursiv folosit de individul care încearcă în mod deliberat să schimbe mentalitatea și/sau comportamentul interlocutorului(lor)” și că „sunt implicați cel puțin doi participanți la situația de comunicare, iar esența persuasiunii verbale constă în efectul pe care îl produce asupra interlocutorului”(Thompson 1975: 2; Sornig 1989);

2. Discursul persuasiv atrage o schimbare generică, în legătură cu atitudinea, sau comportamentul (Halmari și Virtanen 2005: 230). Jurnalistul este preocupat de a transforma mentalitatea sau comportamentul cititorului, cât și intenția acestuia (Halmari și Virtanen 2005).

3. Un discurs este persuasiv, dacă există intenția emițătorului de a schimba modul de gândire al receptorului și dacă emițătorul alege de bună voie să ia parte la schimbarea indusă de locutor (Thompson 1975: 8).

În limita accepțiunii celei de-a treia definiții, putem articula două obiecții. Prima este că schimbarea sau transformarea emițătorului nu este facil de obținut, iar receptorul poate deveni prudent atunci „când simte că este constrâns să acționeze împotriva voinței sale, deoarece una dintre problemele generale ale individului este în ce măsură decizia pe care o ia îi aparține în totalitate” (Thompson 1975: 434). A doua obiecție este că „persuasiunea exercitată cu o forță minimă creează iluzia alegerii, ceea ce facilitează adeziunea interlocutorului la mesajul transmis de locutor” (Levine 2003: 192).

4. Mijloacele prin care poate fi explicată sunt trei modele teoretice: modelul entimematic; modelul motivațional; modelul consecvenței. Acestea sunt interdependente și se pot suprapune în structura unui discurs persuasiv. *Modelul entimematic* al persuasiunii reprezintă o formă prescurtată a unui silogism, în care una dintre premise sau concluzia nu este exprimată, ci inferată din celelalte două care sunt exprimate. Prin acest model, locutorul persuasiv creează iluzia libertății de alegere, însă direcționează totuși interlocutorul spre adoptarea unei anumite schimbări, prin restrângerea opțiunilor pe care interlocutorul le poate infera. *Modelul motivațional* al persuasiunii implică prezența motivelor pe care individul le folosește pentru a induce schimbarea. *Modelul consecvenței* descrie modul cum consecvența în gândire maximizează efectul persuadării și se actualizează în structura discursului prin repetiție.

În taxonomia comunicării persuasive sunt trei feluri de comunicare (Thompson 1975: 3): *unidirecțională*; *bidirecțională*; *multidirecțională*. Acestea se referă la numărul de actori în situația de comunicare. În ceea ce privește comunicarea persuasivă unidirecțională, există un individ care se adresează unui grup de indivizi și care încearcă să le influențeze comportamentul sau modul de gândire, în timp ce comunicarea persuasivă bidirecțională presupune existența a doi participanți care își însușesc alternativ

rolurile de emițător și receptor, iar rezultatul este adaptarea reciprocă din punct de vedere cognitiv, emoțional sau comportamental. Comunicarea multidirecțională implică trei sau mai mulți participanți care se influențează reciproc.

Dintre cele trei modele de comunicare, *comunicarea persuasivă unidirecțională* face obiectul cercetării în subcapitolului de față, în sensul că discursul (public) religios de tip persuasiv este o comunicare unidirecțională, deoarece există un locutor care încearcă să persuadeze un grup de indivizi.

De multe ori, noțiunea de persuadare devine confundabilă cu aceea de manipulare, granița înțelegerii între cele două noțiuni fiind foarte fină. Persuasiunea și manipularea sunt dimensiuni ale abilității umane care se intersectează, deoarece împart procesul convingerii. Opțiunea *alegerii* este determinantă, ceea ce face diferența între persuasiune și manipulare (van Dijk 2008). În cazul persuasiunii, destinatarii sunt liberi să aleagă, pot să accepte sau nu argumentele oferite de vorbitor. În mod similar, persuadarea autorizează persuadatului adoptarea unei opțiuni autentice, cu toate că alegerile expuse în structura unui discurs persuasiv nu sunt întotdeauna atrăgătoare (Lulofs 1991). În cazul manipulării, destinatarii nu pot fi activi, ei nu au șansa alegerii, fiind de cele mai multe ori „victime ale manipulării” (van Dijk 2008). Astfel, prin intermediul limbii, manipularea reprezintă un proces de control asupra individului. Prin folosirea unui limbaj asertiv, transmitătorul domină receptorul care nu înțelege intenția transmitătorului. Această tehnică de dominare a receptorului prin constrângere și, uneori, prin forță, aparține discursului politic (van Dijk 2008), care nu este niciodată un discurs motivațional.

Persuasiunea este tipică discursului motivațional. În primul rând, la nivelul unui discurs de acest tip, observăm strategii cu ajutorul cărora receptorul poate să cugete la ceea ce îi semnalează emițătorul, exercitându-se, astfel, autonomia alegerii. În al doilea rând, printre particularitățile de bază ale discursului motivațional este capacitatea transmitătorului de a-și manifesta autenticitatea, această individualitate făcând imposibilă constrângerea celui alt de a se transforma fără voia sa.

Așadar, discursul motivațional este fără îndoială un discurs nonpolitic, în care nu există puterea de constrângere a mesajului, dar în care există, firește, o forță cumpătată persuasivă.

Limbajul religios creștin ortodox de astăzi a evoluat, a devenit inteligibil (funcție de nivelul de pregătire și de disponibilitatea emițătorului), fiind produsul adaptării lingvistice la un context în care mesajele sunt formulate către un public care își armonizează nevoile la realitatea de „acum și aici”. Desigur, acest aspect nu reflectă realitatea din toată lumea ortodoxă, însă, constatăm că tot mai mulți teologi aleg calea comunicării religioase motivaționale. De exemplu, există discursuri religioase susținute în cadrul unor conferințe și există discursuri religioase susținute în cadrul unor conferințe special organizate, în cadre formale sau nonformale, există ziare, cum este *Lumina*, care interconectează lumea ortodoxă cotidian .

Toate subgenurile persuasive: politic, publicitar și religios se adresează unor comunități care sunt libere, nu sunt constrânse de nici un factor și ai căror adepți decid să fie prezenți și decid să plece când doresc.

2.Scopul comunicativ.

Destinatarii cărui i se adresează emițătorul motivațional sunt oameni care manifestă nevoia de dezvoltare personală. Prin îndemnul la experiența personală, el exprimă indirect mesajul și lasă receptorul să ajungă singur la un deznodământ, iar ceea ce formulează direct prinde expresia unui îndemn moderat. Motivarea pentru schimbare survine subtil și emite un efect inspirațional, dar care este diferit de efectul de manipulare al discursului politic. Maniera în care emițătorul minimizează beneficiul pe care îl are în urma articulării discursului și efectul acestuia, care este persuadarea destinatarilor, creează efectul inspirațional al comunicării motivaționale.

Discursul religios creștin are menirea de a transforma comportamentul creștinilor în conformitate cu valorile religiei creștine, dar și de a întări convingeri religioase, la care. în timpul recent, se adaugă dezvoltarea personală a creștinilor în raport cu învățătura evanghelică. Rezultatul procesului de persuadare este evoluția harică, manifestată pe orizontală și pe verticală.

3. *Imaginea de sine.*

Sursă a credibilității (Conger 1998), imaginea de sine a emițătorului este o individualitate a subgenurilor discursului persuasiv. În centrul procesului de persuadare se poziționează imaginea de sine a emițătorului, deoarece proiectarea ethosului în discursul persuasiv este o strategie de construire a credibilității mesajului (Conger 1998).

Imaginea de sine în discursul religios creștin reprezintă „o tranzacție între predicator și ascultător și se adresează ascultătorului îndeosebi la nivel spiritual” (Lloyd-Jones 1972: 53). Ca și în alte tipuri de discurs motivațional, unde argumentația se bazează pe imaginea personală a vorbitorului, într-un discurs religios imaginea emițătorului garantează credibilitatea tot atât de mult ca mesajul în sine. Efectul discursului religios creștin se bazează pe forța mesajului, dar și pe imaginea de sine a celui care o transmite.

4. *Cadrul de referință*

Formularea comună a subgenurilor persuasive pe care o putem preciza sub acest criteriu este specificarea motivației schimbării. Motivația este înțeleasă ca un cadru de referință, în măsura în care constituie obiectul intern sau extern la care se face referire în discurs și care impulsionează publicul să facă o schimbare. Obiectul motivațional, fie că este intern, fie că este extern, reprezintă deci cadrul de referință al unui discurs persuasiv.

În discursul motivațional, cadrul de referință este *sinele*. Emițătorul se raportează la sine, prin revelarea unor idei și evenimente lăuntrice (intime, care nu sunt cunoscute de către receptori). El nu face astfel de dezvăluiri pentru a obține reciprocitate, pentru a-l determina pe receptor să se autodescopere, ci pentru a ilustra ideea discursului său și pentru a sublinia faptul că schimbarea este personală, intimă, proprie și că aceasta depinde în totalitate de el, de receptor. Pentru a-l face însă pe receptor să ia în considerare schimbarea, emițătorul îi creează acestuia circumstanța de a se identifica cu situația descrisă, stimulându-i empatia în legătură cu povestea sa de viață. Prin raportarea la sine, emițătorul proiectează simultan în discurs un ethos autentic și un ethos strategic. El apelează la tehnica *autodestăinuirii*

pentru a asigura autenticitatea mesajului pe care intenționează să-l transmită și pentru a face publicul să se sincronizeze cu el pe plan emoțional, dar vorbitorul folosește și tehnica autodevăluirii, făcând referire la experiența personală, care este o modalitate prin care activează interesul receptorului și prin care îl face, totodată, să se autoevalueze. Prin inserțiile narative cu caracter personal, receptorul are șansa de a experimenta lumea din perspectiva vorbitorului și, astfel, este motivat întrinsc să adopte o schimbare.

Discursul religios creștin are ca punct de referință imaginea biblică a Împărăției, deci creștinii sunt persuadați să adopte un comportament în favoarea dobândirii vieții veșnice. Motivarea acestui comportament se realizează într-o formă hibridă. Emițătorul stimulează schimbarea prin beneficiile personale pe care o persoană le poate obține trăind o viață conformă cu învățătura Evangheliei. Deși, aparent, schimbarea pare a fi motivată intrinsec, discursul religios creștin motivând indivizii prin raportare la un factor extern, deoarece se raportează la viața în Hristos, ceea ce desemnează un factor extern sinelui, întrucât aparține unei realități exterioare. Prin urmare, discursul religios creștin ar motiva extrinsec receptorul, însă îi atrage acestuia interesul prin beneficii personale. În discursul jumalistic religios, ambele tipuri de motivare coexistă, *motivarea intrinsecă și motivarea extrinsecă*.

Prin cadrul de referință, discursul motivațional își întărește una dintre trăsăturile definitorii, *motivarea intrinsecă a schimbării*, fiind singurul subgen care valorifică acest tip de motivare. În primul rând, am menționat faptul că se face referire la sine, ceea ce implică îndemnul la autoanaliză. În al doilea rând, autoobservarea devine un proces motivațional în măsura în care se pun în lumină beneficiile stabilirii unei relații cu sine. Existând un cadru de referință care cuprinde aspecte personale, putem afirma că procesul de motivare este unul intrinsec în discursul motivațional. În română, noțiunea de „sine” menține construcții în care acesta este sinonim cu fire, suflet, inimă, așa cum putem remarca în expresia evanghelică „a-și veni în fire sau în sinele său”, cu sensul „a se regăsi”, „a redeveni el însuși”: *Venindu-și în sine, a zis: Câți argați ai tatălui meu sunt îndestulați de pâine, iar eu pier aici de foame!* (Luca 15, 17).

Analizând discursul jumalistic religios ortodox din perspectiva statutului de discurs persuasiv motivațional, rezultă o serie de manifestări pe care acest gen discursiv le conține:

1. este produsul condițiilor social-istorice ale începutului de mileniu 3;

2. se identifică cu nevoia explorării relației omului dintre sine și transcendent pentru a se dezvolta în viața socială și viața duhovnicească deopotrivă;

3. își confirmă statutul retorico-pragmatic prin strategia motivării intrinseci și prin cultivarea libertății de alegere;

4. este exponentul unui emițător motivațional, a unei voci din interiorul Bisericii Ortodoxe, din țară sau din diaspora, teolog, demn de credibilitate, care inspiră încredere și emoționează prin calitatea de a fi autentic.

Chintesența discursului jumalistic religios o reprezintă motivarea destinatarilor în schimbarea pe care o recomandă autorul. Prin inserțiile narative emițătorul destăinuie experiențe personale sau experiențe de grup. Cu ajutorul acestor experiențe lăuntrice, emițătorul urmărește două ținte interdependente: imboldul pe care îl dă destinatarului de a se identifica cu mesajul discursului și manifestarea unui tipar de a privi în adâncul sufletului care îl inspiră pe receptor să dorească o schimbare. Autoanaliza sau autorefecția se manifestă prin patru procedee retorice:

1. emițătorul anticipează mărturisirea pentru a atrage atenția la sine;

2. emițătorul relatează o experiență personală;

3. emițătorul internalizează experiența, o transformă în afect și transmite emoții prin care sensibilizează destinatarul, cum sunt tristețea, suferința, speranța sau încrederea;

4. emițătorul dezvăluie morala implicită a narațiunii sale.

Receptorul are libertatea de a alege, însă în cazul discursului

motivațional această libertate de alegere este maximizată prin două modalități retorico-pragmatice: introducerea unor îndrumări blânde, cum sunt sfaturile și implicarea receptorului în construirea concluziei. Prin cele două modalități de maximizare a libertății de alegere, vorbitorul creează o legătură specială cu receptorul, care nu pare să existe în nici un alt subgen persuasiv.

În discursul motivațional, autorul încearcă să determine receptorul să pătrundă în natura schimbării pe care o propune prin discurs. Astfel, receptorul poate accepta schimbarea și o poate adapta în funcție de nevoile personale. Pentru ca vorbitorul motivațional să inducă o schimbare în conștiința altei persoane, discursul pe care îl produce devine, mai degrabă, un mijloc de sincronizare cu toți destinatarii, decât o formă a persuasiunii. Sincronizarea se realizează prin identificarea tuturor receptorilor cu mesajul pe care îl transmite discursul motivațional. Inducerea identificării are în vedere focusarea atenției destinatarului spre ceea ce el și autorul au în comun: aspirații, nevoi, dorințe. Receptorul se identifică cu emițătorul, deoarece identificarea receptorului cu emițătorul se produce atunci când receptorul aprofundează în sufletul său experiența pe care o relatează autorul motivațional. Modificarea aceasta de dispoziție se produce când destinatarul acceptă influența emițătorului, datorită faptului că schimbarea indusă i se potrivește lui.

Bunăoară, discursul motivațional este, de departe, cel mai subtil subgen persuasiv. Prin rafinamentul cu care își transmite ideile, autorul îl convinge pe destinatar să fie un participant activ în formularea concluziei, creându-se o *complicitate* între emițător și receptor. La nivelul limbajului religios ortodox, termenul *complicitate* este sinonim cu *părtășie*. Receptorul creștin are în permanență *părtășie* cu mentorul/duhovnicul/sfătuitorul, care îl poate ghida, chiar și de la distanță, pentru a-și atinge obiectul fundamental, dobândirea vieții veșnice: „Și aceasta este viața veșnică: Să Te cunoască pe Tine, singurul Dumnezeu adevărat, și pe Iisus Hristos pe Care L-ai trimis” (Ioan, 17: 3).

II. Motivarea în discursul jurnalistic religios ortodox

Conceptul de *motivare* este procesul de influență care, în discursul religios ortodox se desfășoară intrinsec și extrinsec. Pentru ca receptorul să fie motivat și să-și atingă obiectivul, emițătorul face apel la *stimulent*. Dacă stimulentele sunt interne, motivația receptorului este intrinsecă. Dacă stimulentele sunt externe, motivația individului este extrinsecă. În discursul motivațional religios, emițătorul motivează receptorul și intrinsec și extrinsec.

În continuare, vom expune strategiile prin care emițătorul motivează intrinsec destinatarul ca să asimileze o schimbare psihologică și comportamentală, o transformare a dispoziției sufletești, în intenția focusării acestuia către obiectivele spirituale propuse.

În discursul religios motivațional, autorul nu se impune în ochii destinatarului ca un expert în domeniul dezvoltării personale, ci ca un prieten/sfătuitor care oferă un sfat cu privire la o problemă personală. Strategia pe care acesta o folosește pentru a motiva intrinsec receptorul este dăruirea unei soluții personale, prin raportare la sine/la un grup/la un personaj biblic. Autorul motivațional destăinuie momente din viața personală/din viața sfinților/din viața contemporanilor, prezintă soluția la propriile probleme și stimulează receptorul să ajungă la același nivel de împlinire la care a ajuns el/ei. Ca strategia să prindă roade, emițătorul se asigură că receptorul se identifică cu situația pe care o descrie în discurs, apelând la resortul „transportării”, care face apel la capacitatea de pătrundere a unui individ într-un *univers narativ*. Stimulându-i receptorului atenția, imaginația și provocându-i anumite emoții, emițătorul își propune să-l determine pe receptor să pătrundă în universul pe care îl schițează în discurs prin relatarea experienței de viață.

Procesul de motivare este definit de obiectiv și de stimulent. Susținem că pentru studiul nostru definiția cea mai evidentă pentru termenul „obiectiv” se asociază cu „nădejdea dobândirii vieții veșnice”, prin care înțelegem aspirația creștinului, având în vedere că „indivizii se simt satisfăcuți atunci când urmează o direcție precisă în viață” (Hefferon și Boniwell 2011: 136). Stimulentul este „un stimul extern care îl determină pe individ să acționeze în două moduri: să își schimbe comportamentul sau să își mențină comportamentul. De

exemplu, dacă unui individ nu îi este satisfăcută nevoia de hrană, atunci stimulentele care l-ar motiva să își schimbe comportamentul ar fi o recompensă sub forma alimentelor.

În funcție de nevoile indivizilor, stimulentele se împart în trei clase:

1. materiale: adăpost, hrană, bani;
2. sociale: popularitate, statut, acceptare;
3. psihologice: liniște sufletească, stimă de sine.

Astfel, în funcție de stimulentele pe care le folosește individul, există două tipuri de motivare: intrinsecă și extrinsecă.

În discursurile jurnalistice religioase din Corpusul nostru, selectate din cotidianul *Lumina* pentru această cercetare, *obiectivul comunicational* al emițătorului (jurnalistului) sunt sfaturi de dezvoltare personală la care creștinul ortodox ar trebui să adere, iar pentru acest obiectiv, emițătorul folosește stimulente psihologice, acestea fiind recompense sufletești, intelectuale sau spirituale. „Legătura dintre obiectivul comunicational și stimulentele pe care îl folosește se explică prin faptul că dezvoltarea personală înglobează, în linii mari, toate aspectele legate de sine, atât la nivel individual, cât și social” (Goñi et al. 2011):

1. dispoziția sufletească,
2. autonomia,
3. onestitatea,
4. adaptarea emoțională.

1. *Dispoziția sufletească* se proiectează în modul cum creștinii se raportează la *obiectivele spirituale* pe care și le-au propus, obiective care sunt în rezonanță cu învățătura bisericii. Creștinii se simt mai mult sau mai puțin împliniți, în funcție de numărul de obiective spirituale atinse. Exemple de obiective spirituale: *iertarea, recunoștința, dărnicia, hotărârea*.

2. *Autonomia* se proiectează în felul în care creștinii iau singuri decizii în acord cu propriile criterii în vederea obținerii vieții veșnice. Acest aspect al hotărârii se subliniază în discursurile care se concentrează pe transmiterea ideii că există viață după moarte și că autenticitatea vieții terestre survine în urma hotărârii de a urma sfaturile evanghelice.

3. *Onestitatea* vizează sinele etic-moral, adică percepția pe care creștinul o are asupra sinelui cu privire la calitatea de a fi onest. De exemplu, o persoană se poate considera mai puțin onestă față de sine, dar și față de cei din jurul său, și atunci simte nevoia de a se dezvolta personal.

4. *Adaptarea emoțională* se referă la sinele afectiv-emoțional și la modul cum creștinul se percepe pe sine în situațiile noi, în care este nevoit să aibă o reacție nouă, deci să se adapteze emoțional.

Ceea ce afirmă receptorul deține o singură funcție în discursul religios motivațional, aceea de a genera empatia receptorului și, prin intermediul acestei emoții, de a face destinatarul să se identifice cu mesajul transmis, să se autoevalueze și să ia decizii într-un mod autonom. Un exemplu care ilustrează modul în care jurnalistul folosește un stimulent psihologic este discursul despre „Iertarea cea vindecătoare”:

(1) *„Cu un gest atât de mărunț, de a cere iertare și a ierta, putem lua povara de pe umerii noștri și ai celuilalt, pentru că doar așa putem schimba chiar viața noastră și a lui. Bine ar fi să facem exercițiul iertării. Vom vedea cum relația noastră cu cei din jur se va îmbunătăți, cum cugetul nostru va deveni curat, cum vom putea să ne rugăm din inimă, cum vom dobândi pacea și bucuria, cum însăși sănătatea noastră sufletească și trupească se va întări și Dumnezeu va revărsa peste noi darurile Sale cele bogate”*(ziarul Lumina, 15.09.2020, din articolul „Iertarea cea vindecătoare”).

În acest discurs, jurnalistul are ca obiectiv comunicational să îi convingă pe destinatari să se dezvolte prin exersarea iertării, să-i încurajeze pe oameni să afle cine sunt și folosește ca stimulent psihologic ideea că, odată atins obiectivul, creștinul va cunoaște adevărată sănătatea sufletească și trupească și se va simți liber să trăiască

viața potrivită sinelui său autentic. Jurnalistul face aceasta prin intermediul metadiscursului:

(2) *„Doar iertarea din inimă este vindecătoare, șterge orice urmă de invidie, de răzbunare, de semeție sau dispreț față de celălalt și statornicește pacea, liniștea, bucuria și, odată cu acestea, și sănătatea”* (ziarul *Lumina*, 15.09.2020, din articolul „Iertarea cea vindecătoare”).

Prezența stimulentele psihologice în toate discursurile jurnalistice care alcătuiesc corpusul cercetării de față arată că *jurnalistul motivează intrinsec destinatarii*, având următoarele intenții:

1. destinatarii să se cunoască pe sine în raport cu sensul evanghelic al vieții,

2. să-și îndeplinească năzuințele,

3. să aibă în permanență dispoziția trăirii autentice în Hristos.

În primul rând, oferirea unui stimulent presupune intenția emițătorului de a-l face pe receptor să acționeze într-un anumit mod. În al doilea rând, emițătorul se raportează la sine și la ceilalți pentru a exemplifica ideea centrală a discursului, iar acest comportament demonstrează faptul că el îi propune indirect receptorului o anumită conduită comportamentală și/sau mentală, prin construirea unui model profund de reflecție. Tehnica prin care jurnaliștii religioși reușesc să motiveze intrinsec destinatarii este oferirea unei soluții personale sau colective. Jurnalistul folosește în exemplul său: o experiență a unui personaj biblic, o experiență personală sau de grup și oferă un stimulent psihologic publicului cititor pentru ca acesta din urmă să atingă un anumit nivel de împlinire personală. Toate aceste elemente din viața sa constituie un model inspirațional pentru publicul care, în urma acceptării modelului, va fi probabil motivat să adopte o schimbare. Reușita acestei strategii este legată de satisfacerea unei condiții, și anume identificarea receptorului cu situația pe care emițătorul a pus-o la dispoziția publicului. Dacă această condiție nu este satisfăcută, consecința poate fi că destinatarul nu se va simți motivat să adopte soluția pe care o oferă jurnalistul.

În procesul strategic pe care îl folosește, jurnalistul prezintă o soluție din ipostaza unui prieten al destinatarului pentru a-l motiva fără să se impună dominator și se raportează la experiența de viață personală sau experiența unui personaj biblic.

Bunăoară, o posibilitate recurentă prin care creștinii încearcă să se dezvolte este prin intermediul relațiilor interumane. Apelul la exemplul personal sau evanghelic se realizează prin mai multe modalități, ca:

1. jurnalistul recurge la narațiune pentru a face cunoscută o experiență de viață,

2. jurnalistul prezintă o soluție prin explicații și observații care însoțesc narațiunea,

3. jurnalistul prezintă destinatarului un stimulent psihologic prin îndemnuri personale sau sfaturi evanghelice.

În discursul jurnalistic religios motivațional, narațiunea este un mijloc retoric prin care jurnalistul persuadează cititorul cu privire la perspectiva evanghelică, fiind o cale indirectă de transmitere a unui mesaj. Observăm că în discursul jurnalistic motivațional, o narațiune se poate limita și la câteva fraze ordonate cronologic, care surprind un moment important din Evanghelie. Experiența pe care o relatează vorbitorul este, de cele mai multe ori, o experiență prin care se pot dezvălui vulnerabilități, neputințe ale firii omenești și, astfel, jurnalistul obține sensibilizarea destinatarului, câștigându-i încrederea, deoarece își dovedește sinceritatea și credibilitatea. Cum am precizat și anterior, recunoaștem pasaje narative în toate discursurile motivaționale care constituie corpusul acestei cercetări și redăm mai jos câteva fragmente relevante:

(3) *„Bunăstarea materială nu oferă simțământul împlinirii plenare, nici arvuna veșniciei. Evlavia, credința, moralitatea în raport cu semenii, loialitatea față de lege nu sunt suficiente în a ne asigura accesul către Împărăția lui Dumnezeu. Semenii însoțesc toate aceste virtuți cu iubire manifestată în fapte, ortopraxie, de săvârșirea faptelor de milostenie sufltească sau trupească față de semenii aflați în suferințe. Chiar dacă nu toți posedăm bunuri materiale*

prisositoare, ca să le dăm nevoiașilor, putem să facem milostenie într-un alt fel: prin cuvântul de încurajare și solidaritate, printr-un sfat oferit într-un moment greu al vieții celor de lângă noi, dar, mai ales, rugându-ne pentru cei aflați în momente de cumpănă”(ziarul Lumina, 27.08.2023, din articolul „Dorința de înveșnicire versus plăcerea de stăpânire a bunurilor materiale”).

(4) *„Ai datorii, trebuie să le înapoezi întocmai, fără drept de apel! Depășirea acestui mod de gândire prea pământesc indică racordarea noastră la demnitatea împărătească, milostivă, la care este chemat omul să adere. Conștienți de multitudinea datoriilor acumulate și imposibil de restituit, avem șansa să ne umplem de milostivire împărătească, asemenea Domnului. Aceasta nu înseamnă că trebuie să acumulăm datorii fără discernământul necesar pentru a le restitui onorabil. Datoriile reprezintă tocmai acele situații în care nu te mai poți descurca cu ceea ce deții și te adresezi celui care are pentru a-ți oferi valori pe care, la un moment dat, trebuie să le înapoezi. Acest lucru are menirea de a crea relații cu-adevărat umane. Devine clar că o abordare creștină a datoriilor se delimitează de impactul economic material, generat de instituțiile sau persoanele care pot oferi sprijin în situații grele, numai în baza unui contract de împrumut cu obligații, fără perspective de abolire. În orizontul creștin, datoriile imense pot să devină un turnesol al capacității noastre de îmbibare cu milostivirea împărtășită necondiționat de Cel ce ne-a lăsat să ne amintim de această lucrare prin Rugăciunea Domnească”(ziarul Lumina, 20.08.2023, din articolul „Datoria, turnesol al milostivirii”).*

(5) *„Crucea, mai mică sau mai mare, fiecare o avem. Pentru că atunci când ai disfuncționalități în căsnicie, când te-ai ratat și ai ales altă profesie, atunci când ai falimentat, când te-au zavistuit alții, suferi enorm. E o cruce. Accept-o! Eu dacă-L văd pe Hristos pe Cruce, nu mă cantonez acolo. Știu că El nu rămâne pe cruce, ci înviază. De aceea eu mă bucur uitându-mă la cruce, pentru că ea prevestește Învierea Domnului și învierea mea, a fiecăruia dintre noi. Uitându-mă la cruce, mă înalț din suferința aceasta, din hăul, din păienjenishul păcatelor, ca să mă ancoriez întru iubirea duhovnicească,*

care este trăsătura supremă a sufletului spiritualității creștine” (ziarul Lumina, 18.09.2022, din articolul „Viața noastră, golgota și învieri”).

În discursul jurnalistic motivațional, narațiunea are următoarele specificități: este scurtă, este completată de explicațiile jurnalistului; fixează ideea principală a discursului; corespunde cu un subiect al Evangheliei și, obligatoriu, cuprinde acte de încurajare, cum constatăm din fragmentele de mai sus. În exemplul (3), jurnalistul relatează din experiența semenilor care au înțeles că „împlinirea materială” nu acoperă toate segmentele de viață și nici nu oferă accesul la veșnicie. În exemplul (4), jurnalistul recunoaște că dacă avem multe datorii materiale și ne rugăm în același timp, povara devine mult mai ușoară. În exemplul (5), jurnalistul descoperă vulnerabilitatea căsniciei, a profesiei, idee care nu este exprimată în mod direct în incipitul discursului. Afirmția „*atunci când ai falimentat*” declanșează prin predicatul „*E o cruce.*” presupuziția că suferința naște răbdarea. Confirmarea acestei presupuziții o regăsim în conținutul unui act de vorbire confesiv performat în mod direct și prin care se prezintă o situație cu care jurnalistul se poate identifica.

Deoarece emițătorul folosește narațiunea pentru a accentua o idee, în schimbul expunerii directe a acesteia, are următoarele efecte retorico-pragmatice:

1. destinatarul nu se simte persuadat să adopte un comportament diferit de al său sau să ia o decizie fără voința sa;

2. destinatarul are libertatea de a-și însuși ideea discursului în acord cu ceea ce i se potrivește la nivel personal. Bunăoară, receptorul asociază cunoștințele, experiențele, emoțiile proprii cu ale jurnalistului, iar rezultatul este determinarea unor schimbări de mentalitate și/sau de comportament în ceea ce îl privește pe receptor. Actele de încurajare care apar în discursul religios au rolul de a-l determina pe receptor să adopte soluția propusă de jurnalist:

„Accept-o!”, „Eu dacă-L văd pe Hristos pe Cruce, nu mă cantonez acolo”, „mă ancorez întru iubirea duhovnicească”. Prin intermediul acestor îndemnuri, receptorului îi este oferit un stimulent psihologic:

împlinirea spirituală personală și ideea că orice eveniment este o întâmplare cu rost, menită să aducă împlinire.

Apelul la emoții. Narațiunile pătrund în mintea destinatarului numai după ce l-au impresionat emoțional și, astfel, dobândesc un potențial persuasiv semnificativ, având „puterea de a schimba atitudini, convingeri și comportamente” (Wyer Jr. 2003). Această emoție este responsabilă cu producerea unei stări de încordare, pe care receptorul o trăiește în așteptarea epilogului. Regăsim în discursul religios actual două modalități de inducere a suspansului: prin contrazicerea așteptărilor publicului și prin folosirea unităților lexicale cu potențial emoțional, care prevestește o istorisire interesantă pentru cititor.

Contrazicerea așteptărilor. Jumalistul contrazice așteptările cititorului prin intermediul antitezei, mecanism care se realizează fie între stările pe care acesta le exprimă, fie între cuvintele și sensurile pe care le folosește. Am selectat, mai jos, câteva fragmente relevante, în care emițătorii contrazic o așteptare a receptorilor prin procedeul antitezei:

(6) *„Uitați-vă la Apostol! Deși într-o primă fază se îndoiește, găsește totuși curajul necesar de a înfrunta valurile și, pentru aceasta, reușește să pășească pe mare ca pe uscat. Vânturile însă îl fac să se clatine și să se afunde pentru câteva momente, dar chemarea în ajutor a Domnului îi aduce, până la urmă, salvarea”* (ziarul Lumina, 25.08.2024, din articolul „Viața ca o mare”).

(7) *„Apostolii erau într-o dilemă, pe care I-au împărtășit-o Domnului Hristos. Ei întrebau cine a păcătuit, dacă acest orb s-a născut în felul acesta: el sau părinții lui? Domnul Hristos le răspunde că nici părinții nu au păcătuit, cu atât mai puțin orbul, ci a fost rânduit să se nască în felul acesta pentru ca Dumnezeu-Omul să arate întregii lumi că El este Lumina cea adevărată. Nu s-a născut acest om orb pentru păcatele lui sau ale părinților lui, dar, deoarece i s-a întâmplat să pătimească aceasta, e cu puțință ca și în el să se slăvească Dumnezeu. Nu orice infirmitate a trupului trebuie să aibă drept cauză obligatorie păcatele omului, pentru că este o taină a lui Dumnezeu. El știe cel mai bine de ce unii suferă de anumite infirmități*

ale trupului sau ale sufletului.”(ziarul Lumina, 09.06.2024, din articolul „Lumina lui Hristos, antidotul la lumina spirituală”).

(8) *„Auzeam pe unii dintre creștini, tineri, privind retrospectiv la Colegiul Apostolic, adică Ucenicii lui Iisus, care încă nu primiseră puterea Duhului Sfânt, că ar fi fost cuprinși accidental de anumite stări de suflet, nu tocmai la înălțimea chemării lor misionare! Am rămas îngrijorat gândindu-mă că: Apostolul Petru s-a lepădat de trei ori în cântec de cocoși; Iuda a vândut pe 30 de arginți pe Învățătorul și Domnul Iisus; Iacob și Ioan erau pruncii mamei, pe care orice mamă și-i dorea: pe unul de-a dreapta lui Iisus și pe celălalt de-a stânga, în Împărăția Sa; ceilalți Ucenici, în grădina Ghetsimani, la rugăciunea lui Iisus, obosiți și fără prea mult exercițiu al rugăciunii, sărmanii de ei dormeau; iar Toma, zis și Geamănul, cel cu studii de medicină, ațipea și iar se trezea, tot uitându-se și ascultând pe Iisus, cum se roagă cu lacrimi de sânge” (ziarul Lumina, 12.05.2024, din articolul „Domnul meu și Dumnezeuul meu!”).*

(9) *„Potrivit legilor firii, un om care zace în pat ani de zile, oricât de bine ar fi tratat de un medic, nu poate nicidecum să se ridice imediat pentru că mușchii lui sunt atrofiați. Le trebuie un ajutor mușchilor, care n-au lucrat atât timp. Dar la Dumnezeu toate sunt cu putință, pentru că Iisus Hristos era văzut ca om, dar era și Dumnezeu. Din acest motiv El avea putere să ierte și păcatele. I-a convins pe toți cei de acolo, care au rămas copleșiți” (ziarul Lumina, 31.03.2024, din articolul „Restabilirea sănătății are ca scop reaprinderea iubirii între Dumnezeu și om”).*

Jumalistul (6) creează o legătură semantică de echivalență între semnificația cuvântului „îndoială” și a cuvântului „înfruntare”. Acestea două noțiuni se află în antiteză, deoarece exprimă emoții opuse, ca teama și curajul. Acestea nu sunt cuprinse în acte expresive, ci în unități lexicale cu potențial emoțional. Jumalistul pune în lumină emoții prin intermediul mecanismului inferenței, construind o relație de echivalență între elemente opuse semantic. Astfel, în mod indirect, se transmite mesajul că teama se poate transforma în curajul care biruie. Prin această asociere nouă de emoții opuse și prin actul anticipării („Uitați-vă la Apostol!”) se trezește interesul cititorului și se induce suspansul.

În exemplul (7) jurnalistul evaluează în mod neașteptat boala orbirii, prin intermediul unui enunț asertiv („În el se slăvește Dumnezeu, Lumina lumii.”) și contrazice așteptările receptorului, deoarece acesta din urmă nu asociază, în general, noțiunea de „orbire” cu cea de „lumină”. Tensiunea apare în așteptarea unei clarificări din partea emițătorului cu privire la alegerea de a numi boala „slăvirea lui Dumnezeu”.

Comunicarea unor emoții opuse prin intermediul alegerilor lexico-semantice este adesea dublată de stările opuse pe care le trăiește cititorul. De exemplu, în exemplul (8), se regăsește o ușoară contrazicere în actul de anticipare a narațiunii: „Auzeam pe unii dintre creștini, tineri, privind retrospectiv la Colegiul Apostolic, că ar fi fost cuprinși accidental de anumite stări de suflet, nu tocmai la înălțimea chemării lor misionare.” Termenul „apostol” nu oferă un sens pozitiv sintagmei „stări de suflet” și formează împreună cu acesta o asociere lexicală care are o implicatură mai puțin bănuită la început: apostolii despre care vorbește jurnalistul nu au o justificare rațională pentru faptul că adorm în timp ce Mentorul lor „Se roagă cu lacrimi de sânge”. Această lipsă a justificării raționale surprinde cititorul, deoarece însuși jurnalistul mărturisește că „am rămas îngrijorat”. De altfel, acest act al mărturisirii are sens și indică o bună cooperare între emițător și receptor și receptor.

Sursa suspansului în discursul jurnalistice (9) este „contrazicerea” între degenerare și regenerare. Jurnalistul repetă ideea că „un om care zace în pat ani de zile, oricât de bine ar fi tratat de un medic, nu poate nicidecum să se ridice imediat pentru că mușchii lui sunt atrofiați”, dezvăluind o vulnerabilitate, lipsa motivației, însă contrazice așteptările cititorului atunci când evidențiază că „la Dumnezeu toate sunt cu puțință” redescoperind forța interioară umană, care îl determină pe cititor să crească spiritual.

Folosirea unităților lexicale cu potențial emoțional. Folosirea de către jurnalist a unităților lingvistice cu potențial emoțional este o modalitate de inducere a suspansului foarte frecventă în discursul motivațional. Observăm unități lexicale descriptive, cum sunt „una dintre cele mai mișcătoare pilde” (10), care trimit către asocierea convențională dintre acestea și emoții negative.

(10) „*Pilda Întoarcerii Fiului risipitor este una dintre cele mai mișcătoare pilde pe care le-a rostit Mântuitorul Iisus Hristos. Citind-o sau ascultând-o cu atenție, ne impresionează mărinimia tatălui care respectă libertatea fiului mai mic și-i împarte averea cuvenită, deși cererea lui era împotriva obiceiului societății din vremea aceea. Ne impresionează, de asemenea, starea de decădere extremă a fiului, după ce și-a cheltuit averea în desfrânări, ajungând să pască porcii, pentru evrei, animale necurate. Ne mișcă inima pocăința lui sau „venirea în sine” după experiența dureroasă a păcatului și hotărârea de a se întoarce acasă, mărturisindu-și păcatul. Ne mișcă, de asemenea, inima dragostea tatălui care, văzându-l de departe, îi iese în întâmpinare, îl îmbrățișează, fără să-i facă vreun reproș, apoi îl duce acasă, poruncind să fie îmbrăcat în haine noi, să i se pună inel în mână și să se taie vițelul cel îngrășat. În același timp, ne doare inima de atitudinea fratelui mai mare care refuză să intre la ospăț, de supărare că tatăl lui a junghiat vițelul cel gras*”(ziarul Lumina, 3.03.2024, din articolul „Întoarcerea Fiului risipitor, chemarea la pocăință”).

(11) „*Tânărul, bogat, însă preocupat de întrebări existențiale, vine la Domnul ca să-i lămurească o dilemă. Se observă o ușoară nuanță a dorinței sale de stăpânire, de sporire a avuției, căci, după unii tâlcuitori, el percepea viața veșnică nu ca pe stare, ci ca pe un bun. „Să am” exprimă indirect dorința, setea lui de înavuțire, dar și o inimă robită de bunuri materiale. Îl mânau gânduri sincere, se preocupa într-adevăr de mântuirea sufletului sau poate voia doar să-L prindă pe Domnul în cuvânt, dorind să afle cum rezolvă Învățătorul problema priorității dintre bunurile materiale și cele spirituale*”(ziarul Lumina, 27.08.2023, din articolul „Dorința de înveșnicire versus plăcerea de stăpânire a bunurilor materiale”).

Faptele, relatate prin enunțuri constatative, („Să am”) sunt însoțite de acte de vorbire expresive, prin care vorbitorul își recunoaște emoțiile: „preocupat de întrebări existențiale”, „Îl mânau gânduri sincere”. Jumalistul solicită prin intermediul acestora empatia receptorului, care se presupune că este sensibilizat de frământarea

sufletească a tânărului bogat din Evanghelie, care înțelege că fericirea supremă nu constă în bunuri materiale.

Pentru ca receptorul să se concentreze cât mai mult pe mesajul textului, jumalistul îi *atrage atenția*. În discursul motivațional, elementele lingvistice care apar cu rol de anticipare a actului narării și de creare a suspansului sunt aceleași care atrag atenția receptorului, deoarece prin suspansul indus de emițător, receptorul devine mai atent. În plus față de modalitățile inducerii suspansului, recunoaștem focalizarea, care are scopul de a implica cititorii în narațiune la nivel cognitiv, și folosirea construcțiilor exclamative incidente.

Focalizarea. Jumalistul accentuează cuvinte sau grupuri de cuvinte încărcate emoțional: „întrebare directă și mai sinceră” (12), „nu e destul” (13), „oricât de optimist sună” (14).

(12) *„Domnul îl privește cu drag pe tânăr, așa cum precizează Evanghelia după Marcu, preocupat să-și lămurească întrebările vitale privind scopul său ultim în viață, pentru că descoperă lipsa de vicleșug în sufletul lui. De aceea, unei întrebări directe, și mai sincere, Mântuitorul îi oferă un răspuns pe măsură”*(ziarul Lumina, 27.08.2023, din articolul „Dorința de înveșnicire versus plăcerea de stăpânire a bunurilor materiale”).

(13) *„Dar nu este destul pentru a se desăvârși doar să renunțe la bogății, ci trebuie să urmeze Mântuitorului, adică să lepede răul și să facă binele. Căci e mai ușor să disprețuiască punga cu bani decât voința. Mulți lasă averile, dar nu urmează Mântuitorului. A urma pe Mântuitorul înseamnă a-L imita și a călca pe urmele pașilor Săi”* (ziarul Lumina, 27.08.2023, din articolul „Dorința de înveșnicire versus plăcerea de stăpânire a bunurilor materiale”).

(14) *„Oricât de optimist sună acest mesaj hristic și indiferent de încrederea pe care o oferim cuvintelor Domnului, totuși încredințarea propriei vieți, cu toate aspectele sale și a propriei familii în grija Lui, rămâne o dilemă uriașă pentru oamenii secolului XXI. Deși, dacă ne propunem să fim onești, cuvintele Evangheliei de astăzi au reprezentat o provocare pentru oamenii tuturor vremurilor istorice”*(ziarul Lumina, 25.06.2023, din articolul „Dumnezeu este Tatăl care ne poartă de grijă”).

Construirea imaginilor mentale. Posibilitățile prin care jurnalistul construiește imagini mentale sunt aplicarea limbajului conotativ și concentrarea detaliilor narative, acestea interferând în cadrul unei narațiuni, așa cum se observă în fragmentele extrase din exemplele de mai jos:

(15) „Hristos face apel la memoria fiecăruia dintre noi, la sentimentele pe care le aveam în momentele copilăriei. În general, copiii nu se îngrijesc de ziua de mâine, ce vor mânca, ce vor bea, cu ce se vor îmbrăca. Grijile acestea cad în sarcina propriilor părinți. Ei sunt cei care se îngrijorează pentru ziua de mâine. Ei sunt cei care se întreabă ce vor pune pe masa propriilor copii, ce haine le vor pregăti, ce medicamente le vor da, dacă este cazul. Când eram copii aveam, în general, o singură grijă: cum să ne jucăm și să ne bucurăm de fiecare clipă din viața noastră. Toate celelalte griji erau ale adulților. Când Hristos ne îndeamnă să nu ne facem griji pentru toate deoarece Tatăl nostru are grijă de ele, El ne cere să ne întoarcem la statutul de copii; de copii ai lui Dumnezeu” (ziarul Lumina, 25.06.2023, din articolul „Dumnezeu este Tatăl care ne poartă de grijă”).

(16) „Primul lucru pe care l-am remarcat la gadareni, cu care ne confruntăm și noi, este goana după câștigul material. Simțim cum omul zilelor noastre are ca principal scop al vieții câștigurile materiale. Și noi am devenit robii banului pentru că ne dorim mai mult decât avem nevoie. Muncim pentru a ne face o situație materială stabilă, în care să nu depindem de nimeni, atât noi, cât și copiii noștri. Sunt cazuri când în dorința de îmbogățire ușoară și rapidă, pentru un statut social cât mai înalt, se trece peste orice principii morale. Dar totul este o amăgire, deoarece pentru a reuși trebuie să ne sacrificăm legătura cu Dumnezeu, adică să nu ne mai rugăm, să nu mai mergem la biserică, să nu ne mai spovedim și împărtășim, să nu mai facem milostenie, să fim egoiști. Apoi trebuie să renunțăm la sănătate, pacea interioară și la cea a familiei. Și culmea este că, atunci când zicem că am reușit, intervine fie o boală, fie moartea și nu mai putem să ne bucurăm de roadele muncii noastre”(ziarul Lumina, 09.06.2023, din articolul „Să nu relativizăm credința noastră”).

(17) „În timp ce apostolii se cufundau în frică, zăbavă și împietrire a inimii, cum avea să-i mustre Domnul înviat, femeile L-au urmat fără preget, chiar și după moartea Lui. În simplitatea pură a evlaviei lor, nu neapărat mâunate de speranța învierii, așa cum le învățase Iisus, dar, fără-ndoială, cum le îndemna sufletul lor de ucenițe nedezmînțite, ele vin totuși la mormânt să cinstească trupul Celui mort, așa cum prevedea obiceiul. Apăsate de teamă (mormântul era păzit de romani, în urma evenimentelor care culminaseră cu uciderea lui Iisus) și de neputință cu gândul la dimensiunile pietrei de la intrarea în mormânt, pășesc, cu ochii în pământ, spre locul unde-L știau pus, fără viață, pe Învățătorul lor. Ajunse aici, un prim semn nedumeritor: piatra fusese rostogolită de cineva și intrarea nu mai avea nici o opreliște. Veșmântul alb al tânărului care le vorbește este în vădit și voit contrast cu obișnuințele funerare. El li se adresează din partea dreaptă a lăcașului mortuar (dinspre apus, deci). Din partea de miazănoapte, unde soarele apune, vine anunțul că Soarele dreptății se află pe bolta cerească. Femeile așteptau să vadă moarte, numai moarte, dar au primit mesajul vieții nemuritoare. Din purtătoare de miruri au devenit purtătoarele veștii supreme că a înviat Domnul” (ziarul Lumina, 30.04.2023, din articolul „Iubirea pentru Hristos preschimbă frica în curaj”).

În fiecare dintre aceste discursuri, se construiesc imagini mentale cu ajutorul limbajului conotativ: „Grijile acestea cad în sarcina propriilor părinți” (15); „Ei sunt cei care se întreabă ce vor pune pe masa propriilor copii”(15), „se trece peste orice” (16); „L-am urmat fără preget” (17); „Femeile așteptau să vadă moarte, numai moarte” (17).

Amplificarea limbajului conotativ se realizează prin acumularea detaliilor, care se dobândesc fie prin cuvinte descriptive, precum „mormânt”, „piatră”, „hotel”, „lăcaș”, „trist, fie prin cuvinte expresive ca „nemuritor”, „se îngrijorează”, „alb”.

IV. CONCLUZII

Esențializând, am plecat de la ipoteza că discursul religios ortodox din ziarul *Lumina* este motivațional, un subgen al discursului public persuasiv și am confirmat această posibilitate prin afinitatea discursului religios motivațional cu alte subgenuri ale discursului public persuasiv (publicitar și politic), demonstrând că *discursul jurnalistic religios prezintă identitate proprie*. Demersul teoretic a cuprins distincția între gen și subgen și evidențierea atât a trăsăturilor generale ale unei comunicări publice persuasive, care constituie genul, cât și a trăsăturilor particulare, care diferențiază fundamental subgenurile. Astfel, am tratat discursul religios din *Lumina*, în funcție de patru criterii retorico-pragmatice: tema, scopul comunicativ, imaginea de sine și cadrul de referință.

Rezultatele obținute în urma cercetării arată că *discursul jurnalistic din ziarul Lumina are statut de discurs motivațional, ca subgen distinct, cu identitate proprie*.

Cea mai de seamă asemănare dintre subgenuri este cultivarea persuasiunii, ca dimensiune fundamentală a discursului public. Această strategie însă se manifestă diferit în fiecare subgen. Dacă în unele subgenuri, gradul de persuadare este mai mare, persuasiunea apropiindu-se de manipulare, ca în discursul politic, *în subgenul motivațional, există un grad mai mic de persuadare, deoarece se creează sugestia libertății de alegere și se pune accent pe adaptarea schimbării la nevoile individuale*.

Astfel, în discursurile care alcătuiesc corpusul cercetării de față, strategia fundamentală a emițătorului este *motivarea intrinsecă a receptorului*. Jurnalistul reprezintă *un model inspirațional* pentru cititor, care îl determină să adopte un comportament care favorizează dezvoltarea personală, din perspectivă omiletică. Ca sursă de inspirație pentru publicul cititor, jurnalistul folosește *exemplul evanghelic*, relatând experiențe care sunt determinante în obținerea de soluții pentru creșterea spirituală.

În zona reflecției creștine, variabilitatea motivațională survine după depășirea pragului biologic și se constituie ca expresie a experienței umane unice, acumulată într-un mod creativ, în condițiile

influențelor sociale. Pentru a putea observa impactul real al motivației asupra unei persoane, se pretinde condiția transparenței acelei persoane, în special față de sine însăși. Cu alte cuvinte, firescul nostru poate fi observat doar sub condiția *libertății personale*, potrivit adevărului biblic „Adevărul vă va face liberi” (Ioan, 8: 32), iar cel care este liber nu se simte condiționat de contextul extern sau de temeri patologice, pentru că are ca scop faptul că este ființă creată după chipul lui Dumnezeu în vederea asemănării cu El. Autocunoașterea (înțeleasă ca dezvoltare personală) se produce doar în măsura în care ne asumăm identitatea fără a o cosmetiza.

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Title: Persuasive-motivational manifestations in the Lumina newspaper speech

Abstract: The Lumina editorial, via its written or online pages, constitutes a motivational environment, one of emotional transformation, without coercion, through which journalists bring to their recipient's attention the many ways or teachings, they themselves having undergone them, that have helped them evolve, develop their personal growth in Orthodox spirituality. These teachings are received by the Lumina readers, who, in turn will adapt or choose them based on their desired individual development level. Studies have shown that journalistic speeches, in an evolutionary sense, are conditioned by context, but, most importantly, by editorial preferences. The latter can attest to numerous individual innovations, while also maintaining the conservative pattern of religious speech. While not totally enclosed in this mold, the message sent transforms into manifestations, which create the actual language. This type of journalistic speech is equally secular and religious, its fundamental foundation being the intersection between the two dimensions; it is motivational, a subgenre of public persuasive speech with evident characteristics and features of general traits seen in a public communication of this nature. To better understand the impact of motivation in a person, a pre assumed condition is required, that being the person's transparency, especially towards itself. In other words, our true self can only be observed only when personal freedom is present. The orthodox religious speech in the Lumina newspaper is motivational, inspired by the persuasive public genre; this possibility is confirmed

by its affinity towards other areas on public persuasive speech (e.g.: advertising and politics), demonstrating that it has its very own identity.

Keywords in English: persuasive speech, motivational speech, religious journalism, innovation, impact

Dark Humor on Reddit: A Pragmatic Linguistic Analysis

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Abstract

This study investigates how black humor on Reddit uses pragmatic violations and language strategies to achieve its desired impact. The study examines how violations of conversational maxims—quality, quantity, relevance, and manner—affect the effectiveness of humor, with a particular focus on Grice's Cooperative Principle. The study uses a pragmatic language analysis of the selected Reddit postings to identify patterns in which users purposefully deviate from these maxims to cause surprise, subversion, and discomfort, all of which are characteristics of black humor. Furthermore, the study examines the most prevalent language methods employed in black humor, including irony, euphemism, metaphor, and hyperbole. By examining humor in a digital setting, this article sheds light on the complex relationship between language, cultural taboos, and humor, providing insights into how online communities manage delicate themes through comic conversation. The results illustrate how language is strategically employed in black humor and emphasize its applicability in the larger context of pragmatics and digital communication.

Keywords

dark humour, black humour, Grice's maxims, pragmatic analysis, linguistic devices, reddit

1. Introduction

Humor studies, especially dark humor studies, give us a chance to understand the use of language in communication as well as in social and cultural fields. Humor and especially dark humor can be accepted more as an entertainment tool. Humor can help people express their negative thoughts implicitly, create communication, and speak about sensitive topics indirectly. The use of humor in linguistics can help us to understand how some social norms and boundaries can be challenged by language. Furthermore, we can observe that some

taboo and sensitive topics can be touched on by using dark humor. Analyzing black humor may indicate how individuals use it, and linguists can investigate how dark humor users break conversational conventions in order to produce amusement or criticize something without being confrontational.

Humor studies in linguistics can also help us understand how cultural differences can affect understanding humor, especially dark humor. Humor, especially the dark humor of all time, requires deep understanding of cultural differences and their effects on linguistics. For example, a dark humor example that breaks conversational rules can be accepted from a group of people and may be accepted as a funny remark, while others can take it as an offensive and taboo topic to discuss.

Nowadays, with the progress of the social media platforms like Reddit, we can observe that different people from different cultures and various backgrounds are in communication with people with diverse backgrounds using humor and especially dark humor. We can see that dark humor acts as a social barometer, reflecting social attitudes and tensions. For us, as linguists, social media and the utterances from this field are valuable sources of analysis, helping us understand how people from diverse places are using humor, especially dark humor, as a communication tool, often finding levity in otherwise heavy topics.

In linguistics, humor is defined via many definitions. Scholars in pragmatics and linguistics have defined humor based on unique research contexts, study samples, or instances. One of the definitions of humor is that it is something that makes you laugh. (Ross 1998:1) Also, we can see that humor is something that causes others to laugh. Humorous speech involves several cues, including linguistic play, that can elicit a smile or chuckle. (qtd. in Mulyadi et al. 2021: 3) Moreover, humor is defined as "a psychological response characterized by the positive emotion of amusement, the appraisal that something is funny, and the tendency to laugh." (Warren and McGraw 2016: 407)

There is also a phrase among people that "dark humor is like food; not everyone gets it." This remark implies that black humor has a complex structure and that it may both amuse and offend people. Definitions of dark humor were given by several scholars. One of the definitions of dark humor is in the following sentence: "It makes fun

of the serious situations, such as death, violation, sickness, and so on, and the people who are involved in these actions.” (Bucaria 2008: 218-219). Also, we can observe that dark humor is defined as a “type of humor that arises directly in response to precarious, dangerous, and/or traumatic situations or accidents.” (Dyner and Poppi 2018: 384) Moreover, we can see a definition of dark humor as in the following sentence: “Dark humor, often known as black humor, is a type of comedy or joke that employs forbidden themes or sensitive topics to create humorous content. The taboo or insulting nature of the themes discussed causes certain people or societies to see humor negatively”. (Gubanov 2018: 379)

We would like to mention that humor has been analyzed from many points of view. Scholars such as Raskin, Attardo, Grice, and their followers analyze humor and specifically canned humor from so many points of view, such as pragmatics, semantics, semiotics, and so on. However, we would like to state that there is a huge gap in the dark humor analyses in humor research. Some scholars declared that the gap regarding dark humor research is directly related to the characteristics of dark humor. It is stated that the dark humor is neglected because of its complicated structure and the topics that it actually touches on, such as taboo and sensitive topics. (qtd. in Schnurr and Plester 2017: 309) It is also stated scholars pay little attention to dark humor in order to analyze it linguistically, and the topic is discussed frequently in the fields of sociology, literature, and psychology. (Dyner and Poppi 2018: 383)

This research analyzes pragmatic features of dark humor generated on Reddit, taking into consideration Grice’s conversational implicatures as a main theoretical framework. We have two main research questions, which are, how do violations of Grice’s Maxims contribute to the success of dark humor on Reddit? And which linguistic devices are most commonly employed in the creation of dark humor? The first question tries to find an answer if the violation of Grice’s Maxims is a key factor in order to produce dark humor. The second question aims to find the most commonly used tools in order to express dark humor on Reddit.

Analyzing dark humor on social media platforms such as Reddit allows us to understand the influences of humor on societal norms, language, and its evaluation and communication. In language studies, dark humor holds a special place since it challenges the

conventional standards of appropriateness and tact. This field of study provides important insights into how language users negotiate these limits, frequently by manipulating implicatures, social taboos, and cultural allusions..

Furthermore, analyzing dark humor gives us a chance to understand the distinction between the humor that amuses us and the humor that offends us. This type of research can also fill the gap in the field of understanding dark humor in the digital environment like Reddit. These studies also fill in knowledge gaps on how humor works in online settings, where anonymity and the worldwide reach of sites like Reddit influence changing humor norms.

2. Literature Review

Humor is one of the important elements of our lives. We can face with humor almost every day during our lives. Nowadays, in our globalized world, the use of the internet and social media is increasing day by day. The amount of internet usage also effects, in some ways, the humor and its subsets, such as dark humor, and makes it possible to use them on social media platforms such as Reddit. Nowadays, we may accept that humor and its subsets, such as black humor, play a significant role on social media platforms such as Reddit, where we can observe that dark memes, funny discussions, and some contents that contain dark humor are shared or posted by the users in order to create communication. Reddit provides to its users an extraordinary and unique space where they can generate various forms of humor, from the canned ones until the darkest ones that can be understood as more controversial or edgy.

As we mentioned before, dark humor generally covers taboo or sensitive topics; however, it is used by Reddit users on Reddit, and social norms as well as boundaries are challenged in online discourse. Freedom of expression as well as anonymity are the key factors for generating dark humor instances, which challenge the norms stated above. In order to analyze dark humor and how it is generated on Reddit, we must use a pragmatic linguistic approach that allows us to find out about the complexity of dark humor, its context, and the devices that are used in order to produce dark humor in a digital environment.

In order to conduct research in the field of dark humor, first and foremost we must understand the theoretical frameworks that can

help us understand what is humor, which research has been done during the years, and what are the gaps in the field. These frameworks give the resources required to investigate not just the language characteristics of humor but also how contextual circumstances, social norms, and speaker intents influence its perception.

In order to understand humor better, firstly we must have a glance at the topic, namely humor theories. Generally, scholars agree that there are 3 types of humor theories. Incongruity theory, Superiority theory, and Release theory. Most of the scholars agree that the most essential theory in order to generate humor is the incongruity theory; humorous situations are created because of the sudden incongruity. (Roth 2002: 352) He also states that, according to the incongruity theory of humor, humor is the unexpected combination of two seemingly different ideas, thoughts, or circumstances. (Ruch 2008: 25) It is also stated that something that is not fit to our conceptual expectations can be counted as incongruous, but it must be noted that incongruity itself cannot generate humor, it must be enjoyed. (Morreall 1991: 364)

One of the other theories of humor is the release theory. According to Attardo (2008: 103), humor and laughter can relieve stress while also repressing emotions. We can see that humor is used to free people from restrictions or psychological energies.

Also, it is considered that humor is generated because of the feeling of superiority over someone or something. People generally can feel amused because of the feeling of superiority over someone or something in some circumstances, and this superiority can generate laughter, amusement, etc. (Meyer 2000: 314)

Over time, various linguistic theories have also emerged. The General Theory of Verbal Humor is one of these theories. This theory is a linguistic theory in order to analyze and understand these theories and their use in the language. In this theory, it is stated that in order to understand humor, we need six different elements, namely script opposition, situation, target, logical mechanism, narrative strategy, and language. (Attardo 1994: 222-226) The GTVH is frequently used to investigate how these components interact to generate humor in a variety of circumstances.

The Script-Based Semantic Theory of humor can be counted as another humor theory in linguistics. Here, we can see that the theory applies to different scripts, which can be called mental schemas

or contexts as well, such as death and life, good and bad, expectations and realities, which can be seen from the listeners' side as incongruous. The Theory supports that these differences between scripts are the key factors in order to produce humor. (Raskin 1985: 127-132)

Humor research has advanced steadily over time. Several researchers have conducted diverse studies in the area of humor. Throughout these years, humor, verbal humor, and canned jokes have been thoroughly examined; yet, one of the humor forms, which is called dark or black, has received little attention or analysis. We can observe that when analyzing dark humor in the internet posts regarding online Italian newspaper posts related to the theorist attack is analyzed. We can observe that the author is also touching on the lack of the dark humor analysis in linguistics. The author uses discourse analysis and qualitative analysis methods in order to analyze dark humor. (Dyner and Poppi 2018: 382-400)

Also, we can see that the role of humor is analyzed in group psychotherapy, and it is discussed that it can be an essential tool for the therapy. The theories of humor, such as incongruity, superiority, and catharsis, are also discussed here in order to figure out how humor can reduce tension, strengthen connections, and so on. It is argued that humor has the potential for beneficial consequences, such as changing difficult situations, but it should also be utilized with prudence. (Vosmer 2023: 1-18)

We can also observe that humor is analyzed from the perspective of Neo-Gricean Maxims, and it is proposed that the expectations of humor are guided by humor maxims, indicating how the audience is expecting the humor based on its genre. It is observed that withholding or misunderstanding can progress humor according to the context of production. This study shows us how humor can be interpreted by different audiences and how these interpretations can lead to laughter, discomfort, or even offense when humor is ambiguous or witty. (Brock 2016: 58-66)

In another article, we can see that sarcasm is analyzed both in English and in Danish with a semantic point of view, using the methodology called natural Semantic Metalanguage (NSM) and the study tries to find an evaluation of the meaning of sarcasm in both languages. In this article, two essential meanings of the sarcasm are identified, which are called sarcasm1 and sarcasm2. We can see that

sarcasm1 tries to give a positive message with negative intent, while sarcasm2 gives a negative message positively. We can obviously see in this article that English has evolved from sarcasm. While old sarcasm obviously transmits negativity, newer sarcasm transmits a less aggressive tone in a humorous way. We can see the aggressiveness of the Danish sarcasm is already accepted in this article, but it is also noted that there is a movement toward sarcastic humor, which is becoming increasingly integrated into larger Danish humor discourse. (Goddard and Levisen 2023: 1-24)

In another article, research examines the linguistic and communicative features of black humor in short tales, with an emphasis on non-cooperative communication, which results in sarcastic and conflict-filled exchanges. The study uses T. Shmeljova's methodology to categorize black humor speech genres such as gossip, caustic comments, teasing, and ridicule. The approach emphasizes how black humor's dialogic character expresses emotions like anxiety, rage, and surprise, frequently using expressive and emotive language. Black humor creates its humorous effect in discourse by using language elements such as irony, rhetorical inquiries, and sarcasm. (Blynova 2021: 1230-1242)

Also, we can see that the black humor of the COVID-19 period is also analyzed by some authors. The use of dark humor jokes and anecdotes as a copying mechanism by the different cultures is analyzed here as well. Political and social humor is discussed here as a mechanism of addressing serious issues. The study also mentions that in order to understand such humor, cultural backgrounds play an essential role. (Ali and Ahmed 2020: 331-340)

Moreover, we can observe that the humor that is used by Nigerian comedians is analyzed from a pragmatic point of view, by using the framework of Grice and by analyzing how the flouting of Grice's Maxims can create a humorous situation. The researcher analyzes some speeches of various stand-up comedians from Nigeria, such as AY, Bovi and Basketmouth, in order to explore how humor can be a device for satire, social critique, etc. (Olayemi and Avoaja 2024: 233-241)

We can also observe that humor is analyzed from the semantic point of view. The study analyzes verbal humor from the well-known American Situational Comedy, "The Office," and explores how verbal humor is progressed in "The Office" through a semantic lens, focusing

on lexical relations such as homonymy, polysemy, antonymy, hyponymy, and so on. We can observe that during the research, the qualitative analysis methodology is applied in order to analyze verbal humor that occurred in the TV series. According to this article, we can observe that homonyms are the most employed devices in “The Office” in order to generate humor. Also, polysemy and antonymy play an active role in order to generate humor. We can see that; the study concludes that the use of these devices produces ambiguous meaning, which leads us to laugh and understand the humorous situation. (Pujianti et al. 2024: 1-6)

Humor is also examined from the cognitive point of view. The study integrates humor theories, such as incongruity, relevance, and script-based semantic theory, in order to analyze how humor can be produced and what makes us understand humor and use it as a communicative tool. It also analyzes humor from the pragmatic, cognitive, and sociocultural points of view in order to analyze its communicative function. The mixed method is employed to progress the analysis. The study reveals that humor is one of the key elements we face in our lives; using it, hearing it, or even seeing it, and cognitive mechanisms such as incongruity and relevance theory and the theory of mind are key mechanisms in order to understand humor. It is also highlighted that cultural differences are key factors that shape humor understanding. (Nimra et al. 2024:16-37)

Another study on the analysis of comic strips and the reason why they are funny shows that the use of implicatures in the language can lead to humorous situations. We can also observe that the violation of the Grice’s maxims is indicated as an essential tool in order to generate humor. (Saffanah et al. 2024: 411-422)

Furthermore, another one is also dedicated to the analysis of humor through pragmatic glance, using in the famous TV series the Big Bang Theory based on the Grice’s Maxims and how the possible violation of these maxims affects the humor generation. The research finds that the writers purposefully utilize pragmatic violations to produce humor, underscoring the importance of pragmatic awareness in good. (Udeze and Udeze 2024: 238-260)

Moreover, we can observe that humor is also used in some memes on some social media platforms like Facebook, Instagram, Twitter, and so on. The research is using pragmatic qualitative methodology in order to analyze the effects of a combination of visual

and linguistic elements on humor. The devices that are used by memes are analyzed, and it is observed that irony, exaggeration, parody, and so on are key devices for generating humor. (Sri Widyarti and Nurlaila 2024: 72-81)

Additionally, we can see that humor in online discourses is studied pragmatically using Grice's Maxims paradigm. We can observe that the researcher investigates violations of Grice's Maxims to see what influence these violations have on creating humor. He discovers that these types of violations produce inferred meanings, causing us to laugh. (Boukhelif et al. 2023: 98-105)

Fatima, Kayani, and Jalali (2023: 2093–2103) also analyze humor from the pragmatic point of view, applying Grice's Maxims framework in order to examine how their violation creates humorous situations. They reach the conclusion that the violation of maxims is not only important for generating humor but also is important to communicate hidden messages about social and political issues.

Humor is also analyzed by using Leech's Politeness Principles framework. The researcher analyzes how violations of these principles, namely tact, generosity, approbation, modesty, agreement, and sympathy, can create humor. The study discovers that these infractions, which were meant to generate amusement, resulted in a range of reactions, including confusion, outrage, happiness, and laughter. (Purwanti and Herbianto 2021: 79-86)

We can also Amber and Tahsin (2022: 303-317) are analyzing online memes on distant learning that produce humor during the COVID-19 period using Grice's Maxims as a key framework. The article attempts to explain how memes transmit more meaning than is clearly expressed, frequently employing sarcasm, irony, or hyperbole to express complicated emotions.

In "A New Approach to the Stylistic Analysis of Humor," Alice Haines (2022: 195-208) questions conventional theories of humor that focus on incongruity, contending that comedy may also emerge from highlighting subtle differences in everyday experiences rather than just from contradictions. When extended to non-joke forms of humor in larger literary discourse, she criticizes theories such as the General Theory of Verbal Humor (GTVH) for being overly limited. She explains how subtle comedy may be communicated via amplification and juxtaposition, which are tactics for making known that things look amusing. Haines combines cognitive and social

components, arguing that humor, like other emotions like fear, includes both cognitive awareness and affective arousal, but with a positive interpretation.

In conclusion, after carefully reviewing existing literature, we can observe that there is a significant gap in the dark humor research. We can obviously see that humor is analyzed profoundly by various scholars; however, the specific characteristics of dark humor remain unexplored. According to the examples provided for the literature review, we can clearly observe that humor is a subject for in-depth study, examining its psychological, social, and cultural implications. However, particular characteristics of black humor, such as its ability to offend, cause discomfort, or confront taboo issues, deserve more dedicated scholarly investigation. This gap literally creates us a chance in order to analyze dark humor from the pragmatic point of view in order to find out how it is generated in the online sphere and what are the common and necessary devices in order to produce it. A future study might shed light on how black humor occurs in various circumstances and affects viewers, eventually enhancing our knowledge of humor as a dynamic and diverse phenomenon.

3. Methodology

This research seeks to evaluate black humor on Reddit, an online platform with people from all around the world. During the study, we use pragmatic analytical techniques to determine how black humor is understood and why it is recognized as humorous.

To choose black humor examples on Reddit, a note-taking approach is preferred. More than 200 cases of dark humor are gathered and evaluated carefully and thoroughly in order to discover the ideal characteristics of dark humor. After thorough, careful verification, 50 instances from the selected material are accepted for our analysis.

Additionally, the struggle of the Reddit users to distinguish between dark humor and the other types of humor, such as racial and offensive humor, is observed during the progression of our analysis. The selection process is complicated because of the challenging situation, as the selected examples must be evaluated carefully in order to determine if the instances are suitable within the realm of the dark humor.

Clearly, quantitative and qualitative analytical approaches are used in our analysis. To identify, quantify, and categorize typical language strategies employed in black humor, a quantitative research method is applied. Along with the pragmatic analysis approach, the qualitative analysis method is used to evaluate the selected instances and determine which devices are regularly utilized, as well as why black humor is entertaining.

The main framework employed in the study is Grice's Maxims, which is acknowledged as a vital foundation for our research, allowing us to examine the causes for conversational maxim violations and how they are violated. According to Grice there are 4 essential conversational Maxims which are Maxim of Quality, Maxim of Quantity, Maxim of relevance, and Maxim of Manner. All these maxims have their own specific characteristics. The Maxim of Quality sustains that the information that we transmit must be truthful; we must not give wrong information. The Maxim of Quantity sustains that we must be informative as much as possible; we must not give more or less information than is needed. According to the Maxim of Relevance, we must be relevant while we are speaking. Finally, the Maxim of Manner sustains that we must be brief, clear, and try to avoid ambiguity. (Grice 1989: 26–29) While we are applying Grice's Maxims in order to analyze dark humor, we can observe how dark humor is actually conveyed thanks to these violations. Furthermore, we can see how the pragmatic analysis model is potentially used to identify and categorize language devices such as irony, absurdity, sarcasm, and so on, and how these devices promote the efficacy of funniness in the instances.

4. Analysis

As previously stated, we study dark humor samples such as conversations or utterances obtained from the Reddit internet platform. The dark comedy that is studied is created by platform users. 50 dark humor samples from distinct users have been manually for our analysis. However, it is very difficult to offer an analysis of all selected black humor instances; so, we will present you with some selected examples that have been studied.

The first dark joke is about an extremely painful and prohibited issue, the Holocaust, in which millions of Jews were ruthlessly murdered for ethnic cleansing reasons:

- (1) Hitler is at a meeting and says, 'we will kill 6 million Jews and 1 clown.' His men ask 'why the clown?' and Hitler responds, 'see, I told you no one cares about the Jews'.

(Reddit.com, 2024)

Here, we can observe that the dark humor example directly violates Grice's Relation maxim while using the word clown. Here we can see that the use of the noun clown in serious topics like the Holocaust and mass murder creates irrelevance and distracts people's attention on the topic. Here, it can be observed that the source of the humor is incongruity, which is created because of the violation of the maxim of relation. The absurdity of including a clown in a genocidal scheme emphasizes the situation's ridiculousness, making it both perplexing and darkly hilarious. Furthermore, we can see that hyperbola is used in the respective utterance. The sentence "See, I told you no one cares about the Jews" is the hyperbolic punchline about how society may ignore a catastrophe in favor of minor details, which causes laughter.

The second dark humor example is also connected to the Jewish Genocide during World War II:

- (2) Why did Hitler kill himself?
He saw his gas bill.

(Reddit.com, 2024)

Here, we can observe that the Maxim of Quality is violated in order to create a humorous situation. The joke plainly violates this rule by implying an irrational and untrue scenario—Hitler murdering himself over a "gas bill." This is not only false but also extremely unreal, making the violation part of the joke. Also, we can see that wordplay is vital in this case for creating dark humor. The double meaning of the gas in the "gas bill" (1. A utility bill for household gas usage, 2. A contagious substance used during WWII in Jewish camps to murder them) creates an ironic situation because Hitler never died for absurd reasons but rather for moral or historical reasons.

We think it might also be an allusion to the fact that Jews were gassed in the concentration camps which cost a lot of money,

which goes hand in hand with the second meaning of the noun phrase “gas bill”.

The following example is connected to a particularly sensitive matter and depends on shock value, irony, and a violation of societal conventions to achieve its effect:

- (3) What's better than winning a gold medal at the Paralympics?
Being able to walk.

(Reddit.com, 2024)

In example (3), we can see that Grice's Maxim of Quality is particularly violated once the dark joke implicitly expresses that “being able to walk” is better than winning a gold medal, which is a very subjective declaration. Additionally, the dark humor in this instance heavily relies on irony. The joke sets up an expectation that the punch line will celebrate a major achievement, like winning a gold medal. But by suggesting that walking is “better,” it rejects the athletic accomplishment and concentrates on a bodily ability in a way that stands in opposition to this expectation.

The following example is closely tied to a sensitive political matter associated with the 9/11 attacks. On that day, terrorists targeted the World Trade Center using passenger flights, and the planes were deliberately crashed in order to damage structures. During the attacks, many people passed away, and this day is still remembered as one of the most tragic days in history. In the following example, dark humor relies on absurdity and political satire:

- (4) What's the difference between 9/11 and a cow?
You can't invade Iraq because of the Cow

(Reddit.com, 2024)

In instance (4) in order to produce a funny impact, the utterer violates the Maxim of Relevance by inserting something absolutely irrelevant, namely the cow in the debate about 9/11 and the Iraq War. This irrelevance heightens absurdity and generates dark humor. We can also find political satire in the punchline, “You can't invade Iraq because of the Cow,” which frequently criticizes the United States' invasion of Iraq following the 9/11 attacks. The joke indirectly criticizes the immorality of the United States invading Iraq for an

unrelated purpose. The cow in the joke indicates something little or unimportant, emphasizing the absurdity of the invasion's cause.

The following example relates to two taboo subjects in Somalia: hunger and poverty. We could say that in order to create a comical scenario, the utterer employs irony and wordplay; however, it accomplishes so by evoking a real-world humanitarian issue, which many find contentious and disrespectful:

- (5) Have you tried Somalian food? Neither have they...
(Reddit.com, 2024)

In example (5), we can see that the Maxim of Quality is violated in order to produce dark humor. The question, "Have you tried Somalian food?" which is also a punchline, does not literally relate to the several types of Somalian food in the Somali cuisine but rather to their struggle with starvation. The exaggeration in "Neither have they" is intended to emphasize the seriousness of the food crisis in an excessive and unrealistic manner. Here, we can also observe that in order to generate dark humor, wordplay and irony are used. We can accept the question of "Have you tried Somalian food?" in the beginning as a normal, conversational question, till observing the response of "neither have they." The punchline, "Neither have they," transforms a simple inquiry into a terrible statement about starvation. We can state that with this remark, the utterer combines sarcasm and wordplay to create dark comedy.

The next example of black humor is similarly connected to the difficult matter of being orphaned. In this case, black humor is closely tied to wordplay:

- (6) Why can't orphans play baseball?
They don't know where home is.
(Reddit.com, 2024)

The Maxim of Quality is violated in this case since it is said that the orphans do not know where their home is, which is entirely incorrect. Also, we can see the wordplay that the double meaning of "home" provides. In this context, "home" might signify two distinct things. To begin, the term "home" refers to an individual's permanent residence, specifically that of a family member or household.

Furthermore, in baseball, "home" refers to the base of either the home or away side. This double meaning established by wordplay results in incongruity and dark humor.

The following example involves touching on a sensitive issue in order to produce dark humor, which some people refer to as racist humor. Here, negative stereotypes are employed to generate punchlines, resulting in dark humor:

- (7) One day, I was walking down the road and I saw a black guy holding a T.V, and I was like ‘Damn! That looks like mine!’, so I ran back all the way home and nope, lo and behold, it was still there, shining my shoes.

(Reddit.com, 2024)

In example (7), the black humor is developed as a result of a violation of the Maxim of Quality. Here, we can see that black people are portrayed as thieves and criminals, which is completely incorrect. We must understand that being criminal is not tied to a person's ethnicity or other circumstances, but rather to their character. Here, we can also see that the Maxim of the Relevance is totally violated. The shift from the presumption of stealing to the concept of shoe-shining is rapid and meaningless in a literal sense, but it is part of the "punchline." Also, the dark joke is using stereotyping, with the assumption of being thieves of black people. Additionally, the dark joke adds another insulting dimension by returning to the stereotype of Black people as submissive or performing menial labor (in this example, polishing shoes).

The next example for black humor analysis is also tied to the tragic 9/11 attack. Here, we might claim that the black humor is caused by a violation of the Maxim of Quality, which results in ambiguity:

- (8) What did the North Tower say to the South Tower?
I'll talk to you later. I have to catch a plane.

(Reddit.com, 2024)

Here we can see that the conversation of 2 towers is entirely fictional, so in order to elicit laughter, the sentence “What did the North Tower say to the South Tower?” manipulates the reality of a

terrible occurrence, and it is directly a violation of the Maxim of Quality. Additionally, the response—"I'll talk to you later"—violates the Maxim of Relevance in this conversation. Since the statement is completely regular, "I have to catch a plane" would not break any maxims, but, in this case, it produces incongruity.

The next example of dark humor relates to a terrible and violent subject: suicide bombing. Humor is developed by making forbidden topics such as terrorism, death, and so on insensitive and acceptable:

(9) Where does a suicide bomber go when he dies?

Everywhere.

(Reddit.com, 2024)

We can see here that the Maxims of Quality and Quantity are disregarded in order to produce black humor. We can see that the person who asks the question is most likely expecting a religious or philosophical response, but the use of "everywhere" is inappropriate, even if theoretically correct, because if the terrorist causes himself to explode, his body pieces will actually be everywhere. Also, the "Everywhere" response is so brief that it violates the Maxim of Quantity by providing so little information in order to generate black humor.

The further example is directly related to the taboo topic, as it is one of the important characteristics of dark humor, which is life and death. Here, in this example, we can clearly see that in order to generate dark humor, the utterer is using irony, hyperbola, and incongruity:

(10) 'Your generation is too reliant on technology,' said my grandpa, 'No, your generation is too reliant on technology,' I retorted as I pulled the plug on his life support to further prove my point.

(Reddit.com, 2024)

Here, we can observe that the utterer violates the Maxim of Quality by describing the process of pulling the plug-in in order to convey an unrealistic and exaggerated point, known as hyperbola, which is typical of black humor. The incongruity between the

The following example of black humor is closely related to one of the world's most terrible events, the loss of Princess Diana. The joke might be considered dark because it directly addresses the terrible theme of death:

- (Reddit.com, 2024)

The following example is a classic example of the dark humor, which is related to illness. This dark joke, which combines sadness with a punchline based on memory loss, is a quintessential example of black humor that addresses disease:

- 233

walks in. 'I have some bad news' says the doctor. 'You have Cancer and Alzheimer's.' the man laughs and says 'Well at least I don't have Cancer!'

(Reddit.com, 2024)

The dark joke indirectly violates the principle of Quality Maxim by playing with the reality regarding the man's diagnosis. Although he has cancer, his memory loss causes him to believe differently, resulting in an internal conflict. Irony plays an important role in humor. The man's reaction, "Well, at least I don't have cancer!" is amusing since he has been told that he does have cancer, but his memory problem prevents him from remembering that.

The subsequent instance of dark humor explicitly centers on sexual child abuse, a grievous and profoundly forbidden subject. Here, we can observe that the utterer intentionally uses irony in order to create dark humor:

- (13) My girlfriend called me a pedophile. I said, that's a pretty big word for a five-year-old.

(Reddit.com, 2024)

The joke deliberately violates the Maxim of Quality by presenting an extreme and ethically indefensible inference meant to be perceived as fictional. This violation contributes to the shock factor but also makes it ethically problematic. Also, the following sentence, "That's a pretty big word for a five-year-old girl," is an ironical response, which is unexpected and creates incongruity because the audience originally anticipates that the joke would confront the girlfriend's allegation, but the punchline takes an unexpected turn, eliciting amusement from the surprise.

The following example relates to the unfortunate terrorist assault on September 11, 2001. Wordplay plays an important part in generating dark humor, as shown below. The humor derives from the daring of the punchline, which draws a grim connection between reading speed and the descent of people from the World Trade Center:

- (14) Who are the fastest readers in the world?
9/11 Victims; they went 89 stories in ten seconds

(Reddit.com, 2024)

The Maxim of Relevance is violated in order to produce black comedy. The inquiry is quite easy and typical, and the answer may also be very simple, but the person who replies to it says something completely unrelated and linked to 9/11 victims, which has nothing to do with the subject. We may also see that the utterer employs wordplay to generate black comedy. The term "story" has two different meanings in English. The first is a written or vocal narrative that describes events, whether fictitious or actual. Second, it refers to the level of a building having a floor. The utterer was implying that those who jumped from the World Trade Center could really view all the building's stories in a matter of seconds. So, with sarcastic undertones, he attempts to relate to the tragic things that occurred that day.

The following dark humor example is also regarding a sensitive topic, which is pedophilia. The joke employs black humor by bringing up a morally abhorrent matter (pedophilia) and attempting to convey amusement through a surprising and absurd answer. Here, we can observe that irony is used in order to create dark humor:

- (15) 2 guys in a car get pulled over by a cop. Cop taps the window, window rolls down. 'Good evening gentlemen, we're looking for 2 pedophiles.' Guy quickly closes the window. 10 seconds later he lowers it again and says: 'Ok, we'll do it.'
(Reddit.com, 2024)

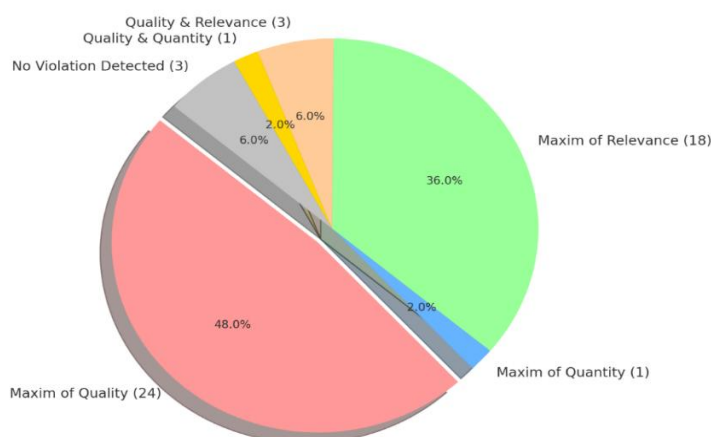
Here, we can see that the utterer directly violates the Maxim of Relevance in order to create dark humor. The police officers' query is relevant; it is clear that they are looking for someone, and it is clear that they are waiting for relevant comments such as "we have seen them," "they run all the way down," and so on. But the comments of two people are completely irrelevant, creating farce through absurdity and irony. There is a certain amount of irony in the character's answer because it goes so against how someone would actually respond to such a grave charge.

5. Findings and Discussion

The present study focuses on dark humor examples on Reddit, which is an online internet platform frequented by individuals from all

over the world. For the purpose of this, we have manually selected 50 dark humor samples from over 200 created by active Reddit users and analyze them pragmatically. The current study focuses on the generation of the dark humor via violation of the Grice's Maxims strategically. By this analysis, the study finds out the essential devices in order to create dark humor lines. This analysis shed light on the fact that in order to generate dark humor, violations of the Grice's Maxims play an essential role, and these violations add to the humor's edgy and sometimes contentious tone. Because of the significance of the black humor examples, we aim to select approved ones that fulfill our conditions for analysis and can cause the least amount of offense.

Violation of Grice's Maxims in Dark Humor Examples (Including No Violation Detected)

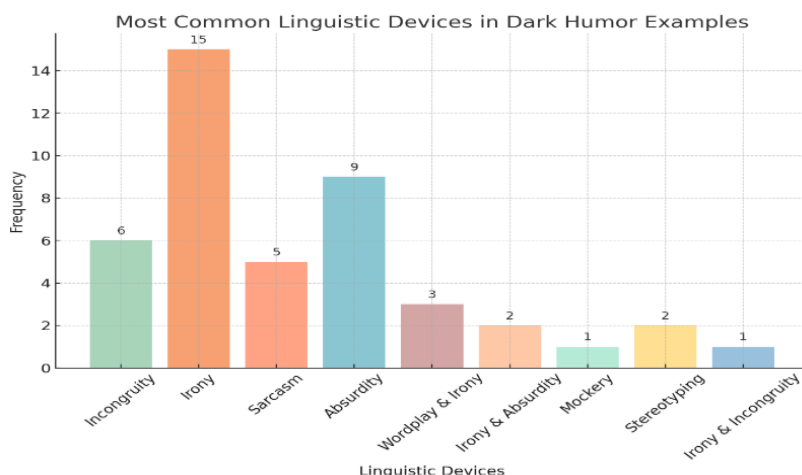


Based on the results of the analysis, which are clearly stated in the pie chart, we can obviously observe that violations of Grice's Maxims are frequently detected, which clearly helps the utterer to generate dark humor. The maxim of the quality that contains truthfulness is the maxim that is violated mostly with 24 examples out of the 50, which is equal to 48%. We can clearly assume that in order to generate dark humor examples, we need to violate the maxim of quality by using exaggeration, hyperbola, false information, etc., which directly violates the truthfulness criteria of the quality maxim in order to create a shock value to generate dark humor. Furthermore, the maxim of relevance is the second most commonly broken of Grice's

Maxims, with 18 out of 50 cases, or 36%. This finding suggests that purposely violating the relevance rule is critical in order to generate relevant examples of black humor.

Also, we can see that the quantity maxim is violated in order to produce black humor with 2%, which is equivalent to one out of fifty examples. With this conclusion, we can clearly state that one of the less beneficial Grice's Maxims for generating black humor is the maxim of quantity. Moreover, it can be observed that the multiple violations of Grice's Maxims are frequently used in order to generate dark humor. We can see that violation of both maxims of quality and relevance is present with 6%, which is equivalent to 3 examples of the dark humor out of 50. Also, the multiple violations of quantity and quality maxims are detected in our research with one example out of 50, which is equal to 2%. Finally, surprisingly, we detected some examples in our analysis that do not clearly violate any maxim with 6%, which is equivalent to 3 examples out of 50. With this observation, we can assume that there is also the possibility to generate dark humor examples without violating any conversational expectations.

In our research, we also look at the devices that are typically utilized to create black comedy. The bar chart below shows devices used to generate black humor.



Foremost with this analysis, we come to the conclusion that

the employment of irony as a linguistic device is the most common way to express dark humor, with a significant use of 15 examples out of 50. This high frequency shows that irony, which sometimes entails expressing the opposite of what is intended, is an effective weapon in black comedy for producing unexpected and sometimes terrifying turns. Moreover, absurdity is the second most popular tool, with 9 instances out of 50 in order to express dark humor. It adds aspects that contradict logic or reason, emphasizing the bizarre or dark quality of black humor. Furthermore, we can see that the usage of incongruity occurs in 6 out of 50 cases, demonstrating the ability of creating black humor with unexpected aspects within the difference between expectation and reality. Besides, sarcasm was identified in 5 of the 50 instances studied. Moreover, combinations of the linguistic devices such as wordplay and irony with 3 examples, irony and absurdity with examples, and irony and incongruity with 1 example out of 50 examples are devices that express dark humor and indicate that dark humor can be employed with multiple layers of the meaning to strengthen its effect. Mockery (1 occurrence) and stereotyping (2 instances) are less common methods, but both contribute to black humor's interest to question societal conventions or taboo subjects.

During our research, we discovered that some users on Reddit are unable to distinguish between dark humor and other sorts of humor, such as racist or unpleasant humor, and simply classify them as black humor. This condition presents us with an obstacle in finding appropriate instances that clearly meet our language requirements for black humor. This study may be useful for future studies that want to discriminate between different forms of humor and dark humor and fill the gap in the area. Moreover, we observe and mention in our analysis that there are some instances of dark humor that do not violate Grice's Maxims. This type of finding gives us, as well as another researcher, a chance to explore and examine the sorts of dark humor that follow the Grice's Maxims as well as to identify what language processes allow them to not violate these conversational standards while still being recognized as dark humor.

6. Conclusion

This study delves into the domain of dark humor in order to analyze the use of it on Reddit, which is a social media platform, by

using linguistic and pragmatic analysis methodologies with significant attention to Grice's Maxims, the way they are violated, and the roles of these violations in order to produce dark humor. Following the straightforward verification of more than 200 samples posted by Reddit users under the theme of dark humor or dark jokes, 50 dark humor examples that meet our criteria for analysis are filtered using both quantitative and qualitative approaches. The pragmatic analysis method that is supported mainly via Grice's conversational maxims framework contributes to the systematical examination of the dark humor examples and helps us find the various sorts of the dark humor that are generated with the different linguistic strategies and devices. The findings obviously indicate the complexity of the dark humor examples and the importance of the conversational maxims to generate dark humor.

In this research, we can observe that the violation of Grice's maxims plays a significant role in order to generate dark humor. The violation of the quality maxim, which calls for truthfulness, is a dominantly violated maxim by the users of Reddit in order to create dark humor. We can observe that the use of irony, exaggeration, false information, and so on contributes to the creation of dark humor and plays with the boundaries of reality. The violation of the quality maxim, which is observed in almost half of the instances, plays a central role in order to create incongruity, ambiguity, and shock value, which are the essential components of dark humor. Moreover, we can observe that the Maxim of Relevance is the second most violated maxim for the generation of dark humor. It can be observed that the violation of relevance maxim maximizes the absurdity or the incongruity of the utterance, as well as strengthening the dark tone of the humor. Based on these data, it is reasonable to conclude that in order to produce black humor, utterance creators scarify the relevance and truth of maxims. This scarifies also create effects of surprise, absurdity, and shock, all of which are fundamental qualities of black humor.

Our analysis also finds the common linguistic devices that are employed in order to generate black humor. We can observe that irony, absurdity, and incongruity are predominant devices for the creation of dark humor. We can assume that using these devices enables us to explore taboo and sensitive topics, which may not be acceptable to all audiences. The use of the most employed device,

which is irony, enables the users to express their ideas implicitly. Furthermore, absurdity and incongruity damage logical assumptions and help us to observe the viewpoint of the audience, while black humor challenges it.

During our analysis, we use the note-taking methodology in order to select dark humor examples that fit in our requirements. However, during the research, we also face challenges. We can state that one of the key difficulties that we find during our research is to find out that the users of Reddit have some challenges categorizing dark humor, and because of this reason, they categorize racist humor, offensive humor, and some instances of self-disparaging humor under dark humor. This challenge makes us follow the consistent standard of the dark humor and to work carefully using our interpretive judgment skills to find and categorize dark humor examples. These types of challenges can lead scholars to fill the gap in order to differentiate dark humor from the racial or offensive humor through analyzing contextual elements of them.

Moreover, we observe that there are some dark humor examples that do not violate Grice's Maxims, however, they are considered funny. Certain types of black humor may rely on mild, context-based clues rather than overt verbal infractions, indicating a less obvious but as effective route to funny. A future study might look at these more complex kinds of comedy, including the link between subtlety, conversational adherence, and humor efficacy.

Finally, this research advances the discipline of linguistics, especially pragmatics, by providing systematic analysis of dark humor as a communication form. The results highlight the importance of pragmatics in humor studies and imply that studying black humor, particularly online, might help us understand larger linguistic, social, and cultural patterns.

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Sadoveanu`s Metaphor of Nature as the Epiphany of the Absolute in *Împărăția apelor*

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Abstract

*The present paper focuses on Mihail Sadoveanu`s prose in his work, *Împărăția apelor*, namely on the poetic nature of his writing. It aims at identifying and analysing the metaphor of nature, seen as an epiphany of the Absolute. The analysis of the metaphors is done from the cognitive linguistics point of view as well as from the traditional linguistics one. After a brief presentation of Sadoveanu`s work, *Împărăția apelor*, which includes an examination of the main metaphors encountered throughout the pages of the volume, there are some metaphors examined in full detail from the point of view of the cognitive linguistics and of Group μ .*

Keywords

metaphor of nature, epiphany of the Absolute, cognitive linguistics, traditional linguistics, cognitive metaphor, metaphoric mechanism.

1. Introduction

What impresses readers when getting in touch with Sadoveanu`s prose is the poetic nature of the writing. Although, at first, this seems to make the reading more difficult, it is soon perceived as an intrinsic feature of Sadoveanu`s novels, bringing along absolute uniqueness and delight. However, it becomes even more interesting to notice that the net of figures of speech is only hiding something of greater importance: Sadoveanu`s spiritual conception about the world – the leading thread throughout his literary

work³. Nature, which is most often rendered by means of metaphors and comparisons, is definitely not mere nature but points to a higher, hidden meaning incorporated in Sadoveanu's work, that is a very interesting cosmological vision, a type of supreme wisdom and the supreme knowledge: `` For Sadoveanu, the apprehension of the cosmos as a whole, from the mineral and aquatic levels to the social-historical level and to the vision of a cyclicity of universal becoming, brings along a serenity and a stillness, a contemplative attitude from the perspective of which every being and thing has its place and purpose, the necessary and the mysterious purpose``⁴ (Paleologu 1978: 22). As it was also pointed out by Paleologu (Paleologu 1978: 26), Sadoveanu has a coherent system of the universe, a round, totalizing conception about the world which could be considered an implicit philosophy.

In Sadoveanu's writings, Nature is timeless, eternal, assuring complete isolation of human beings from negativity: ``The charm resides in the complete separation from the world and the complete repose you enter into. Concerns, annoyances and pains fall asleep. You have come close to eternal nature, which has taken you into its possession and protects you like a mother``⁵ (Sadoveanu 1980: 259). It

³ It is considered that Sadoveanu has two main stages of creation: one containing the literary works up to *Zodia Cancerului* and the one containing the literary works after it. His spiritual conception is to be seen mainly in the latter stage of creation, containing *Zodia Cancerului*, *Baltagul* and *Nicoară Potcoavă* (1952). However, one can also grasp it in the former one, especially in *Haia Sanis* (1908), *Bordeienii* (1912), *Hanul Ancuței* (1928), *Împărăția apelor* (1928) and *Țara de dincolo de negură* (1926).

⁴ Our translation of the original: „La Sadoveanu aprehendarea cosmosului ca totalitate, de la mineral și acvatic până la social-istoric și până la viziunea unei ciclicități a devenirii universale, aduce cu sine o seninătate și o liniște, o atitudine contemplativă din perspectiva căreia fiecăre ființă și lucru își are locul și rosul, necesarul și misteriosul rost” (Paleologu 1978: 22).

⁵ Our translation of the original: „Farmecul e în despărțirea desăvârșită de lume și în repaosul complet în care intri. Grijile, preocupările, supărările și durerile adorm. Te-ai apropiat de natura eternă, care te-a luat în stăpânirea ei și te ocrotește ca o mamă.” (Sadoveanu 1980: 259).

is as if Nature is the *significant* and the Essence, the Absolute is the *significat*. At first, the readers can only infer this, and it is only later on when they discover that there is something else beneath the net of figures of speech, namely the access to Essence: both the essence of everything and their inner essence, which, in fact, coincide. It is as if the nature becomes a tunnel, a corridor through which the reader can travel back and forth along centuries and successive existences up to the very moment when universe was created: "I saw myself in places untrodden by human foot, - perhaps the places that the ancestors first saw at the beginning of the migrations"⁶ (Sadoveanu 1980: 282); "I opened my eyes suddenly and saw a quarter moon in the black sky, over desolate orchards where the wind rustled. I was a little confused - until I traveled through time and found myself."⁷ (Sadoveanu 1980: 283).

For Sadoveanu, Nature can be said to be a means of knowledge, maybe the best of all, a means of facing the mysteries of the universe and of the human being, a means of immersing into the collective unconscious. Not only does Sadoveanu describe nature as if painting it, but he portrays Nature as vital for human beings, becoming an intrinsic part of themselves, the very Essence. Human beings, animals, fish, birds, plants appear as one. Nature and human beings accompany each other in a magical manner, becoming one. Thus, in *Împărăția apelor* (*The Kingdom of Waters*), namely in the story entitled *Pescuitul cu undița* (*Fishing by Means of a Fishing Rod*), when the writer is waiting patiently for the fish to come close to his fishing rod, a bird comes near him and does exactly the same

⁶ Our translation of the original: „Mă vedeam în locuri necălcate de picior omenesc, - poate locurile pe care le-au văzut întâi strămoșii la începutul migrațiilor” (Sadoveanu 1980: 282).

⁷ Our translation of the original: „Am deschis ochii dintr-o dată și-am văzut un sfert de lună în cerul negru, peste livezi pustii în care susura vântul. Am stat puțin tulburat și nedumerit – până ce am străbătut timpurile și m-am regăsit” (Sadoveanu 1980: 283).

thing, as if man and bird are one in the everlasting realm of nature: "Suddenly, the colorful gull, which the French call *martin pêcheur*, appeared nearby, on a twig, at the edge of the water. He stands still, waiting as we do. (...) and his pensive, serious and undemanding attitude, is like ours. He startles, flashing into the water of the Prut. He dives and emerges, industrious and quick, with a baby-fish in his beak. He sits on the branch, again, for a moment, -and the little fish is vibrating silvery. A short, thin scream. He disappears in a leap, - to the nest hidden somewhere in the secrets of silence" ⁸(Sadoveanu 1980: 259).

The same happens in the story *Intrare în ostrov* (*Entrance to the Islet*), in which the human being and the fish are one: " (...) whenever I pulled from the depths a monstrous fish, which looked at me gently and fixedly with a round eye of colored glass. I did not wonder at his nakedness, for I was like him, - and I did not seem to remember having ever worn the garments of men of late ages" ⁹(Sadoveanu 1980: 283).

The basic elements out of which the world is made up of are all present in Sadoveanu's work: water, air, fire, earth. They all form a veil of appearances which has to be broken through in order to get to

⁸ Our translation of the original: „Deodată a apărut aproape, pe o rămurică, la marginea apei, pescărelul colorat, căruia francezii îi zic *martin pêcheur*. Stă neclintit, așteptând ca și noi. (...) Și atitudinea gânditoare, gravă și netrebnică, ca și a noastră. A tresărit, fulgerând în apa Prutului. S-a scufundat și-a apărut, harnic și iute, cu un chitic în plisc. S-așează iar pe creangă o clipă, -și peștișorul vibrează argintiu. Un țipăt scurt și subțirel. A dispărut într-un salt, - spre cuibul ascuns undeva în tainițele liniștii”. (Sadoveanu 1980: 259)

⁹ Our translation of the original: „ (...) ori de câte ori trăgeam din adâncuri un pește monstruos, care mă privea blând și fix c-un ochi rotund de sticlă colorată. Nu mă miram de goliciunea lui, căci și eu eram ca el, - și parcă nu-mi aduceam aminte să fi purtat vreodată straietele oamenilor din meschine veacuri târzii”. (Sadoveanu 1980: 283)

the essence. This idea is a recurrent one throughout Sadoveanu's writings:

- ``From the sky down to the bottom of the ponds, the primitive elements were masters, in a fantastic kingdom of mud bugs, rotting grass, animals living in meadows and reeds, infinite multitudes of fish beneath calm waters. A calm and deceiving surface: the illusion of unwavering calm, a complicated, fierce and violent life vibrated``¹⁰ (Sadoveanu 1980: 390-391)
- ``In the east there was a ridge of black clouds. (...) The darkness suddenly seemed like a clear mist around me. (...) The mountain in the east had plunged into the other realm``¹¹ (Sadoveanu 1980: 283)

For example, the **air element** is present in connection with wind, sounds, birds, etc. in Sadoveanu's prose. Thus, in the story *Intrare în ostrov* (*Entrance to the Islet*), in *Împărăția apelor* (*The Kingdom of Waters*), the air element is in the form of the **wind** and the entire scene points to the image of **the Holly Spirit** that was first manifesting across desert land at the moment of initial creation: "I opened my eyes suddenly and saw a quarter moon in the black sky,

¹⁰ Our translation of the original: „Din cer până-n fundul bălților erau stăpâne stihiiile primitive, într-o împărăție fantastică a găngăniilor nămolului și putreziciunii plăviilor, a dihăniilor din lunci și stuhuri, a noroadelor infinite de pești sub calmul apelor. O suprafață calmă și înșelătoare: sub iluzia liniștii neclintite, vibra o viață complicată, înverșunată și viforoasă. ” (Sadoveanu 1980: 390-391).

¹¹ Our translation of the original: „În răsărit se zidise o culme de nouri negri. (...) Întunericul păru deodată în juru-mi ceață străvezie. (...) Muntele din răsărit se cufundase pe tărâmul celălalt.” (Sadoveanu 1980: 283).

over desolate orchards where the wind rustled’’¹² (Sadoveanu 1980: 283). At the same time, *Împărăția apelor* (*The Kingdom of Waters*) ends with a story entitled *Semantron* (*Toaca*) which shows best the importance of the air element in Sadoveanu’s conception of the world. The main character, an alter-ego of the writer, meets a friend, Cricopol, in the Danube Delta, to go fishing. The latter tells him something which seems at least bizarre: he can hear **a semantron sound** which he cannot explain. However, this sound is the reason he comes back here a second year in a row and he will come next year too. Cricopol puts the magic call of the semantron sound in relation to his mother’s grave which is also somewhere in the Danube Delta. It is as if the call of his home land makes him come back from his travelling all over the world. This very sound creates a center where he is doomed to arrive. Thus, Cricopol remembering the essence, becomes the wandering, prodigal son returning home which is both a place and a state of mind.

2. The analysis of metaphors

Sadoveanu’s writings are ‘‘an alloy of lyricism and reflection’’ (Ciopraga 1974: 25), the sentences ‘‘establishing a balance between grammatical meaning and metaphor’’ (Ciopraga 1974: 26). Therefore, we are going to have a glimpse into the metaphors used at length by Sadoveanu, focusing on the ones in relation with the nature. Most of them are metaphors of the Absolute.

¹² Our translation of the original: „Am deschis ochii dintr-o dată ș-am văzut un sfert de lună în cerul negru, peste livezi pustii în care susura vântul.” (Sadoveanu 1980: 283).

At the same time, it is very important to underline the fact that Sadoveanu declared in one of the prose writings in *Împărăția apelor*, namely in *Experiențe* (*Experiences*), that he did not intend to create metaphors when writing about water and fishermen. This has a huge importance because it serves as an unintentional proof that God, the Absolute is everywhere: "Many may be tempted to believe that in these notes of mine about fishermen, I want to deal with nature and make poetry. God forbid! I have never thought about it"¹³

One of the metaphors Sadoveanu used is "I could feel the pins of the stars in my eyelids"¹⁴. "The pins of the stars" is a perfect example of a metaphor that can be interpreted in two ways: on the one hand, it can be seen as a beautiful rendering of a scenery but, on the other hand, it can be seen as a rendering of the Absolute because Sadoveanu's entire work, especially his writings about fishing and hunting, is an illustration of the idea that the sacred is hidden in the profane. His purpose is to recover the mystery of the origins, to find and decode the utmost secrets. At the same time, it is to be noted the masterly use of the word "pins" as it points to the pain that is inseparable from knowledge. The Absolute, rendered by means of the light coming from the stars, brings along torment and pain. Revelation is always difficult and heart-wrenching.

Another interesting metaphor is "I used to catch a glimpse (...) through the rain of sun."¹⁵ The "rain of sun" metaphor is the perfect choice for expressing the overwhelming nature of the Absolute. It is extremely difficult to get to It but after one overcomes all hardships, one can feel illuminated.

Here are some other metaphors:

¹³ Our translation of the original: „Mulți poate ar fi dispuși să creadă că, în notele acestea ale mele despre pescari, vreau să mă ocup de natură și să fac poezie. Ferească Dumnezeu! Niciodată nu m-am gândit la asta.” (Sadoveanu 1980: 267).

¹⁴ Our translation of the original: „Simțeam în pleoape acele stelelor.” (Sadoveanu 1980: 282).

¹⁵ Our translation of the original: „Trăgeam câte o ochiană (...) prin ploaia de soare” (Sadoveanu 1980: 282).

-``(...) the flowers of light drawn by the sun rays which sneaked among branches``¹⁶

The ``flowers of light`` metaphor point to the Absolute, indicating, at the same time, an intertwining between the light realm and the vegetal one. All elements in nature form a unity.

-``A peak of black clouds has been built in the East.``¹⁷

The ``peak of black clouds metaphor points to the almost insurmountable difficulties encountered by a truth searcher. The essence is deeply hidden behind mountains of impediments. It is not by chance that Sadoveanu uses the East in connection with the obstruction of Truth. The East or the point from where the sun rises is of utmost importance in Orthodoxy. It is the window through which the Truth or the Absolute reveals itself.

-``Suddenly, the darkness around me seemed translucent mist.``¹⁸

The ``translucent mist`` metaphor is extremely illustrative pointing to the fact that a continuous attempt to see and understand the unseeable is always the right thing to do. In the end, after so much turmoil, the Absolute can be glimpsed, the darkness is pierced by a ray of light and the veil becomes penetrable.

-``Two suns were shining side by side: one above us, the other in the clear pond.``¹⁹

The metaphor of the two suns indicates that the Danube Delta is a magic space, one in which a doubling of light, that is of illumination, is possible.

¹⁶ Our translation of the original: „(...) florile de lumină pe care le scriau razele strecurate printre ramuri`` (Sadoveanu 1980: 352).

¹⁷ Our translation of the original: „În răsărit se zidise o culme de nouri negri`` (Sadoveanu 1980: 283).

¹⁸ Our translation of the original: „Întunericul păru deodată în juru-mi ceață străvezie`` (Sadoveanu 1980: 283).

¹⁹ Our translation of the original: „Doi sori luceau alături: unul deasupra noastră, altul în balta limpede`` (Sadoveanu 1980: 265).

Briefly examining the above metaphors, one can notice that, in Sadoveanu's writings about fishing, the Absolute is always in relation with nature. It seems to be an indication of the fact that it is only in the solitude of nature that a human being can discover his/her real nature: namely that he/she is a part of the Absolute and that time is relative. The revelation of this truth shatters the human being and changes his/her understanding of all things, forever.

2.1.The analysis of metaphors from the cognitive stylistics` point of view

(1) "the pool glittered as if it were lit by an inner fire"
(Sadoveanu 1980: 268)²⁰

In this example, we can identify the following elements in reference with the cognitive metaphor²¹ "inner fire":

- i. *God* (the Absolute) living within each element of nature or human being– target, vehicle, focus space. It is in attribute relation with the base domain.
- ii. "inner fire" – source, tenor, base space.
- iii. Common features / generic space / ground²² – light
- iv. The blended space (the new emergent understanding) – a poetic universe in which one has to become aware of the essence, which is God, the Absolute. One has to understand the fact that God is everywhere, in nature as well as within each soul of a living being.

²⁰ Our translation of the original verses: "balta lucea aprinsă de un foc lăuntric" (Sadoveanu 1980: 268)

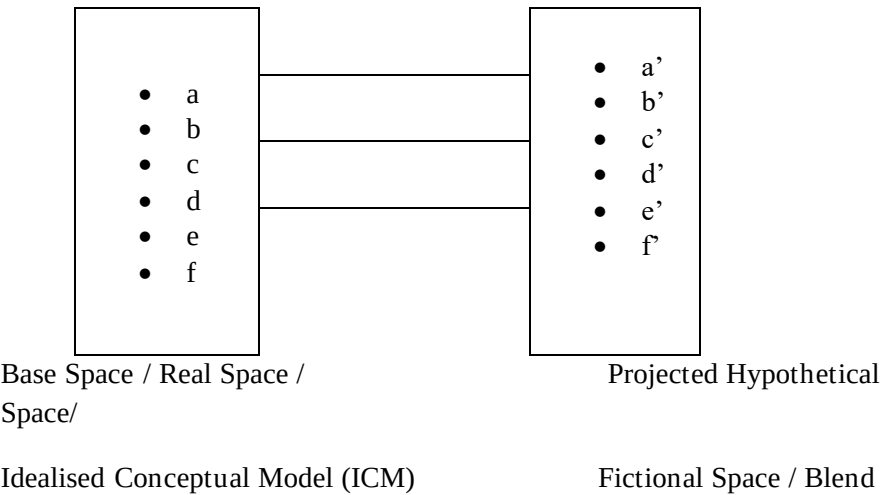
²¹ Larkoff and Johnson (1980) state and provide evidence of the fact that metaphor is the very foundation of the word we live in.

²² containing "common general nodes and relationships across the spaces" (Stockwell 2002: 97).

In nature, one can become aware of God’s presence even better. The true meaning of life is that of reuniting with God during lifetime, one feels the need to be in a permanent communion with Him.

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

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



a = Sun`s light reflected in the pool	a`= ``inner fire``
b = dragonflies electric blue``	b`= ``little lines of
c = glittering stream fish crochets``	c`= `` silver

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are sun rays, ordinary dragonflies, stream fish, etc. Unlike this base space, in the hypothetical space/ blend, sun`s light becomes ``inner fire``, dragonflies become ``little lines of electric blue``, stream fish become ``silver crochets``. So, everything contributes to creating a totally different world, one with a high degree of poeticity. We can say that in the projected hypothetical space / blend, Sadoveanu creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, **a'**, **b'**, **c'** are counterparts of **a**, **b**, **c** in the base space.

The generic space/ ground contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. Thus, in point of common features, mention should be made of light in the case of the metaphor ``inner fire``, of shape in the case of the metaphor ``little lines of electric blue``, of shape and colour in the metaphor ``silver crochets``.

2.2. The analysis of metaphors from the traditional stylistics` point of view

(1) `` "The stream fish glittered (...) silver crochets" (Sadoveanu 1980: 269)²³

²³ Our translation of the original verses: ``Peștii de șuvoi sclipeau (...) îngliți de argint`` (Sadoveanu 1980: 269)

It is a metaphor *in praesentia*, a surprising metaphor for the readers. It is obtained by the omission-addition operation, the writing degree zero being [+shape] + [+elongated] + [silvery].

This metaphor points to a concrete object "glittering stream fish" by means of another concrete object "silver crochets". The metaphoric mechanism (suppression-addition of semes) can be presented as follows:

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

$$\begin{array}{c} D \quad \rightarrow (I) \rightarrow A \\ \text{"Glittering stream fish"} \rightarrow (I) \rightarrow \text{"silver crochets"} \end{array}$$

The two different lexemes (D, A) have the following common semes: [+shape] + [+elongated] + [silvery] . Therefore, there is a (Sg+Sp)Σ conceptual metaphor.

(I) is a generalization synecdoche of D (because it suppresses some semes of "glittering stream fish" and by suppressing semes, a generalization is obtained) and A is a synecdochy of I (because other semes are added to [+shape], [elongated] and [silvery], in order to form the class of the semes of the term "silver crochets").

"glittering stream fish": [+shape] + [+elongated] + [silvery] + [natural] + [+animated]

Sg is obtained by keeping the essential semes [+shape] + [+elongated] + [silvery] and eliminating the other seme, [natural] + [+animated]

Sp is obtained by adding other semes to [+shape] + [+elongated] +

[silvery] , thus forming the class of the semes of the term "silver crochets":

"silver crochets" : [+shape] + [+elongated] + [silvery] + [man-made] + [tool]

(2) " (...) and we went to see how the fishermen were coming in their boats (...) on the water rope" (Sadoveanu 1980: 350)²⁴

It is a metaphor *in absentia*, a surprising metaphor, for whose decoding the readers have to resort to their context. It is obtained by the omission-addition operation, the writing degree zero being

This metaphor points to a concrete object "river" by means of another concrete object "water rope". The metaphoric mechanism (suppression-addition of semes) can be presented as follows:

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

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

$$\text{"river"} \rightarrow (I) \rightarrow \text{"water rope"}$$

The two different lexemes (D, A) have the following common semes: [+shape] + [+elongated] + [width] . Therefore, there is a (Sg+Sp) Σ conceptual metaphor.

(I) is a generalization synecdoche of D (because it suppresses some semes of "river" and by suppressing semes, a generalization is obtained) and A is a synecdochy of I (because other semes are added

²⁴ Our translation of the original verses: " (...) și ne-am dus să vedem cum vin pescarii în luntrile lor (...) în sforul apei" (Sadoveanu 1980: 350)

to [+shape], [elongated] and [width], in order to form the class of the semes of the term "water rope").

"river": [+shape] + [+elongated] + [width] + [liquid]

Sg is obtained by keeping the essential semes [+shape] + [+elongated] + [width] and eliminating the other seme, [liquid].

Sp is obtained by adding other semes to [+shape] + [+elongated] + [width], thus forming the class of the semes of the term "silver crochets":

"silver crochets": [+shape] + [+elongated] + [width] + [man-made] + [tool]

4. Conclusions

Most of Sadoveanu's metaphors of Nature used at length in his writings about fishing are, in fact, metaphors of the Absolute. Sadoveanu's famous beautiful descriptions are not always mere descriptions. Therefore, the readers need to pierce the thick thread of the figures of speech in order to get to the leading idea, namely that the Absolute is everywhere, waiting to be discovered by the readers but only after overcoming huge and innumerable obstacles. Even the access to the smallest part of the Absolute has a huge transforming power. Once a human being is exposed to it, he/she realizes his/her eternal nature, annulling time and space.

By resorting to the analysis of the metaphors of nature (which is performed with the tools of both traditional and cognitive linguistics), one can easily understand that the Absolute is camouflaged in most of the metaphors in relation to nature.

The lack of intentionality declared by Sadoveanu (he stated the fact that he did not want to create poetry when writing about water and fishermen) is another unintended proof of the fact that the

universe (both nature, as a whole, and all the living beings) is suffused with the Absolute.

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◆ ARTS AND MEDIA ◆

A Perspective on the Musical Harmonization of Literary Text and Polyphonic Melody in the Cultural Heritage of Lefter Çipa

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Abstract

This paper provides a comprehensive analysis of the musical harmonization of literary texts and polyphonic melodies in the cultural heritage of Lefter Çipa, a renowned Albanian poet, songwriter, and folklorist. By exploring Çipa's unique fusion of literature and music, the study highlights how this interplay serves as a crucial mechanism for expressing Albanian cultural identity, preserving traditions, and inspiring future generations (Fox, 1981; Koço, 2015; Shetuni, 2011). The harmonization of text and melody enhances emotional depth and audience engagement, fostering social cohesion and educational value within communities (UNESCO, 2005). Through concrete examples of Çipa's works, the paper illustrates the significance of polyphonic music in Albanian culture and its role in maintaining the richness of the country's intangible heritage. The research underscores the importance of interdisciplinary approaches in understanding and preserving cultural expressions, concluding that the synergy between music and literature in Çipa's legacy is essential for the continuity and evolution of Albanian cultural identity (Fox, 1981; Koço, 2015).

Keywords

Cultural heritage, polyphonic music, literary fusion, Albanian identity, tradition preservation.

1. Introduction

Lefter Çipa's artistic legacy stands as a vivid testament to how music and literature can seamlessly intertwine to enrich cultural identity and sustain traditional heritage. His works, deeply rooted in Albanian folklore and communal values, not only celebrate the richness of the nation's traditions but also preserve these cultural narratives for future generations (Koço, 2015). In weaving poetic texts with polyphonic melodies, Çipa transcends the boundaries of individual art forms, allowing each to enhance the other and create a more profound impact on both performers and listeners (Shetuni, 2011).

Central to Çipa's contribution is the unique fusion he achieves—his ability to integrate literary content into a musical framework that reflects the nuances of Albanian oral traditions (Fox, 1981). This approach is not merely a stylistic choice; it is an artistic innovation that resonates across time. His techniques have influenced younger artists, encouraging them to revisit traditional motifs and reimagine them in contemporary contexts (Koço, 2015). As a result, the interplay of poetry and music in Çipa's work has invigorated the evolution of Albanian cultural expressions and ensured their continued relevance (Shetuni, 2011).

The emotional dimension of this harmonization cannot be overstated. By infusing literary themes with melodic lines, Çipa gives these texts a new level of intensity and resonance. Audiences experience stories, values, and emotions more directly when music amplifies the meaning of the words (Fox, 1981). This synergy draws listeners in, making the performance a more immersive encounter that can stir collective memory and shared feelings within a community (UNESCO, 2005).

Beyond aesthetic pleasure, the harmony between literature and music plays a crucial social role, particularly in rural areas where

traditions remain firmly rooted. Musical performances of literary texts bring people together, reinforcing community bonds and marking important social milestones. Over time, these performances become collective rituals, central to weddings, harvest celebrations, or religious festivities, ensuring that cultural identity remains robust and meaningful (Shetuni, 2011).

Moreover, the integration of music and literature in Çipa's work carries significant educational value. By studying this harmonious relationship, learners gain insights into cultural history, artistic evolution, and the nuances of their own heritage. Engaging with both words and melodies can also sharpen literacy skills and foster musical sensibilities, providing a pathway for young people to develop a deeper appreciation of their cultural roots (Koço, 2015).

2. Confrontation

The concept of cultural heritage encompasses everything a community inherits from its ancestors—from the physical landmarks that echo with history to the intangible traditions and rituals that guide communal life. It's expressed in the language people speak, the stories they tell, the songs they sing, and the celebrations that mark significant milestones. Together, these elements forge a collective identity, a sense of belonging that transcends generations (Shetuni, 2011).

Polyphonic music is a musical form where multiple melodies unfold at the same time, blending together to create a tapestry of sound. Unlike simpler compositions that focus on a single melody supported by harmonies, polyphony gives each melodic line its own voice, rhythm, and personality. As these independent melodies intertwine, they enhance and complement one another, producing a texture that feels both intricate and dynamic (Koço, 2015).

This style varies greatly across different cultures. While the underlying principles remain similar—distinct melodic lines sounding together—each tradition brings its own tonal palette, rhythmic patterns, and performance practices. In Albania, polyphonic singing holds a particularly cherished place, especially in regions like Labëria and Çamëria. Here, polyphonic songs have been performed for centuries, becoming inseparable from the nation’s rural traditions and communal ceremonies (UNESCO, 2005).

2.1. Lefter Çipa’s Role in Albanian Polyphony

Lefter Çipa’s impact on Albanian culture runs deep, touching everything from literary traditions to musical forms. His tireless efforts helped safeguard oral narratives that might otherwise have vanished, as he diligently documented folk songs and poetry passed down through generations (Fox, 1981). By doing so, he ensured that these pieces of Albania’s cultural puzzle would remain intact for future storytellers, musicians, and listeners.

What sets Çipa apart is not just his dedication to preservation, but also the way he expanded Albania’s artistic horizons. His creative fusion of literary texts with the country’s renowned polyphonic music forged a new cultural dialogue—one that enriched both the literary canon and the musical landscape (Koço, 2015). In doing so, he inspired countless contemporary artists, encouraging them to look to their cultural roots for inspiration and to blend tradition with innovation.

Such music often accompanies important social events—weddings, harvest celebrations, or religious festivals—where it serves as a vehicle for storytelling, historical remembrance, and cultural identity. The lyrics frequently reference legendary figures, heroic deeds, and age-old customs, ensuring that the knowledge and values

of past generations endure (UNESCO, 2005). In recognition of its cultural importance, Albanian polyphonic singing was inscribed by UNESCO in 2005 as an Intangible Cultural Heritage of Humanity, underscoring its significance and the necessity of its preservation.

3. Concrete Examples from Lefter Çipa's Works

Lefter Çipa's artistry shines through in a variety of songs that each tell their own story and convey distinct emotional landscapes:

- **“Luleborë” (Snowdrop):** This song draws on the image of a delicate, early-blooming flower to symbolize purity and new beginnings. The melody flows softly, much like the petals of the snowdrop unfurling, and this gentle musical quality deepens the listener's sense of tranquility and awe at nature's quiet resilience (Shetuni, 2011).
- **“Këngë për Shqipërinë” (Song for Albania):** This powerful tribute to national identity evokes heartfelt pride and longing for home. The melody surges like an anthem, wrapping the audience in a sense of collective memory and shared heritage (Fox, 1981).
- **“Vajzë e Bukur” (Beautiful Girl):** Celebrating both personal admiration and cultural values, this lively tune embodies the traditions of the community. Its energetic rhythms and warm harmonies give the song an uplifting, almost festive spirit (Koço, 2015).
- **“Malli” (Longing):** Delving into the ache of separation and yearning, this song's slower tempos and minor harmonies create a melancholic intensity, allowing listeners to feel the profound sense of absence and desire (Koço, 2015).

“Lefter Çipa's poetry, inspired by the sea and mountains, serves as a bridge between literature and polyphony. His song Hymn of Pilur

celebrates the village as a living museum, where every stone holds a story, and the voices of the polyphonic ensemble echo the timeless spirit of Albanian heritage” (Shetuni, 2011).

Figure 1: The polyphonic group performing Hymn of Pilur during a folk festival in Gjirokaštër (2008).



folk festival in Gjirokaštër (2008).

This image illustrates the seamless connection between poetic verses and the rich melodies of polyphonic singing, a hallmark of Lefter Çipa’s artistic vision.

This photograph not only captures the artistry of the polyphonic ensemble but also serves as a visual representation of Lefter Çipa’s legacy. By showcasing the performers in their traditional setting, the image allows readers to connect emotionally with the cultural atmosphere, enriching their understanding of how poetry and music harmonize to preserve Albania’s intangible heritage (Fox, 1981).

Each of these songs illustrates how Çipa harmonizes words and melodies to engage emotions, convey meaning, and preserve

cultural authenticity (Shetuni, 2011).

4. Conclusion

In many ways, Lefter Çipa's work stands as more than just a preservation of cultural memory—it is a forward-looking gift that reinvents how we perceive tradition. By integrating poetic texts into the fluid framework of polyphonic melodies, he crafted experiences in which the old and the new meet on equal terms (Koço, 2015). As villagers gather to sing at a wedding feast or to honor a seasonal milestone, their voices are woven together with words that resonate across centuries, forging an immediate connection between long-gone ancestors and the youngest members of the community. In those moments, art becomes the living, breathing embodiment of heritage, carried through time not by distant scholars or dusty tomes, but by the music and stories people carry in their hearts (Shetuni, 2011).

Çipa's influence does not end at the Albanian border. His approach—melding the literary and musical legacies of his homeland—offers a universal lesson on cultural resilience. Traditions need not remain static; when nurtured with care and creativity, they can evolve, grow, and find new audiences. Young Albanians, guided by his example, are already infusing the old songs and narratives with contemporary expressions, ensuring that the cultural language continues to speak clearly, elegantly, and powerfully to those who inherit it (Fox, 1981).

Today, scholars and enthusiasts from many backgrounds see in Çipa's accomplishments a roadmap for cultural revival: a reminder that safeguarding tradition need not come at the cost of innovation, and that to truly honor our past, we must allow it to shape our future (UNESCO, 2005). UNESCO's recognition of Albanian polyphonic singing affirms that cultural expressions are global treasures, resonating beyond their place of origin to enlighten and inspire people everywhere.

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Harnessing Music for Early Language Development: A Multisensory Approach to Enhancing Childhood Learning

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Abstract

As educational research increasingly highlights the benefits of multisensory learning, music emerges as a uniquely powerful tool with untapped potential for supporting early language development. This paper explores the significance of integrating music into early childhood education, focusing on its impact on cognitive, linguistic, and social development. Through a review of key studies, we discuss how music enhances language acquisition by fostering phonetic awareness, improving memory, and supporting emotional and motor skill development. The rhythmic and auditory elements of music closely parallel language structures, offering young learners essential skills in phonemic awareness, syntax, and attentional control. Despite strong evidence linking music to broader cognitive benefits, specific research on music's impact on language development remains limited. Addressing this gap, we call for targeted studies to investigate music's direct effects on vocabulary, syntax, and comprehension in young children. Growing demand from parents and educators underscores the importance of this research, which could inform accessible, music-based interventions in early childhood education and provide innovative, practical strategies for enriching language acquisition during critical developmental stages.

Keywords

early language development, music and language acquisition, cognitive development, phonetic awareness, memory enhancement, early childhood education

1. Introduction

The role of multisensory learning in early childhood development has gained increasing attention in educational research, underscoring the significance of engaging multiple senses to enrich cognitive, linguistic, and emotional growth. This interest marks a shift toward a more holistic understanding of learning processes, where sensory integration is seen as key to fostering deeper developmental gains. Music, a richly sensory experience blending auditory, kinesthetic, and emotional dimensions, stands out as a particularly potent yet underutilized resource within this framework. In the context of language acquisition, music's rhythmic and melodic structures parallel those of spoken language, making it a promising medium for supporting early speech and literacy skills.

A growing body of research illustrates music's capacity to bolster various facets of cognitive and linguistic development. For instance, studies have shown that music lessons can enhance IQ and auditory working memory in children, attributes essential for language processing. Additionally, the kinesthetic aspects of musical activities, like clapping or dancing, engage motor skills that reinforce sensory-motor integration and attentional focus—key elements in phonetic awareness and syntax comprehension. Furthermore, the emotional and social dimensions of music facilitate emotional regulation and cooperation, both critical for communicative and social interactions in young learners.

Despite these promising insights, there remains a notable gap in research specifically examining music's direct impact on language acquisition, particularly in measurable outcomes such as vocabulary breadth, syntax development, and comprehension skills. This publication aims to address this gap, exploring how targeted musical interventions can serve as effective tools for language development. Alongside strong academic interest, there is increasing demand from parents and educators for accessible, music-based methods that can be

easily integrated into home and school environments to enhance language growth naturally and enjoyably.

By investigating the interplay between music and language acquisition, this publication seeks to advance both theoretical knowledge and practical applications in early childhood education, providing insights that could inform innovative, evidence-based strategies for fostering language skills through multisensory learning.

2.1. The confrontation and the practical use

The intersection between music and language acquisition in early childhood highlights several promising, though understudied, avenues where musical elements may bolster linguistic development. Key musical features—rhythm, melody, pitch, and timbre—are analogous to phonetic aspects of language, potentially aiding vocabulary acquisition, pronunciation, syntax, and comprehension.

Identifying key musical elements that influence language acquisition in early childhood, can be extremely challenging due to the range and the depth of every individual. In this frame is important apply a structure with the following essential topics:

a) Rhythm and temporal patterns: Rhythm's structured timing mimics the cadence of spoken language, enhancing phonological awareness. This awareness, vital for early reading and vocabulary, allows children to distinguish syllables and stress patterns. Studies indicate that rhythmic activities, like clapping along with music, improve auditory discrimination, benefiting speech parsing and grammar recognition.

b) Melody and pitch perception: Melody, a sequence of pitches, mirrors speech intonation and conveys emotional nuances. Exposure to melodic structures appears to improve pitch discrimination, aiding phoneme recognition and language comprehension. This skill is

particularly valuable in tonal languages where pitch shifts can alter word meanings.

c) **Timbre and sound differentiation:** Timbre, or the unique quality of sounds, helps children differentiate phonemes. Early exposure to diverse timbres sharpens auditory discrimination, facilitating phonetic learning and recognition of subtle language distinctions, even in complex sound environments.

d) **Prosodic patterns and emotional cues:** Music's prosodic elements—dynamic shifts in tempo and volume—resemble speech prosody, essential for interpreting emotions and intentions. Recognizing these patterns supports pragmatic language skills, enhancing social and communicative understanding.

e) **Memory and Repetition:** Music's repetitive nature, especially in choruses, aids memory retention, crucial for vocabulary building. Repetition reinforces linguistic memory pathways, with singing providing a multisensory approach to vocabulary practice, fostering short- and long-term language acquisition.

Evaluating music's role across different developmental stages in language acquisition

Language development unfolds in a sequence of stages, each characterized by unique cognitive and linguistic needs. Research suggests that music's influence on language acquisition may vary depending on the child's age, neurological development, and the specific language milestones they are approaching (Saffran, 2003). By studying how music affects infants, toddlers, and preschool-aged children differently, researchers could identify developmental windows during which music-based interventions may be most effective, allowing educators and therapists to integrate music strategically into language-learning and speech therapy programs.

Infants (0–12 months): Building foundations of sound discrimination and rhythm

During infancy, the brain is especially sensitive to auditory stimuli, and infants are already attuned to the rhythms and prosody of speech. Studies have shown that even in the first few months, infants can distinguish between different pitches and are responsive to the rhythmic patterns of music, suggesting that musical exposure at this stage can enhance the auditory discrimination skills essential for phonetic recognition (Trainor, 2005). Through lullabies, rhythmic tapping, and melodic speech, caregivers can help infants become attuned to the rhythmic patterns and phonetic contrasts foundational to later language development. Rhythmic exposure in infancy may thus serve as an early primer for language, stimulating neural pathways related to sound discrimination that are crucial for recognizing speech patterns as language comprehension begins to emerge (Trehub & Trainor, 1998).

Toddlers (1–3 years): Supporting Vocabulary Growth and Phonological Awareness

As children transition to toddlerhood, they enter a phase of rapid vocabulary acquisition and begin to form their first sentences. During this period, music can play a particularly valuable role in enhancing phonological awareness and supporting memory. Songs that involve repetitive lyrics and simple melodies allow toddlers to practice new words in a structured and engaging context, reinforcing their vocabulary and phonetic awareness. Research by Schön et al. (2008) found that toddlers exposed to song-based language learning retained vocabulary better than those in traditional verbal learning environments, as musical repetition aids both memory consolidation and pronunciation. Moreover, activities like singing nursery rhymes and clapping along to rhythms can strengthen a child's understanding of syllabic structure and stress patterns in words, which are essential for future literacy skills (Gordon et al., 2015).

Preschool (3–5 years): Enhancing syntax, grammar, and social communication skills

In the preschool years, children begin to develop more complex language skills, including syntax, grammar, and narrative comprehension. Music's structured syntax, as seen in song verses and choruses, mirrors the grammatical structures of spoken language, providing preschoolers with a model for understanding sentence construction. At this stage, music-based activities can enhance pragmatic language skills and support social communication, as singing and group music-making encourage turn-taking, listening, and social cues—key components of effective verbal interaction (Paquette & Rieg, 2008). A study by Williams (2016) found that preschool children engaged in group singing and rhythm games showed improvement not only in linguistic competencies like sentence formation but also in social behaviors linked to language use, such as empathy and cooperation, which are critical for conversation and social development.

Early Elementary (5–7 years): Reinforcing Literacy and Complex Language Comprehension

As children enter elementary school, they are increasingly focused on literacy and the comprehension of more complex language. Music can aid in this transition by reinforcing phonemic awareness, fluency, and comprehension skills. For example, rhythmic chanting and reading activities aligned with musical beats can support early reading fluency, as they teach children to segment sounds and syllables, aiding in phonics and reading comprehension (Anvari, Trainor, Woodside, & Levy, 2002). In addition, studies suggest that children who receive consistent music training demonstrate greater ease in reading comprehension and vocabulary breadth, as music enhances cognitive flexibility and working memory—both essential

for understanding complex sentences and narratives (Degé & Schwarzer, 2011). This stage is also optimal for integrating music into reading and storytelling exercises to deepen literacy skills and enhance children's ability to interpret and produce nuanced language.

Potential benefits of music-based interventions for speech development in children

Integrating music into early language learning and speech development interventions holds immense potential for supporting key areas of linguistic growth in young children. Music's inherent structure—characterized by rhythm, melody, rhyme, and repetition—naturally aligns with the developmental needs of speech acquisition, offering unique advantages across phonemic awareness, vocabulary enrichment, memory enhancement, and social-emotional skills. Below, we explore how these musical elements can significantly benefit speech and language development.

Enhanced Phonemic Awareness: One of the most foundational aspects of language learning is phonemic awareness—the ability to discern, manipulate, and reproduce the individual sounds (phonemes) within words. This skill is a predictor of early reading success and effective verbal communication. Songs and musical exercises that involve rhymes and repetitive sounds provide children with frequent exposure to phonemes in an engaging, memorable context, making it easier for them to distinguish sounds that form the building blocks of speech (Anvari et al., 2002). This auditory practice helps children tune their ear to nuances in sound, thereby improving their pronunciation and aiding in the development of clear, articulate speech patterns. By fostering phonemic awareness, music-based activities lay a strong foundation for later literacy skills, such as decoding and spelling, which are essential for academic success.

Improved vocabulary and syntax skills: Exposure to lyrics offers a powerful tool for vocabulary and syntax acquisition. Songs

often introduce children to a wide range of vocabulary words, sentence structures, and idiomatic expressions that might not be as effectively conveyed through spoken language alone. Through repetition, children not only learn new words but also gain an intuitive understanding of how these words function within phrases and sentences, enriching their grasp of grammar and syntax (Ludke, Ferreira, & Overy, 2014). For example, nursery rhymes or songs with story-like lyrics encourage children to recognize and replicate sentence patterns, reinforcing their understanding of subject-verb-object order and other grammatical constructs. As a result, children develop a richer linguistic foundation, which accelerates language comprehension and expressive abilities in everyday communication.

Strengthened memory and recall: Music is also highly effective in enhancing memory retention, a critical component in language acquisition. The repetitive and rhythmic nature of songs makes it easier for children to remember and recall words, phrases, and sentences, which supports their conversational abilities. Studies have shown that musical training can improve both short-term and long-term memory, as the combination of melody and rhythm provides mnemonic support that helps children encode and retrieve information more efficiently (Hallam, 2010). This memory enhancement facilitates a smoother transition from word recognition to phrase production, enabling children to engage in more fluid, meaningful conversations. By supporting memory processes, music-based interventions can accelerate language development and improve the child's ability to retain and apply new language skills in real-world settings.

Social and emotional benefits: The benefits of music extend beyond cognitive and linguistic skills to include social and emotional growth, which are crucial for effective verbal communication. Group music activities, such as singing in a chorus or playing rhythm games, encourage children to cooperate, take turns, and listen to others—all

fundamental aspects of social interaction. This collaborative aspect of music fosters confidence, self-expression, and emotional engagement, helping children become more comfortable using language in social contexts (Williams, 2016). Furthermore, music's ability to evoke and express emotions aids in the development of empathy and emotional intelligence, both of which are essential for meaningful interpersonal communication. When children participate in music, they learn to associate positive emotions with language use, reinforcing their motivation to engage verbally with peers and adults.

3. Conclusions

The exploration of music's role in early childhood language acquisition underscores music's multifaceted benefits across different developmental stages. While research continues to affirm music's positive effects on cognitive, emotional, and motor skills, there is a compelling need for targeted studies to better understand music's direct impact on language acquisition outcomes such as vocabulary growth, syntax, and comprehension.

Music provides a rich multisensory experience, blending auditory, kinesthetic, and emotional elements that engage multiple senses and stimulate cognitive development. This sensory integration is crucial in early childhood, where language acquisition depends on a complex interplay of memory, motor skills, phonetic awareness, and social-emotional understanding. By aligning music's rhythmic and melodic structures with the patterns of spoken language, music may activate neural pathways that also support language processing, potentially enhancing early speech and literacy skills.

Key musical elements—such as rhythm, melody, pitch, and timbre—align closely with language components and may support specific linguistic skills. Considering these musical features within developmental stages provides insights into how music may support language learning from infancy through early years: infants (0–12

months), toddlers (1–3 years) preschoolers (3–5 years) early Elementary (5–7 years).

This stage-based approach to music's role in language acquisition provides a framework for integrating music into early education programs in a developmentally appropriate manner. By tailoring musical activities to align with children's evolving linguistic needs, educators and caregivers can harness music's unique ability to engage multiple sensory pathways, enhancing the overall language learning experience.

Given these benefits, music-based interventions can serve as powerful tools in both home and school environments. These interventions offer an accessible, enjoyable means to support language acquisition naturally, making learning more engaging and effective. Furthermore, as studies continue to underscore the connection between music and neural pathways associated with language, incorporating music into early education can serve to strengthen cognitive resilience and support linguistic development in ways that traditional language instruction alone may not achieve.

The potential benefits of music for speech development in children are both diverse and far-reaching, addressing critical areas of linguistic and social growth. By fostering phonemic awareness, enhancing vocabulary and syntax, strengthening memory, and supporting social-emotional skills, music-based interventions offer a holistic approach to language acquisition. Further research is essential to understand the full impact of these interventions across various developmental stages and to optimize the integration of music into speech therapy and early childhood education programs. Such insights could revolutionize language-learning frameworks, allowing educators and therapists to harness music's potential to cultivate robust communication skills and social engagement from an early age.

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Fandom in the Age of Transmedia Franchises

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Abstract

This paper examines the interplay between fan identity and contemporary evolutions in film distribution and production, with particular attention to the proliferation of transmedia narratives and franchise-building strategies. It analyzes how post-millennial shifts in the media landscape have redefined viewer identity formation while positioning fan identity as an industry-engineered construct designed to maximize profitability. By exploring fandom as both a communal and individual phenomenon, the study highlights the role of consumption rituals in constructing self-identity and in fostering engagement through shared values. Transmedia narratives are presented as a pivotal mechanism for activating fan behavior, enabling deeper emotional and cognitive connections through immersive, multi-platform storytelling. The analysis further contrasts traditional blockbusters with multiblockbusters, emphasizing the latter's capacity for innovation, continuity, and sustained audience engagement. Using examples such as the Marvel Cinematic Universe, the study demonstrates how transmedia strategies extend the lifespan and cultural relevance of franchises. Ultimately, the research argues that fan-driven engagement is central to the long-term viability of the film industry in an increasingly fragmented media environment.

Keywords

fandom, blockbuster, transmedia, narratology, Henry Jenkins, fan studies

In this study, I examine the connections between fan identity and contemporary trends in film distribution and production within the realm of feature-length mass films. My focus is specifically on the

impact of transmedia narratives, which became widespread after the turn of the millennium, and the associated new forms of franchise-building on the functioning and self-perception of fan communities. Accordingly, one of the primary objectives of this essay is to illustrate how the changing media environment after the millennium influences the construction of viewer identities and, on the other hand, how fan identity becomes a subject position designed and created by the film industry for profit-driven purposes.

The political and public discourse of the 21st century has intensely and in many ways brought identity politics issues and problems to the forefront. This heightened sensitivity has contributed to the prominence of gendered and racial approaches to the role of fans within fan studies over the past decade (Gray 2020). My own approach also places critical emphasis on the question of self-identity; however, in my study, I focus more on the rituals of consumption and the changing media environment that shapes film reception.

As a starting point, I define the fan—and by extension, film fans—as an identity construct that emerges through consumption. In my interpretation, the contemporary fan is an allegorical figure representing the general attitude of the 21st-century consumer. The nerd or geek character, embodying fan mentality, becomes part of urban folklore after the turn of the millennium precisely because it allegorizes—and often parodies—the postmillennial consumer behavior where purchasing, collecting, and owning become the foundation of self-identification.

What the contemporary consumer eats, watches, where they travel, the clothes they wear, and the products and services they use to define themselves have become one of the most important technologies of selfhood and forms of self-experience. Behind the rise of superficial materialism, it is worth noting that in consumption understood as self-identification, material products begin to carry and represent values,

ideologies, and ideals. This is largely because everything becomes politicized at the turn of the millennium. This was not always the case.

Back in the 1990s, Oliviero Toscani made advertising history with what was then a groundbreaking approach: using Benetton campaigns to protest issues such as the ongoing Yugoslav Wars, AIDS, and homophobia. His ads packed the values of classic liberal ideology into the pockets of jeans and blazers. What seemed bold and unusual in the 1990s has now become commonplace, exemplified by the Vans brand announcing it would no longer source leather from regions affected by South American forest fires, or the Dove product line advocating against normative body standards.

However, beyond such cases, it remains true that the contemporary consumer is not merely buying a pair of shoes, a film, or a coat—they are, in essence, purchasing themselves. More precisely, they are seeking to affirm and express their own values and political stances through consumption. Fans operate in a very similar manner to everyday consumers, but their identity-building is even more tightly tied to the product or the object of their admiration. This relationship is therefore more complex, potentially more deliberate, nurtured, and specialized. The key observation here is that the more successful the identity construction, the stronger a consumer the individual becomes—and vice versa. For this reason, strengthening fan attitudes has become strategically significant for the film industry after the turn of the millennium.

This is intrinsic to the nature of the film industry, which deals in imaginations, ideals, and escapism, making it a privileged arena for fandom. However, this principle applies to all areas of consumption: manufacturers aim to stimulate commitment and engagement. Within the framework outlined earlier in this essay, I will examine how postmillennial franchise-building enhances fan activity to boost viewership.

Films are a special kind of product because, unlike toothpaste or chocolate, they are not sold only once. Engagement, in this context, ensures that a viewer who defines themselves as a fan follows the film through various release windows: buying tickets for the theater, purchasing it later on physical media, watching it on cable TV, and acquiring merchandise. How can fans be influenced? Primarily through positive emotions.

The fan role provides positive reinforcement in at least three particularly significant dimensions. Fandom is simultaneously communal and intimate, just as the object of fandom is both physical and imaginary in nature. In other words, the isolation of the fan is alleviated by the security of belonging to a group and sharing a group identity. This communal aspect of fandom is further amplified by Web 2.0, which, in addition to foregrounding parasocial relationships, shifts fan activity from localized settings to the global connectivity of networks.

The sense of belonging to exclusive clubs rewards fans with the comforting feelings of uniqueness and distinction, just as the expertise and insider perspective they gain through studying and interpreting the internalized object does. These two aspects are closely interconnected because fan communities are hierarchized based on acquired knowledge, invested effort, influence, and levels of expertise. This creates an ongoing competitive dynamic within these groups.

In my interpretation, fan culture emerges partly as a response to the identity crises of modern society, offering instant identity constructions through the simple act of consumption.

The largest fan communities are naturally formed around blockbusters that receive the greatest media support. In the following sections, I will outline the paradigm shift that has taken place in blockbuster technologies. This is a complex, multi-variable transformation that I will analyze from the perspective of how the

blockbuster model, shaped by the New Hollywood approach of the 1970s, became outdated by the 2000s. It was replaced by what I term multiblockbusters—transmedia franchises capable of withstanding market competition, adapting to media rivalry, and better meeting generational expectations.

By this, I mean that these franchises can sustain the fan attitudes described earlier for longer periods and with greater intensity, which has become a key element of business success today.

Among the first post-millennium franchises of this kind are *The Matrix* and the *Harry Potter Universe*. These multiblockbusters carry the narrative across various media, with each medium and production serving as an equal entry point into the fictional universe. The most expansive and exemplary model of this production category is the *Marvel Cinematic Universe (MCU)*, which has achieved unprecedented success through the combined use of tie-in comics, feature films, web series, and television shows.

The franchise, initiated and systematically built by Kevin Feige, has amassed \$29,5 billion in revenue over the past 16 years. In contrast, the second-most profitable franchise, *Star Wars*, has generated \$10 billion over 47 years. It is no coincidence that brands ranging from *The Witcher* and *The Lord of the Rings* to *Game of Thrones* are all moving in this direction (Carollo 2024).

For transmedia narrative-based blockbusters, the earlier definition by Thomas Elsaesser still holds: a blockbuster is a high-budget production that typically benefits from strong marketing and media support, pathetically executing a high-concept theme while branding the production strongly through its visual appeal to audiences (Elsaesser 2002: 26-80).

The differences between traditional blockbusters and multiblockbusters stem largely from their divergent creative and

aesthetic opportunities. These distinctions also highlight why earlier generations of blockbusters appear to be enervated forms compared to the new wave of prestige films.

My first example to illustrate the differences is the critical and commercial failure of *The Matrix's* fourth installment. The 1999 release of *The Matrix* was a cultural phenomenon at the turn of the millennium, offering a universally interpretable messianic story while successfully blending Eastern and Western genres and influences into a shiny latex BDSM aesthetic. *The Matrix* worked with a distinctive visual style, where the green tint metaphorizing the world of bytes and the "bullet-time" effect, which was later heavily imitated, branded the film.

While *The Matrix* managed to condense the technophobic zeitgeist of the turn of the millennium into nearly 140 minutes, the sequels became progressively weaker. The fourth installment, though not intentionally, offers its own parody. What does the last part draw our attention to? Primarily, it highlights the issues faced by traditional blockbuster sequels, which grow increasingly cumbersome as interest wanes. The example of *The Matrix* clearly shows that the cultural and technical shock effects that characterized the franchise's first installment cannot be reproduced in the later sequels. Lana Wachowski herself tries to escape the inevitable failure by turning the once-action film into a reflexive episode, instead of giving the franchise a completely new direction. This self-reflection is not enough to throw a lifeline to the ever-competing sequels. And this is the key point. Traditional franchise-building thinks in terms of a chain of feature films. Their preparation is slow and time-consuming. During the long production breaks, viewer generations change rapidly, which is why, in order to maintain brand consistency, great emphasis is placed on repeating earlier stylistic, thematic, and narrative elements, which takes away the space for any innovation and makes the sequels redundant.

A similar example can be seen in the *Jurassic World* trilogy, which attracts new viewers by continuously reworking the prequels. It has become a standard practice for a blockbuster to be a hidden remake of its previous episodes, as seen with *Star Wars: The Force Awakens*, which essentially reboots *Return of the Jedi*. Sequels are also difficult because the actors age, making it challenging to maintain continuity and the defining genre atmosphere.

As a counterexample, we can consider the MCU, where the transmedia narrative eliminates long production breaks, as the franchise also relies on smaller productions such as animations, web series, and TV shows with shorter production times. This ensures the continuity of brand awareness and recognition across generations, while reaching a wider audience without repetitions. Innovation, in turn, can be constant, made possible by the relatively low production costs of the series format. Reducing repetition and genre experimentation is of cardinal importance for a community oriented towards genre deconstruction in an era that is very genre-conscious.

An additional advantage, successfully applied by DC and Marvel, is that the extensive fictional universe is multi-genre. The superhero label is more of a production category, which represents a very diverse genre world. For instance, the *Hawkeye* series is a Christmas movie, *Iron Man 3* is a political thriller, while *Captain America* is a World War II film, etc. The productions within the MCU can be experimental while maintaining brand consistency, providing a more active and intensive viewing relationship with the audience.

So far, I have neglected to provide a more precise definition of transmedia narrative, but this omission allows me to describe the active viewer relationship mentioned earlier. The concept of transmediality has faced several challenges. Critics have mostly focused on the difficulty of providing a clear definition for the term, in contrast to phenomena like intertextuality. For example, to what extent can the worlds created by Tolkien or Disney be considered

transmedia storytelling? Today, there is a consensus that the definition of transmediality proposed by Henry Jenkins, who was one of the first to discuss it comprehensively, is widely accepted. Henry Jenkins developed the concept in 2003 in his book *Convergence Culture: Where Old and New Media Collide*, in relation to *The Matrix* films:

„A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling each medium does what it does best—so that a story might be introduced in a film, expanded through television, novels, and comics...Each franchise entry needs to be self-contained so you don't need to have seen the film to enjoy the game or vice versa.” (Jenkins 2006: 95-96)

Since Jenkins himself was questioned by many due to the terminological uncertainties, the author responded to these inquiries by clarifying the concept in his blog post titled *The Revenge of the Origami Unicorn*. Jenkins uses seven definitional points to fix the meaning of transmedia storytelling. Specifically, these definitional points are concept pairs that complement each other. Not only do I list them, but I also highlight how these cornerstones can be linked to the reinforcement of fan identity.

The first defining principle or concept pair that Jenkins uses to describe transmedia storytelling is *spreadability* and *drillability*. At first glance, these might appear to be mutually exclusive opposites in Jenkins' text, but in reality, they refer to complementary phenomena, as they indicate complementary directions of content consumption. The first point immediately shows the cardinal role of fan activity. In this context, spreadability can be understood as a synonym for virality. In contemporary film culture, any movie functioning as a global product fulfills the condition of *spreadability* if it generates attention and buzz, both offline and especially in the online space. In the post-millennial, ad-avoiding society, this is achieved through the active participation of consumers, who circulate and economize these

286

contents. The shared trailers, clips, news, and Twitter posts essentially do the promotional work in the social space, which is unreachable by traditional advertising tools, and they do this at no cost. These practices can primarily be found among casual fans, those loosely connected to both everyday viewers and the more hierarchical fan communities.

The attitude characteristic of the so-called hardcore fans is what Jenkins refers to as *drillability*. These fans build fan knowledge bases (e.g., Wookipedia), manage and organize fan communities, and engage in activities such as writing fan fiction.

This level represents a commitment that also defines individual existence, as it often requires an incredible amount of time, money, and energy investment, along with religious-like initiation and expert competencies. As a result of participation, Jenkins names the use of collective intelligence as the *performance* in his series of definitional points. The profit and reward, however, is the identity itself. Therefore, contemporary popular film must provide the opportunity for the fan to work on it, to engage in the game, and experience the listed competencies both individually and communally. How can a multiblockbuster achieve this?

One of the most important frameworks for this is *world-building*. In this regard, Jenkins cites an unnamed screenwriter:

"When I first started you would pitch a story because without a good story, you didn't really have a film. Later, once sequels started to take off, you pitched a character because a good character could support multiple stories. and now, you pitch a world because a world can support multiple characters and multiple stories across multiple media." (Jenkins 2009)

The overwhelming majority of American films are based on some tried-and-tested theatrical or literary source material, or they adapt video games or comic books. However, it is important to

recognize that the previous clear criterion, which stated that a product or a film, in the context of brand extension, should connect to an associative network or knowledge already existing in the viewer's or consumer's mind, no longer guarantees success by itself today. If we examine the MCU example, the key to Marvel's success lies not only in the highly developed source material but also in the fact that, alongside the constants that ensure brand recognition, it is built upon a world that can be continuously developed. The biggest franchises' fictional universes are worlds that have been carefully crafted, with their own plant and animal life, laws, and history, whose knowledge and discovery offer a huge cognitive adventure for fans. The more branching the narrative, the more knowledge of the characters, plotlines, and other interconnections requires almost a second life and provides an excellent space for escapism. In Jenkins' system, he names this phenomenon. In his blog post, he focuses on the criteria of continuity and multiplicity of views, which highlights the characteristic of these fictions, where we experience the large narrative through countless points of view. Therefore, one must be cautious in approaching previous critical perspectives on the relationship between spectacle and narrative. Blockbusters have most often been described by critics as films that, due to their action-oriented nature, build weak narratives and character portrayals, which is why the screenplay relies more on the use of self-operating archetypes, as there is neither the time nor the space for real construction or experimentation alongside the search for “bigger-than-life” spectacles and pathos.

Such judgments have always been unstable, but in the case of transmedia narratives, they are relatively easy to refute. While the sensuality and dominance of visual spectacle remain prevalent, their primacy dissolves within a larger metanarrative. Films in this category, such as *Avengers: Infinity War*, may spend three hours depicting the destruction of the world, yet they still contribute to the intricate, interwoven storyline that becomes more elaborate and

sophisticated across productions, reflected in character development as well. In this sense, these multi-blockbuster elements, despite their apparent banality, create a narrative complexity previously unseen by audiences.

In summary, it can be stated that since the 1970s, the number of such universes has grown, and they have become increasingly expansive. Why is this important for contemporary film industries and our topic? Primarily because fan engagement ensures that, amidst intensifying media noise and oversaturation, franchises retain their audiences.

Modern audiences are accustomed to living in a customizable, modular world where everything is personalized. Consequently, these narratives can be approached and understood through various entry points. It is irrelevant whether viewers first encounter *Wandavision* or *What If...*? when exploring the MCU. This adaptability is explained by the criterion of *subjectivity*.

The sixth criterion in Jenkins' list is *seriality*. Let's examine this from the perspective of participation. The significance of the concept of *seriality* extends far beyond filmmaking, as it has become the most important form of understanding and aesthetics in the 21st century. Additionally, it represents a new production format whose advantages are now utilized by franchises organized around feature films as well. Contrary to previous paradigms, even traditional blockbuster chains now aim to create a product advantage through narrative continuity. One can observe how episodic structures have given way to continuous narratives in franchises like *James Bond* or the *Jurassic Park* movies. Over time, this becomes the primary organizing principle of transmedia narratives, as only repetition allows for deeper engagement, fandom, and memorability in a world of constant oversaturation. However, this is not just a formal trick but also a creative and artistic potential that can lead to more nuanced and complex character development and the deconstruction of archetypes.

This is well illustrated by the fact that in the last 15 years, truly progressive works in every genre, from fantasy to westerns, have emerged from serial production. The examples, from *Game of Thrones* to *Deadwood*, are almost inexhaustibly long.

Jenkins addresses the reception theory aspects of transmedia fiction through the paired concepts of *immersion* vs. *extractability*. Successful *immersion* or escapism inherently offers a new business opportunity while simultaneously fulfilling a psychological necessity. Jenkins argues that fans want to take the imaginary film experience into the real world. This act is called *extraction*, which supports a significant secondary market. Merchandise or entertainment parks related to films capitalize on this desire. Jenkins does not delve into the psychological background and significance of this materialist relationship, though it would be critical to evaluating the phenomenon.

Here, I would only highlight that films, in the context of contemporary consumer culture, are considered flawed products, as they represent an intangible, imaginary experience that, in the age of streaming, has lost all physicality (e.g., tickets, DVDs). Satellite products associated with films address this flaw by making the movie physically possessable for consumers conditioned by the principle of orality—whether through a Spider-Man pajama set or a Mickey Mouse plate. Merchandise satisfies both the impulse purchases of everyday consumers and the collecting passion of hardcore fans, who imbue these valuable relics with a sacred aura.

In this study, I have demonstrated that the rise of transmedia narratives within contemporary film culture is partly due to their higher capacity to activate fan behavior. This behavior could be a key factor in the survival of the film industry over the coming decades, especially as the declining popularity of feature films in favor of other platforms is a striking and significant trend among younger generations.

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The Influence of Social Media on Sports Public Relations and Advertising. Linguistic Strategies

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Abstract

Social Media carries a lot of weight in many aspects and fields of science nowadays. People focus on such content for private endeavors, in their professional lives, and it seems that it will not be leaving us soon. As far as Sports and, of course, Sport Science are concerned, Public Relations are of enormous significance. The image, career, and future opportunities of sportspeople, fans, and also the brand equity of companies related to this field of science and activity are highly dependent on this type of marketing. Advertising influences the wide audience, and Public Relations manages the entire activity by means of a continuous strenuous effort. The PR representatives need to ensure quality, cohesion, depth, representation, and include many aspects in their messages. Linguistically, the focus is not on the proper choice of words, but also on structural devices, on the coherence of the message, and also on the ability of the audience to recognize the information and associate it with a brand, a (household) name, or a value.

Keywords

Public Relations, advertising, sports terminology, earned media, user-centric language

1. Introduction

This paper aims at gaining insight into the communication strategies engaged in sports through the lens of linguistic choices and the effect of specific campaigns on a wide heterogeneous audience.

Throughout history, human creativity and inventiveness led to original words or even schema-refreshing terms, to new media and means of communication that generated a more dynamic interplay between participants. One-to-many (or mass) information-sharing

approaches required a homogeneous reaction on behalf of the recipients. To ensure such an outcome, specialists required thorough consideration of linguistic choices that could reach all or at least most of the audience. Public Relations, nevertheless, is regarded as relationship management. Therefore, the effects of campaigns should be more specific, to-the-point, and time-consuming, but also long-lasting.

Linguistic choices have been regarded as cultural elements that are mostly related to an individual's or group's regional, ethnic, educational, age, gender, or membership aspects. In marketing, however, the partnership should be established considering common ground, but it also requires a degree of flexibility that supports a moderately dynamic relationship between actors.

2. The transition from old-fashioned to recent media

Sports public relations and advertising mainly depended on conventional media outlets like newspapers, radio, and television prior to the emergence of social media. Newspapers were the main source of sports news in the early 20th century, offering in-depth analysis, athlete interviews, and game summaries. A more direct line of communication between sports teams and their fans was facilitated by the subsequent introduction of radio broadcasts, which provided live play-by-play commentary and post-game discussions or even debates. By introducing live sporting events into people's homes and enabling fans to watch games in real time and observe their favorite sportsmen in action, television further transformed sports PR and advertising.

When athletic events started to require paid entry in the middle of the 1800s (in October 1849, to be more specific), it was actually the first significant example of sports marketing even though terminology was not officially set back then. Businesses began to recognize the possibility of linking their names to well-known athletes and sporting events. Athlete endorsements started to be used more frequently. These tactics assisted businesses in using sports'

widespread appeal to expand their customer base and foster brand loyalty.

In general, sports public relations and advertising evolved through traditional media during the pre-social media era, with a focus on athlete endorsements, print coverage, and live broadcasts. With the emergence of digital and social media platforms, marketing techniques set the stage for today's more dynamic and participatory approaches.

3. Language and message

The linguistic devices are meant to support and take the message further, while taking into consideration significant social aspects (e.g. diversity, the desire for gender equality or neutrality, equity, inclusion) when creating the message.

An efficient message needs to be brief, consistent, enjoyable, coherent, homogeneous, relevant, memorable, and appealing. Here is a short list of such messages from 2020-2024 timeline from sportswear and beverage companies:

Nike "You Can't Stop Us" (2020): "We're never alone, and that is our strength. Because when we're doubted, we'll play as one."

Adidas "Ready for Sport" (2020): "Sport will be back. And when it is, we'll be ready."

Under Armour "The Only Way is Through" (2020): "The only way to overcome challenges is to face them head-on."

Pepsi "Made for Football Watching" (2020): "For those who watch football, not just for the game, but for the experience."

Coca-Cola "Open Like Never Before" (2020): "To the new normal, let's open up to new possibilities."

Nike "Play New" (2021): "Discover the joy of trying something new, no matter how good you are."

Reebok "Reconnect" (2021): "Reconnect with your passion for sport and fitness."

Puma "She Moves Us" (2021): "Celebrating the women who move culture and sports forward."

Gatorade “Fuel Tomorrow” (2021): “Fueling the next generation of athletes to achieve their dreams.”

Budweiser “Bigger Picture” (2021): “Celebrating the return of sports and the bigger picture of unity and resilience.”

Nike “You Can’t Stop Our Voice” (2022): “Our voice is our power. Together, we rise and make change.”

Adidas “Impossible is Nothing” (2022): “When we see possibilities, we see the world differently.”

Puma “Faster Football” (2022): “Speed is everything. Faster players, faster game.”

Pepsi “Made for Football Watching” (2022): “For those who watch football, not just for the game, but for the experience.”

Coca-Cola “Believing is Magic” (2022): “Celebrate the magic of believing in yourself and your team.”

Coca-Cola “Messages of Progress” (2023): “Celebrate the progress in women's football. From farm girls to international stars, the game is changing.”

We notice that some PR strategies include the repetition of some words, but in association with different linguistic units so that the campaign doesn’t become redundant. This way, “you can’t stop us” from 2020 changes into “you can’t stop our voice” two years later, while also introducing a message that encourages initiative and novelty (“Play new”) in the meanwhile. These advertising headlines need to be consistent with the brand image and the extensive message that accompanies them.

The headlines are catchy and engaging. From a linguistic perspective, we notice simple structures in most of the situations. We are dealing with imperative clauses despite the lack of traditional punctuation (“Play new”, “Reconnect”, “Fuel tomorrow”)/ imperative clauses that can be pragmatically interpreted as warning devices in case of challenges and threats (“You can’t stop us”/ “You can’t stop our voice”), short phrases (“Ready for sport”, “Bigger picture”, “Faster football”), simple sentences that convey short, yet efficient messages (“Believing is magic”), or elliptical clauses (“Made for

football watching”, “Open like never before”).

The presence of plural forms (pronouns such as “us”, “our”, associated in more complex structures with verbs like “let’s open up...”) suggests togetherness, team spirit, unity, which translate into a common force.

There is also an inversion aimed at drawing attention to the message: “Impossible is nothing”. The strategy is to reverse or to cancel the effect of a challenge that poses threats and warns about the limitation of our opportunities. The outcome, therefore, becomes unexpected.

As far as the extensive messages are concerned, they appear as explanations or the continuation of the catchphrases initially used to define the company and its mission. The most valuable input of these extensions can be provided by the social endeavor of a sportswear company, where the initial independent clause “She moves us” is quite vague. Nevertheless, “Celebrating the women who move culture and sports forward” can be perceived as a natural description of the initial statement. Pragmatically, these additions provide available solutions in difficult, demanding, or stressful contexts.

They also include imperative verbs (“discover”, “reconnect”, “celebrate”), pronouns with a plural form (“our”, “we”, us) to engage hope, high expectations, new possibilities, team power. There are also elliptical structures, which can still be considered transparent in their content (“For those who watch football, not just for the game, but for the experience”). We also find some gerund forms that suggest the significance of the process, while trying to achieve a specific goal (e.g. “celebrating” used in two examples, “fueling”).

The language of this type of communication is user-centric. The creators of information have considered a wide target audience of great diversity in terms of social and cultural criteria. They designed messages that can be understood by everyone and perceived accordingly by various recipients. This means that the lack of highly specialized terminology ensures an efficient message that reaches a

wide range of people and also stays with them for a longer period of time.

In the situations above, linguistic devices such as ellipsis, inversion, lack of punctuation generate dynamism and straightforwardness. These creative means suggest speed in activity and generally in life, in all the endeavours.

Considering the attributes of sportspeople, most messages include attributes such as health, ability, physical and mental strength, longevity, drive, comfort, hope, quality, innovation, safety, community, novelty, visibility, reliability, togetherness, success, and – above all – value.

4. Conclusions

We all know that language impacts everyone. In the case of Sports Public Relations, the focus of content creators is on the entire message, on its effect, relevance, cohesion and coherence. This type of information conveyed to a wide audience can trigger various reactions, which is why both the form and the semantic aspects are of great importance.

Nowadays, sports is a popular field, and there are companies that try and sometimes manage to create a connection to sporting events or sportspeople to enjoy the popularity and success that they can provide.

PR focuses rather on feelings, emotions, sensations, and less on pragmatic or technical aspects, so that the idea follows the user centricity of the words engaged in this type of communication. The result of many PR efforts relate to unity, diversity, opportunity, and improvement in a multitude of areas and from a multiple perspective.

Considering the fact the Public Relations covers such a wide area of specializations, communication needs to be accurate, specific, sensitive to issues such as diversity, inclusion, ethnicity and it needs to reach a wide target audience. The successfulness of a efficient message relies in the combination of proper words, sensitivity, and depth.

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