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Editorial

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

The 14th international conference with the same name facilitated the issuing of this journal. The articles published here represent a selection of the Conference presentations; they reflect a variety of perspectives and innovative ideas on topics such as Literature and Cultural Studies, Foreign Language Teaching and Teaching Methodologies, Linguistics, Translation Studies and their related fields, providing opportunities fo professional development and research.

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

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

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

a large cross-boundaries "forum" of communication, debate and mutual cultural interests.

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

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

♦ LITERATURE & CULTURAL STUDIES ♦

The heroes of Milan Kundera and Paulo Coelho as echoes of each other

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Abstract

World literature, with its wealth of written works, allows us to live thousands of lives and emotions that belong to us in their mystery and magic. The art of writing presents various inherent diversities that stimulate imagination and artistic spirit. The modernist period came with diverse literary contributions that challenged previously established boundaries and redefined world literature. The style, narration, character, and what was called literature itself were reformed.

In this paper, we will present some connecting threads between two authors of world literature, Milan Kundera and Paulo Coelho, through the lens of analyzing the main characters in the works The Unbearable Lightness of Being and The Zahir. Are there common points in the subjects of these two novels, or is it simply an influence of the era? The portrayal of the inner world of the heroes is characterized by an external catalyst that prompts their reaction or lack thereof. Are Coelho's hero and Kundera's hero guided by the same philosophy and belong to the same typology of characters? Could it be that everything is conditioned by the narrative style, which in one way or another dresses the heroes in a similar "costume"?

Two works published 21 years apart, yet presenting a sense of familiarity when read. Are the themes merely reused, or is there a deeper reflection on life? This paper will explore all possible answers to better understand the mysterious reality of the human mind, as presented by two influential names in world literature, who belong to two completely different cultures.

Keywords

typology, narrative, literature, character, influence, philosophy.

1. Introduction

Literature is an endless horizon of ideas, characters, and experiences. It begins as a thought, only to transform into a compelling new reality that often culminates in heartache.

The two writers under discussion here represent vastly different life perspectives, from nationality to the eras of their creative journeys. Milan Kundera might be considered a predecessor to Paulo Coelho, yet we remain within objective bounds, recognizing the distinct qualities each brings. The two works in question, *The Unbearable Lightness of Being* and *The Zahir*, are paired together almost incidentally, sparked by a feeling that emerged in the process of reading. This sensation grew into something more identifiable, accompanied by the concrete narrative phenomena observed in each author's work. In this paper, an attempt has been made to highlight the similarities and differences in the typology of the characters of these two authors, as well as in the treatment of universal themes such as life, death, and love.

2. The comparison of the characters in the two novels.

Modern literature is diverse, surprising, and comes in various forms. It often faces the prejudices instilled by the classics within the literary corpus, prompting the rather superficial question, "Is this literature?" We can observe the modern tendencies of both writers in the structure of their narratives, presentation of subjects, character typification, and their treatment of the universal theme of love. Character analysis usually proceeds in two directions: on the one hand, the type of person described in the literary work is explained, on the other hand, are investigated the means by which the particular character is presented.

Though *The Zahir* and *The Unbearable Lightness of Being* were written and published in different periods, they seem to reach toward each other, extending and emphasizing, or perhaps completing, what one leaves unsaid in the other. "The subject is an ever-active component of the form of a literary work, experiencing infinite developments and variations both throughout the historical evolution of literature and within the creative output of a writer. It is unrepeatable. Only certain schemas may be repeated, but it is organization and manifestation within each work is a profoundly original and unique phenomenon."(Dado 2003: 95)

The structure of the works is similar; in each, retrospection plays a significant role. The reader encounters "a conflict," and the characters' choices become clearer. During these retrospective

moments, Kundera offers us striking scenes filled with a profound tension that questions the entirety of human existence. Through these glimpses into the past, we understand how his characters are shaped by the social landscapes they were raised in and by the initial disillusionment caused by being individuals apart from the masses. Such is the case with Tereza and Sabina, as well as with Tomas and Franz.

It is this retrospection that reveals Tereza's girlish repression under a mother dissatisfied with her lot in life, who sees her daughter as the origin of all misfortune. It is also through this lens that Sabina is revealed as more than simply Tomas's lover—she is one of the few complex characters who fully understands the meaning of the lightness of being. Within the backdrop of a totalitarian state, her rebellious spirit was confined within a monotonous shell: "When she marched in the May Day parade, she could never keep the rhythm, and the girl behind her would yell at her and deliberately step on her heels. And when it came time to sing, she never knew the words and would just open her mouth uselessly. Her comrades noticed this and reported her. From a young age, she was terrified of parades." (Kundera 2019: 98)

The retrospections of Tomas and Franz, however, differ. Tomas's introspections reveal him as a character we must simply accept, along with the choices and decisions he makes, without any internal turmoil that might explain his personal tensions. He is the very cause of everything. Franz, on the other hand, is simply Franz—a satellite forever circling a world (Sabina) that does not belong to him. He lacks a thrilling past, a history marked by suffering and pain. He is another prisoner of monotony, seeking adventure and true meaning right up to his final moments: "At that moment, the young girl with glasses vanished from his mind. Once again, he saw Sabina, the unreal Sabina with her striking fate, the Sabina in front of whom he felt so very small." (Kundera 2019: 264)

The retrospection in *The Zahir* is presented more gently to the reader—brief dialogues filled with questions and compact thoughts. The narrative flow pulls the reader along, often blurring the boundaries of where one character's thoughts end and another's begin. There are no tragedies or traumatic apocalypses of the human personality. Perhaps because the protagonist (a writer whose name remains unknown) is searching for his wife, he does not dwell on the

past. Instead, the focus remains on the present and the resolution of the conflict.

The retrospection of "the shaman" Mikhail resembles that of Kundera's characters—a young man troubled, with a sorrowful childhood, frequent epileptic fits, and a voice guiding him towards his life's mission: "…rumors spread that I was a bad omen, the son of a man who had come from afar, promised my mother great wealth, and finally left us empty-handed." (Coelho 2006: 253)

Though frequent reflections on the past reveal much about the characters' lives, Kundera remains sparing with details. We never learn their ages. We don't perceive the passage of years as Tomas and Tereza evolve from lovers to husband and wife, nor how Sabina transforms from a seductive girl to a mature woman. They age page by page, line by line, without warning, and shift perspectives abruptly from one character to the next.

The opposite is true for Coelho. Our author provides ample details about the ages of Esther and Mikhail—how many years the writer and Esther have been together, how many months he spends without her. The narrative's nature itself demands this wealth of details, creating a mosaic that leads to the resolution of the conflict. In Kundera's work, there is no single, central conflict. Each character exists within a conflict between their inner and outer worlds—between what they think and what they feel.

Coelho's protagonist, however, is open to change. He welcomes it with open arms and embraces the "new person" he becomes: "All of this will vanish. What will remain is the love that moves the heavens, the stars, people, flowers, insects, and makes everyone walk on a dangerous sheet of ice, filling them with both joy and fear, giving meaning to everything." (Coelho 2006: 299)

Another difference between the two works lies in the style of narration. "The narrator becomes a mediator between the characters and the reader. By narrating the events and characters, the narrator also assumes the role of their intrepeter or an active witness." (Dado 2003: 211) Paulo Coelho has chosen a first-person narrative. The narrator is the writer, abandoned by his wife. He is a reliable narrator, holding full control over time, space, and characters. It feels as though the implied author and the narrator are one and the same. This type of narrator fully immerses the reader in the story, creating an aura of shared experience as they process the text: "My life was nothing but

entering and leaving groups and brotherhoods, always excited by the idea of meeting someone who would finally reveal to me the secrets of the invisible world." (Coelho 2006: 49)

Kundera's narration aligns with what Dorrit Cohn calls "dissonance" or third-person narration, where the narrator's voice is distinctly audible. This narrator assumes the position of an observer capable of judging others and penetrating the psychology of the characters. Even though he enters the consciousness of other minds, he remains entirely detached from the consciousness he describes. In Kundera's work, third-person narration merges seamlessly with shifts from one scene to another. "The dynamics of narrative forms, aligning with the characters and events depicted, actively reflect the author's stance openly demonstrate their inclination to directly and powerfully influence the reader's feelings and emotions". (Dado 2003: 262)

The narrator resembles a camera, filming as it penetrates the interior of each human unit: "She not only resembles her mother physically, but sometimes I have the impression that her life was nothing more than an extension of her mother's, just as the movement of a billiard ball is, to some extent, an extension of the player's arm movement." (Kundera 2019: 45)

"The emotional intensity of narrative simultaneously determines the rythm of its flow. In alignment with the characters' emotional states, the intensifictations of the fundamental conflict, the most dramatic moments of internal or external of struggles, their psychological battles, and so forth, the narrative unfolds with a distinctive rythm. In this way, it becomes an active form of conveying the work's ideas." (Dado 2003: 163) The rythm of narrative in Coelho's novel differs from that in Kundera's. Narrative in "The Zahir" carries a slower rhythm, with the narrative leaning more toward neutrality. The motional outbursts of Coelho's characters do not contain the same level of dramatic intensity as those of Kundera's characters.

"The unbearable lightness of being" embodies a tragic narrative in its emotional aspect. The deeper the issues of miscommunication and misunderstanding, the more we observe the emotional decline of the characters. The rhythm of the narrative also reflects the tension in the characters' relationships, attempting to withstand the passage of years and the continuity of the plot. Viewed from this prespective, Kundera's narrative rhythm appears faster,

aligning with the intensity of the storytelling and aiming to evoke a sense of compression and urgency in the reader. Experiences overlap, intertwine, and become one.

Despite the differing types of narration, we note a similar descriptive tone in recounting the events that occur around and within the primary characters, The Writer and The Doctor. Could this be due to the resemblance in the characterization of these two protagonists? In both works, we have two heroes in search of spiritual freedom. Coelho's Writer is in pursuit of that which makes him happy: "Am I happy?" he asks, and the reader is then drawn into philosophical reflections on what one might call happiness. Is love the origin of the universe? The character searches for love and finds himself.

Kundera's Doctor, on the other hand, strives to discover his unique "self": "Thomas is determined to uncover that one-in-a-million element, to capture it, which to him is the meaning behind his obsession with women. He is not fixated on women per se; he is captivated by what is inconceivable in each of them—in other words, that one-in-a-million dissimilarity that sets each woman apart from the others." (Kundera 2019: 192)

These two life missions drive our heroes to pursue the complex being that is woman. Coelho's Writer does so in a more idealistic way, while Kundera's Doctor is more pragmatic, brusque, and detached. They are two sides of the same coin. It seems as though these heroes complement each other—the spiritual writer and the practical doctor. The soul and the body. Both protagonists in these works are in search of "freedom," which they believe will come through the fulfillment of their respective missions.

For our modernist writers, love is not the sublime, untarnished ideal. The heroes encounter love by chance and do not recognize it as such until confronted with life-altering decisions: the Writer's decision to embark on a pilgrimage and the Doctor's choice to return to live under a communist regime: "It took a string of six coincidences to bring Thomas to Tereza, as though if it had depended solely on him, nothing would have brought him there." (Kundera 2019: 40) "We spent three days together watching the sea: I cook for her, she tells me about her work, and in the end, she falls in love with me. We return to the city; she starts spending the nights at my apartment. One morning, she leaves earlier than usual and comes back with her typewriter: from that moment, without saying anything more, little by little, my home

becomes hers." (Coelho 2006: 36)

Are the protagonists guilty in their love? Certainly, they are. They bear guilt but justify it in the name of their life mission. The Writer betrays, and Esther accepts it as a norm within their marriage. The Doctor betrays, and Tereza suffers. She suffers for her wounded feelings, for the sacrificed future, and coexists more with the looming idea of death than with her husband. She carries the guilt of innocently loving too much. This madness leads her to betrayal—betrayal that remains forever undiscovered.

In Coelho's work, Esther accepts being betrayed and also betrays in the name of a higher "ideal." Everything serves the Writer's self-discovery: "-Because it doesn't matter to me. And what is fidelity? The feeling of owning a body and a soul that isn't ours? Do you think I've never slept with another man in all the years we've been together?" (Coelho 2006: 60). Esther and the Writer talk, converse, express their views, and conclude their relationship with understanding. Their paths ultimately lead them back to each other. And the Doctor? And Tereza? "She got home at half-past one. Tomas was already asleep. A woman's scent lingered in his hair, the scent of sex." (Kundera 2019: 139) They do not talk; they face each other in bed, in the car, in silence. They do not part, nor do they move toward each other; they walk side by side without speaking, toward death. We might conceive of these protagonists as complementary. After so many years, the authors have succeeded in presenting us with echoes of their heroes, simultaneously distinct and similar. The Writer and Esther, though in completely different circumstances, realize what Tomas and Tereza, Sabina and Franz should have done—embrace love and the inner world: "She felt an overwhelming urge to say, like the most ordinary of women: don't leave me, keep me close to you, make me your slave, be strong! But these words she could neither express nor even conceive." (Kundera 2019: 98)

War is portrayed as harsh, a catalyst in the lives of these characters. It causes a turning point in events, leading to spiritual catharsis or irreversible transformation. It is the war that drives Esther to become a war correspondent and find a new purpose in life: "In war, people are happy. For them, the world has meaning… They know how to love without limits because they have nothing to lose." (Coelho 2006: 143)

It is also war that brings Tereza and Tomas back to their homeland, completely destroying any hope of a dreamed future. War awakens Coelho's characters from their lethargy and devastates Kundera's characters: "She wanted to tell Tomas that they had to leave Prague. Leave behind the children who buried live crows, the guards, the girls armed with umbrellas." (Kundera 2019:164)

Can death be called liberation? Both works depict different episodes with death as a central theme. Coelho presents it as an experience that overturns the hero's former perceptions, leading him to embrace life more fully: "Gradually, I began to understand that I couldn't go back as if things were as they once were: those two years, which once seemed like an endless hell, now began to reveal their true meaning." (Coelho 2006: 223)

Kundera, in his tragic tone, presents death as a sweet ending to a long journey of suffering—a final destination eagerly awaited by protagonists who have lost all sense of life's meaning: "Tomas was leading her toward death." (Kundera 2019: 147)

The works are a duality in their entirety, two parts of a whole mosaic. We find similarities between the heroes, yet they take actions and make choices that are entirely different. Both works convey a similar atmosphere, where the heroes are in search of themselves, engaged in a race against their inner worlds and human nature. Readers find themselves hoping for an Esther who would act like Tereza, and a Tomas who would feel like the Writer. Yet, they live in different worlds and times, united only by love and literature.

As readers, in the process of acquiring the text as literature, we are faced with the retrieval of various motifs that are generated from previous writings but adapted to the new subject. Here we can mention motifs such as: past love, marital betrayal, a child neglected by a parent, revenge of a betrayed friend, etc. The motif has to do with extra-literary reality. "Every literary work is realized in relation to similar works, which it imitates or denies, it addresses the reader in such a way that it simultaneously demands from him "difference" and surprise. It realizes precisely what was expected and betrays that expectation through surprise, which is a fundamental element of its originality." (Solar 2001: 48)

When we analyze the work of Coelho and Kundera, we certainly experience the feeling of déjà vu. The motifs that are taken up are similar, but what happens is an adaptation to the subject and to

a new conflictual situation. An adaptation to other, different and complex characters. We cannot simply talk about similarity or re-enactment. We are talking about development, evolution in the way the reality around the protagonists is perceived. How this reality is faced and reacted to. The narrative does not condition the personality formation and character typology that the protagonists display. The actions are limited by the political and social panorama in which the novels are set. Literary works contain specific experiences and knowledge related to various natural and social phenomena. A work should be examined as a social creation. What is expressed in literary works can never be fully and definitively articulated.

3. Conclusions

"The Zahir" and *"The Unbearable Lightness of Being"*, despite being written and published in different eras, seem to extend towards each other, emphasizing or completing what is left unsaid in either work.

The structure of both works is similar, with retrospection playing a significant role in each. The reader is presented with a "conflict," and the characters' choices become clearer. During moments of retrospection, Kundera provides impressive scenes filled with tension that question the entire human existence. Retrospection in *"The Zahir"* is conveyed more gently to the reader, through short dialogues filled with questions and dense reflections. The flow often leaves the reader disoriented about where one character's thoughts end and another's begin. There are no tragedies or traumatic apocalypses of human personality.

Although the shifts to the past are frequent, and we learn much about the characters' lives, Kundera is sparing in detail. The opposite is true for Coelho. Our author does not withhold information about Esther's and Mikhail's ages, how long the Writer and Esther were together, and how many months he spends without her. The narrative itself sees the need for a rich level of detail to form the mosaic that will resolve the conflict.

Another distinction between the two works is in the type of narration. Paulo Coelho has chosen an authorial, first-person narration. The narrator is the Writer, whose wife has left him. The narrator is reliable, in full control, and manages the time, space, and characters. Kundera's narration, on the other hand, falls within what Dorrit Cohn calls "dissonance," a third-person discourse where the narrator is

audible. He maintains the stance of a person capable of judging others and understanding the psychology of characters.

Both works feature two heroes who strive for spiritual freedom. Coelho's Writer seeks what brings him happiness: "Am I happy?" he asks. Philosophical reflections follow on what can truly be called happiness. Is love the origin of the universe? The character seeks love and finds himself. Kundera's Doctor struggles to discover his unique "self." They are two sides of the same coin. It seems that these heroes complete each other: the spiritual Writer and the pragmatic Doctor, spirit and body. Both protagonists are in search of the "freedom" that will fulfill their life mission.

Love, as portrayed by these modernist writers, is not sublime or unblemished. Our heroes encounter love unexpectedly and fail to recognize it as such until moments of life-changing decisions arise.

In our reading of these works, despite the similarities and differences we see or feel in the process, we must set aside all moral, social, and political prejudices. The reader must be entirely free from dogmas and beliefs when engaging with these works to truly appreciate the art of literature.

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The Light of Day by Graham Swift: A Story without an Ending

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Abstract

The purpose of this paper is to answer the question: Why is Graham Swift's novel The Light of Day left without a clear-cut ending? Readers are left without being told whether or not detective George Webb and his client Sarah Nash eventually started a relationship after she was released from prison, due to her killing her unfaithful husband. We may consider several reasons. First, readers are told that the future can be uncertain. Second, George deals with plenty of problems throughout already, and this one about the future is passed down to the readers to wonder about. Third, Swift may wish to show us that real life is not like fairy-tales and neither are the endings. A reader-response approach will be used in order to analyse this research question.

Keywords

active reader, experimentalism, dialogue, free associations.

1. Introduction

Graham Swift (born in 1949) is a contemporary British author, well-known for his frequent British backgrounds and authentic British culture present in his fiction. He is also well known for his so-called "traumatized narrators" (Pesso-Miquel 2010) understanding by this term characters currently facing various problems in their lives for the causes of which they search in their past. One famous example of such novel is *Waterland*, published in 1983, which won the Guardian Fiction Prize, and which was also selected for Booker Prize. This is the staple novel by Swift, present on the reading list for all university literature courses for students in philology at faculties of foreign

languages, of which one specialization is English. The novel *Waterland* provides a pattern which is part of Swift's personal and recognizable writer's style. The movements from present to past, visible in *Waterland*, are by now part of a usual pattern familiar by now to his readers. His works of fiction are focused on the interior reality of the characters, and not so much on external action and traditional stories' use of suspense. His writing style resembles, to some extent, the stream of consciousness of Virginia Woolf (Drobot 2014), one of the representative authors of Modernism not only in Great Britain, but also all over the world. Modernism has had a strong impact on our present-day mindset and our relationship with fiction as readers, as well as on the way fiction has been and is currently written, which is based on experimentalism.

Swift does write stories, yet they are not structured in a traditional way, based on the pattern with beginning, middle and end visible right away. These are reconstructed by the readers based on the clues and information given by the characters in their memories and reflections on the past. Such a strategy of the novelist is associated with Modernism and continues with Postmodernism and the period after Modernism, as the writer expects an active reader. With Modernism and Postmodernism, this strategy is pushed to an extreme. Otherwise, we can mention Roland Barthes' writerly text (*text scriptable* in the original), a concept which claims that readers are prompted to produce the meaning of a text actively, and not just to passively read or consume the text and its meaning (Motte 2022). Writerly texts (Motte 2022) are those whose meaning is not immediately visible; instead, such texts, and Swift's novels and short stories are such examples, require an effort on the readers' part. For readerly texts, the meaning is visible right away and readers do not need to make a special effort to understand. Readerly texts are those novels and short stories based on the traditional structure of the story, with beginning, middle, and end, presented in this very form right from the start by the author, and not asking readers to reconstruct the story, as Swift's novels require.

The story in the novel *The Light of Day* (originally published in 2003), is no exception to this pattern by now associated with Swift as a specific writing style, based on narrators and main characters dealing with dilemmas and their returning to the past and going through a process of reflection and self-analysis. In the case of the

novel *The Light of Day*, we readers witness the story of detective George Webb, who faces problems in his relationship with his wife, who decides to leave him. In the meantime, one of his clients, Sarah Nash, asks him to follow her husband so that she makes sure that he has indeed broken up with a Croatian refugee, Kristina Lazic, who was in fact Sarah's student at university and whom she had taken pity on, due to the war going on at the time in Croatia, and had offered her a home. However, her husband started a romantic love story with Kristina and had promised Sarah to stop and just see Kristina to the airport towards her home in Croatia. George Webb sees that Sarah's husband indeed accompanies Kristina to the airport and leaves alone, returning back home to his wife Sarah. George Webb becomes emotionally involved in this story, proving to be extremely sympathetic and empathetic about both sides and each and every person involved in this love triangle, trying to see the story from various points of view. Why does detective Webb get so involved emotionally in this story? Readers assume it is since the entire situation resonates, to some extent, with his own. He may feel betrayed, emotionally, by his wife, and, even if the situation of his client Sarah Nash is not the same, he can understand how she feels when the other person in the couple does not resonate with the other member of the couple's feelings anymore. In addition, as he feels attracted by Sarah Nash, he can consider his situation similar to the one of both Sarah, neglected by her husband, and distanced emotionally from him, and of Sarah's husband's attraction towards Kristina, a victim of the Croatian war, in a way in which George Webb can see both himself and Sarah, as they are alone, isolated from the ones they formerly believed to care for them. George Webb could see, in the situation of Sarah, himself, as he is also alone and betrayed, to some extent, in his love for his wife, as readers infer. Freud's theory of psychoanalysis would have it that we choose our love objects or interests based, in some cases, on seeing them as mirroring our own situation, or some of our own features, and not just the images we had made up of our parents, unconsciously, during the Oedipal stage. It can be due to sympathy that George Webb starts loving Sarah even after she commits an unethical deed: she kills her husband as she believes nothing can be the same in their relationship, even after he had broken up with Kristina. According to Popova (2008: 44), "The presence of love ultimately sanctifies relations clearly non-righteous,"

in the case of the novel *The Light of Day*, as George feels compassion for Sara, a lady who has stabbed her own husband. This situation is frequently present in Swift's works, e.g. in *Waterland*, where Tom Crick feels understanding for his wife, Mary, who has stolen a baby in the supermarket, believing it was given to her by God (Popova, 2008: 44). The empathy goes to an extreme level in Swift's works, as narrators go part otherwise condemnable deeds and try to understand what led to them and how the respective persons felt.

The question related to this novel, *The Light of Day*, is why does this novel have no ending, in the sense that the writer does not mention if Sarah and George end up together, in a relationship, after Sarah comes out of prison? The novel ends up with George hoping and waiting for Sarah to come out of prison, "[...] when she comes back, steps out at last into the light of day" (Swift 2004: 323), suggesting George's optimistic expectations.

2. Materials and Methods

The reader-response approach to the novel *The Light of Day* by Graham Swift can allow us to gain insight into the reactions of readers to the open ending of this novel. The readers can feel that something is missing, as we have no confirmation about the expectations of George Webb.

Reader-response criticism (Mart 2019) is related to the way in which readers have an emotional reaction to any text, and to the way in which they attempt to understand the text they read, and to introduce their background knowledge in their attempt to interpreted and understand the text. In the case of Swift's novel *The Light of Day*, we can consider the background knowledge of readers familiar with the universe of Swift's novels. We can also consider the background knowledge of readers' previous experience with traditional, mystery and detective novels and stories, the way these shape the readers' expectations, and the way in which Swift challenges these expectations in his novel *The Light of Day*. These expectations work, for readers, based on free associations, the technique which is well known in psychoanalytic psychotherapy (Schachter 2018), where patients are asked to say anything that comes to their mind in relation to a word or image, or set of ideas. The associations with previous genres, such as the detective novel, suggested by the presence of a character who is a detective, namely George Webb, prompt readers to

expect suspense. They also expect a murder, yet the murder occurs without no mystery at all. Sarah Nash kills her husband almost before the readers' eyes, and there is no search for the criminal. The criminal is obvious from the beginning, and no attempt to hide who did it occurs. Readers may wonder what kind of detective George Webb is. He has no mystery to solve, in fact. He knows right from the start that Sarah Nash has been cheated by her husband, with the young Croatian refugee called Kristina Lazic and who is Sarah's student, whom she had brought into her house herself out of pity, and then the cheating episode happened. George Webb knows right away what happened. He knows Sarah's husband has cheated on her with Kristina, and his entire mission is simply to make sure that Sarah's husband keeps his word and parts with Kristina. George goes back to the past, and considers the entire story, yet not to find out the criminal, the motif, and what actually happened in the Nashes' household. He wants to know what happened in the inner lives of the characters, and how they had felt, and where they may have gone together. George Webb, as readers are told, imagines, or visualizes, various scenes in an attempt to understand the dynamics of the relationships between Sarah and her husband, between Sarah and Kristina, as well as between Sarah's husband and Kristina: "You have to picture the scene" (Swift 2004: 51-52). These words uttered by George Webb could be perceived by readers as an invitation to take part in the story, and to understand, instead of judging, each and every character. George Webb, from this point of view, seems very open-minded, and does not hurry to bring in absolute ethical judgements and to label each and every action of the characters. This, again, goes contrary to the readers' expectations, as, in the traditional story plots, the evil doers were always punished, and evil deeds were all sanctioned. We can recall, as readers, the black and white types of situations present in fairy tales, where evil characters are also ugly, and stand no chance towards a happy ending or towards being understood. Swift presents us with a situation, in his novel *The Light of Day*, where good and evil are not simple, clearly cut distinctions, and where situations and characters are not a simple matter of being judges as black or white. In this sense, detective George's reflections show the complexity of the situation, and the way in which each and every character is entitled to his or her perspective, as well as to his or her actions. George Webb does not judge, and does not condemn, any of the characters involved in the love triangle:

Sarah, her husband, and Kristina. He shows how the situation can be complex, and that it is not a matter of right or wrong. It is a matter of emotions and circumstances. At the same time, this does not mean that detective George finds these actions excusable. He simply tries to move beyond the usual understanding of such situations based on previously established patters of moral judgement. In this sense, George is a neutral, detached, objective observer, as he does not hurry to judge and condemn. At the same time, he may, unwillingly, and while being unaware, side with these characters in these positions since he himself is not in a very good position during the present of the story. Readers may wonder why his wife wants to leave him. Yet, George can be perceived as honestly trying to understand every side involved in this story, since readers witness him going to visit the grave of Sarah's husband, two years after the murder has occurred, and two years after he has been waiting and still continues to wait for Sarah, his wife, to come out of prison. While witnessing the scene, readers understand that George does not take sides and does not consider this story and love triangle in terms of right and wrong. George is simply presented as a character reflecting on the entire situation and contemplating what has and is going on. At the same time, readers wonder to what extent is George an objective observer, since he considers each and every perspective based on emotions.

Knowledgeable readers can consider the perspective brought over starting with Modernism, when objectivity started being questioned (Malpas 1992), together with any other issues and conventions, as well as states of affairs, held true, until that moment, in a traditional society. This can explain why moral judgement does not occur in the novel *The Light of Day*. Swift cannot precisely be categorized as an After Modernist, Postmodernist or after Postmodernist author. Even the Modernist movement was not a homogenous one (Cohen 2004), like the Romantic and Realist movements, or the Age of Reason, before it. Postmodernism follows the same path, and even further on emphasizes the lack of homogeneity of this movement. There, are, however, general features presented for each movement, yet these features are just guidelines and just the result of the human mind wishing to classify reality into categories in order to better understand it. The mood of questioning every previously held as true belief intensifies with Postmodernism and does not stop even afterwards. The world has reached a period of

time of crisis of values, and it could be due to this crisis that the moral patterns of judging characters and situations is done away with in Swift's novel *The Light of Day*.

The author, Swift, establishes a relationship of dialogue between his text and the readers. Based in this understanding, reader-response theories rely on the idea that any text's meaning is the result of and created by the way in which readers and texts interact. If we consider the open ending of this novel in the context of the present state of affairs, of the rest of the action, which breaks of with all previously established patterns and conventions of the novel, and also with the expectations of the readers, we can consider that this type of ending asks and invites readers to actively participate in completing the story in this novel. They are invited to bring in their own contribution, and not to consider it the responsibility of the writer to clarify all the matters for them. It is as if readers are invited in their own turn to imitate the role of detective George Webb, and to see the story from different perspectives. The question whether or not Sarah will respond positively to George's feelings of love and whether or not the two of them will start a love relationship, and whether or not this love relationship is going to ask is left to the readers to consider.

What is going to happen can be considered, in Iser's (1978) terms, part of the "gaps" or "blanks" in a story which readers are asked to participate actively and become engaged from the point of view of emotions and interpretations and try to fill in what is missing from the story in order to make it complete.

Readers can notice that, in the absence of facts, George Webb, the detective, visualizes, or pictures, the scenes in which various couples in the story interact. Nobody has actually witnessed those scenes. Those scenes are part of, in a way, his detective work, when detectives build hypotheses and reconstruct what has been going on based on various clues that they come across. George Webb founds his scenarios on the clues present in reality, yet he does not do so in order to discover, in a classic way, and in a way expected of readers in detective, mystery, and crime novels. The murder's doer is clear from the beginning. George reconstructs the story trying to understand the dynamics of the various relationships, and, when it comes to the ending of the novel, he invites readers to follow in his example. Even so, there are many uncertainties that the possible couple George and Sarah could form faces. First of all, Sarah is still not free from prison,

and readers may wonder how she is going to react and how she is going to feel after such an experience, and if she is ready to start a romantic relationship after being deceived by her husband. George seems prepared, as he has gone through a complete process of introspection and analysis, yet even so, readers may still wonder if such a relationship could work, as the two characters have, until now, in common only the fact that they have both gone through very difficult time in their previous relationships, the ones in their married lives.

Based on the example of George Webb, the detective, readers are asked to solve this matter, or this mystery, on their own. However, readers may wonder, if George Webb has indeed solved anything, in the manner in which they would expect a detective to do, from their knowledge of traditional detective stories. George can be understood more as an observer, who eventually gets involved in the story himself, in a manner reminding of how any reader is involved in any story he or she reads. Emotional reactions, as we have seen according to Mart (2019) happen in the case of any text. In addition, interpretations are part of the natural tendencies of readers to try to understand what the text they are reading is not only about, but what is the meaning behind it, beyond the literal level, beyond what we can see before us, present on paper.

Judging by Stanley Fish's theory of interpretive communities, which claim, within the framework of reader-response criticism, that what influences not only the process of reading in general, but also the way in which certain ambiguous details in the story are solved, depends on the background of the readers and on the context, they are part of and which can influence their mindset. In the case of the readers of Swift's novel *The Light of Day*, we can notice how, no matter that Modernism and Postmodernism have paved the ground before Swift's works of fiction and this novel in particular, readers cannot help but resort to their knowledge of classical stories and genres, the expectations they have formed for them, and the patterns according to which the stories go. The readers have not adapted to the Modernist and Postmodernist mindset, which could be due to the fact that, as we have mentioned before, these are not homogenous movements, which leads to them not allowing readers to actually form patterns of thought to apply to their understanding of stories the way in which traditional stories did. The experimentalist moods of

Modernism and Postmodernism, and the breaking free of conventions, push readers into ambiguity, which is, as we can expect, not a state that we find comfortable in any situation. Ambiguity, uncertainty, chaos, can lead to a sense of crisis, since there is nothing stable to hang on to, no certainty, and no genuine sets of values and guidelines. George Webb himself tries to find meaning in his life, after all his certainties, expectations, and stable way of life until then collapse after his wife leaves him. He tries to understand why, to put together each and every detail, and the situation of the crisis in the relationship of Sarah and her husband is one mirroring his own anxieties and dilemmas, and he reacts in a similar manner, in trying to understand the hows and whys of this state of affairs. Love can, in this sense, be not seen just as a means of sanctifying otherwise morally wrong relationships, as we infer from Popova (2008), but as a means to provide a sense of coherence in the characters' lives. George finds love a guiding experience, or an experience he can hang on to in order to provide a sense of meaning in his life. Readers witness the way in which the worlds of the characters in this novel fall apart due to issues in their love relationships. We can notice this in the case of Sarah and George, as well as in the case of Sarah's husband. We can also understand that Kristina, as a refugee who is alone, without her family, sees an element of coherence in her romantic relationship with Bob. Love makes the lives of the characters gain a sense of direction, reminding readers of the way in which love interest would tie the narrative in any traditional story. However, contrary to the traditional stories, where, according to Vianu (2006, 2014), the plot goes along the lines of boy meets girl, boy marries girl, and then they live happily ever after, which can be called the fairy-tale plot, where everything is coherent, and also where everything goes along the lines of a traditional and stable sense of life, the plot in Swift's novel breaks off with this pattern. We have witnessed issues in the relationships of the characters in Swift's novel, and afterwards the ending is left open.

Due to this open ending, readers can feel that George Webb, the narrator, places them too in a state of uncertainty, allowing them and in fact prompting them to search for solutions. Readers are, thus, prompted to make hypotheses. We can consider Todorov's narratological theory (Hoesterey 2014: 13), according to which unresolved stories break the expected or conventional pattern of the plot, and disrupts a story's narrative arch, leaving various issues

unsolved, prompting readers to reflect on the narrative norms. This is a consequence of the readers' reflection on the story's content, in which they become engaged due to the way in which no narrator and no narrative can be completely objective in a work of fiction. We can speak of the readers' manipulation, to side with one character or another. Yet even this convention and expectation is broken in the case of Swift's novel, as narrator George Webb refrains from judging, and encourages readers to do the same. However, even him, as understanding as he proves with all perspectives, is drawn to one of the characters in the story, namely to Sarah, with whom he falls in love. We can see here a parallel with the way in which readers are engaged emotionally in a story, if they read it based on the pattern presented by Virginia Woolf summed up by her concept of the "common reader." Such a reader is engaged emotionally in the action and participates in the story together with the characters. Woolf also encouraged an attitude from the reader or critic based on no moral judgement, as she claimed that we need to situate ourselves next to the criminal, or to the accused, in a trial and not in the position of the judge. This resonates with the position taken over by George in Swift's novel.

Going back to the open ending, and to why it has been left open, readers can feel that George Webb has dealt with so many problems already, that he not only just takes a break and passed down this question about what is going to happen in the future to the readers, but also that he shows them that problems faced in life, and questions, never end. The beginning of a relationship does not solve matters magically. Alternatively, readers can further on reconsider the certainty and stability provided by fairy tales, or the fairy-tale pattern, or even of the tradition story plots, with beginning, middle and end, and having a closed ending, as an illusion in themselves. A happy ending, such as the one ending in marriage, or the one present in fairy-tales, claiming that the couple "lived happily ever after," is only apparently a closed, clearly-cut ending. In fact, we readers do not know and cannot know for sure how the life of the couple went on after the story ended. The happy ending can be understood as an optimistic outlook on life, since the pattern suggesting stability and closure is applied, and we apply it to our lives, considering it to bring meaning and coherence to our lives. The future, in the case of fairy-tales and traditional endings of stories, is as uncertain as the future

expressed in the open ending of Swift's novel *The Light of Day*.

Nowadays, we have at hand a variety of theories about relationships which can further shape the hypotheses we make about the ending of Swift's novel. We may wonder if Swift's relationship with Sarah is, after all, a real matter or if it is not just a matter of his imagination, and of the way he pictures another scene. He has fallen in love with her, yet readers are not shown in the story scenes about the way the two of them interact in George's visits to the prison. In addition, readers may further wonder how much can George know about Sarah in such a restricted place of interaction, that of the prison? Freud's psychoanalytic theories (Jaffe, 1968) would claim that George fantasizes about this romantic relationship as Sarah is a reflection, or a projection of himself. He may himself feel vulnerable, and isolated, since he feels he was not understood by his wife in their relationship. Sarah is literally isolated in her prison cell, and George makes an attempt to connect with her, the same way he feels the need to connect to someone else to take him out of his own isolation.

The way Swift structures the plot in his novel resonates, for knowledgeable readers of literature, with the way in which Woolf (1988: 159) viewed the structure of the story: "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semitransparent envelope surrounding us from the beginning of consciousness to the end." This statement is connected to the way in which Woolf wanted to create a new type of novel, one where the story would imitate the structure of life, which is not linear and not coherent. From this point of view, readers can interpret the open ending as a means of showing that the future of any relationship can be uncertain. This goes in line with the previous relationships which both George and Sarah have had and which, while apparently stable, have proved not to have actually been so.

Readers can also consider another interpretation, namely that the open ending means, in fact, no ending to the novel. This is the result of questioning various important phases or stages in someone's life, traditionally held as the way to live, and the way life should be like, namely being born, getting married, and others along the way. Yet, as we can see, this order is not a reflection of the way life can go on. It is more of an ideal than of a reality, reflecting the way in which Woolf wrote about life as not being symmetrical, and, readers infer, she referred to the way in which life does not go along a pre-

established pattern. The pre-established pattern, readers can further consider, is a reflection of our need to place our experience into patterns in order for us to find meaning in life, or a sense of purpose and order. Otherwise, we would be faced with many anxieties and dilemmas. The way this pattern is broken in life, as we can see in the lives of Sarah and George, can lead to psychological dilemmas and crises.

Readers can further on reflect how the way they understand the structure of the story's plot reflects the way in which they understand the structure of life, as divided into phases. Real life can be uncertain, as the words of Sarah in the novel *The Light of Day* confirm: "To love is to be ready to lose - isn't it? It's not to have, it's not to keep. It's to put someone else's happiness before yours" (Swift 2004: 78). Based on this perspective, we could interpret the open ending as reflecting the possibility of losing the love and the hope which is associated with it. This can be a reason why George hesitates to close properly the story, which is his confession to the reader, as he prefers not to think about the future, and to feel that he preserves his hopes and his love in this way. George's attitude can be interpreted as him refusing to be realistic and to think further about what could happen wrong and prefers to retreat into his world of daydreams about his relationship with Sarah. In this sense, the way the novel actually ends is not important. It is the entire process of reflecting and of prompting readers too to reflect on a variety of issues that matters. This could be tied to the way in which Higdon (1991) understand open endings in the context of contemporary British fiction. Higdon (1991: 88) refers to the way in which "the sense of closure in contemporary British fiction has become more and more problematical," in the sense that "we may well be at a point of crisis similar to that experienced in the nineteenth century when the open ending evolved to meet needs the traditional closed ending could not."

Based on the intertextual references (Bazerman 2003) to Virginia Woolf's understanding of fiction and the way in which they resonate with and help in the understanding of the purpose of the open ending in Swift's novel, we can consider the theory of Rosenblatt (2018) of reader-response criticism, which focused on the relationship of dialogue, of exchange, called the transactional relationship between the reader and the text. According to this theory, interpretation of a text was shaped by the readers' personal experiences, as well as

emotions. Indeed, all background knowledge, including the one of previous works of fiction and critical theories, shape the interpretation and analysis of Swift's novel's open ending.

3. Results

The open ending of Swift's novel *The Light of Day* shows that the purpose of this novel is not to answer and to solve questions, but to underline the fact that such questions exist and readers are invited to ask these questions in their turn, with respect to the novel's ending and, by extension, with respect to the way in which they understand the structure of their own lives. 'Is our path in life a linear one or is it just the way we expect it to be?' is one of the questions which can arise after reading this novel.

Modernist and Postmodernist works of fiction, due to the mindset of these movements focused on questioning previously held beliefs, invite readers to take an active position and to engage in reflections on various issues. In this way, they may reconsider their perspective on life, in a similar way in which George Webb does after falling in love with Sarah and having an optimistic, hopeful outlook on life and on the future.

The open ending of this novel shows that there are many uncertainties in life, and that plenty of unexpected incidents can happen along the way. However, having a purpose in life, as George has waiting for Sarah to come out of prison and looking forward to their life together as a couple, can offer a sense of well-being.

4. Discussion and Conclusions

The present paper has offered the example of analyzing the meaning of an open ending in the case of a specific novel, *The Light of Day* by Graham Swift. The interpretations of the open ending were considered by taking into account the context provided by Modernism and Postmodernism, since the mindset of both has influenced the author, the readers, and the way the story is told. Our understanding of the story's usual course comes from our need to find for a meaning in life and, therefore, for a sense of stability, which is lost once we question everything. Conventions are there to provide a sense of order, yet during Modernism and Postmodernism, the traditional sense of order was no longer relatable, as times had changes, and various events such as new discoveries and war had changed the way life was

viewed. While Swift escapes any classification, the lack of closure of his novel *The Light of Day* reflects the mindset which started with Modernism and continued with Postmodernism. Society became individualistic, which meant that each individual would consider going his or her own way, and not having to adhere to the pattern of life put forth by society. The uncertainties of life are reflected in Swift's open ending. Possibilities for endings are also underlined. The Romantic relationship may or may not happen, just as it may or may not turn out well. At the same time, the very definition of ending to a story is questioned. Readers may wonder where does the story actually stop, since there may always be more to be said after a writer decide to put an end to his or her story. Readers, with this open ending, are prompted to reflect on the story and on life in general, being given an active role. The author makes sure that the readers remain engaged in the story. The story may be interpreted as having no ending, since the focus of the novel is on what makes George's life worthwhile, when the stability of his life is gone. This is the experience of love. His love for Sarah makes him optimistic, and, reflecting the way love offers coherence and purpose to traditional stories, meaningful. Once George has found meaning in his life after having lost it, the story can end, since it has achieved its purpose.

The open ending of the novel *The Light of Day* invites reflection on philosophical and psychological questions we all ask ourselves at certain points in our lives. The open ending underlines one of the purposes we can find in life: love. Swift leaves us with George Webb in an emotional state where he feels very hopeful about the future, which is a future together with Sarah. Connecting emotionally with someone else makes life feel worthwhile. We can consider this as a solution to the existential dilemmas posed by Modernism and Postmodernism, when the traditional lifestyle loses meaning and seems to offer a vision of life which can no longer be achieved. The outdated vision on life no longer fits in with the present-day reality, when social norms and the structure of the historical context. The world becomes unstable after World War I, and societies gain a higher individualist dimension.

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Takarazuka Revue's Pivotal Remakes since 2000: Paradigm Shifts versus Efforts of Self-Recalibration

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Abstract

Based on more than two decades of on-site fieldwork comprised of extensive phenomenological experiences and detailed empiric inquiries with both producers and consumers of Japanese popular culture and, distinctively, of the Japanese all-female musical theater Takarazuka Revue's performances as well as of comprehensive archival literature research, this paper aims at hermeneutically elucidating the mechanisms underlying the performative construction of self and other as well as warfare and armed conflicts by means of critically investigating three of Takarazuka Revue's most iconic performances since 2000 and their remakes: A Song for Kingdoms *(2003 and 2015),* NEVER SAY GOODBYE: The Footsteps of Lovers *(2006 and 2022) and* 1789: The Lovers of Bastille *(2015 and 2023). While re-stagings of popular performances are rather rare exceptions in Takarazuka Revue Company's performance strategy, these three specific shows and their remakes appear as of particular interest as they – inadvertently, one might add – reveal the versatility of cultural phenomena in light of global challenges and equally global – unexpected – similarities.*

Keywords

musical theater, (re-)invention of traditions, (re-)negotiation of modernity, late-modern hierarchies of values, human diversity.

1. Introduction: rethinking appropriation and cultural imperialism

Change and war or at least armed conflicts seem to have been the only constant in human history. This paper observes critically Takarazuka Revue's approach to shifting discourses on historically motivated violence by analyzing three performances and their remakes which have been pivotal in addressing underlying issues on progress

and future-oriented solutions. Traditionally associated with strictly conservative gender politics and socio-economic hierarchies, military-like instruction methods and performance standards which transcend the wildest expectations while pushing the entertainment industry beyond the limitations of technological progress, fans' requirements and technokrats' visions, Takarazuka Revue has been accompanying Japan since its foundation in 1914. Simultaneously a faithful mirror of Japanese society and a lucid barometer-like institution for the future, Takarazuka Revue's hallmark is its all-female cast impersonating both male (*otokoyaku*) and female (*musumeyaku*) roles divided in five performing troupes which bring on the stages of the two major theaters in West-Japan (Takarazuka Grand Theater in the city of Takarazuka) and in East-Japan (Tokyo Takarazuka Theater in the posh district of Ginza in Japan's capital) during ten weekly performances throughout the entire year a huge diversity of topics covering all genres and historical-geographical areas. These are embedded in theatrical live performances with Western popular music, laborious choreographies and impressing singing acts, luxurious stage designs, sparkling – and quickly changing – costumes compounded by discrete displays of individual excellence. Moreover, since 1974's blockbuster *The Rose of Versailles* 『ベルサイユのばら』, Takarazuka Revue has been essentially circumscribing the so-called *shôjo* culture: the framework delineating femininity, feminine identity and feminine corporeality by means of instrumentalizing female teenagers within Japan's rapacious systems juxtaposing consumerism, sexuality and public discourses on love, marriage, reproduction.

At the center of this analytical endeavor are three performances and their paradigm shift inducing remakes: firstly, *A Song for Kingdoms* 『王家に捧ぐ歌』 (literally "Songs Dedicated to the Royal Family"), based on the opera *Aida* (1871) by Giuseppe Verdi with a libretto by Antonio Gislanzoni, the initial star troupe's 2003 performance and its remake in 2015 by cosmos troupe. *A Song for Kingdoms* carries the subtle but powerful metamorphose of the message from "peace is the highest and the most precious of ideals of all humans" (in 2003) into "in order to attain and keep peace, there are times when war is necessary" (in 2015). Secondly, *Never Say*

Goodbye: The Footsteps of Lovers 『NEVER SAY GOODBYE：ある愛の軌跡』 (literally "NEVER SAY GOODBYE: The Traces of that Love"), both in 2006 and in 2022 by cosmos troupe, centers on the evils of political extremes – communism and fascism – and the human costs of their clashes by outlining the atrocities of the Spanish Civil War (1936-1939). Thirdly, *1789: The Lovers of Bastille* 『1789：バスティユーの恋人たち』, 2015 by moon troupe and 2023 by star troupe, was the Japanese adaption of the French rock-opera *1789: Les Amants de la Bastille*, world-premiered in 2012 at Palais des sports de Paris, and materialized the decisive U-turn from the blockbuster *The Rose of Versailles* (1974) which had determined Takarazuka Revue's public image – and self-orchestration – as a fundamental part of the *shôjo* culture since mid-1970s.[1]

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[1] Since its inception in 1914, Takarazuka Revue Company had relied heavily on remakes of popular performances by its five troupes: starting with *Mon Paris* 『モン・パリ：我がパリよ』 (1927) which was repeatedly staged until 1945 but never ever since due to its imperialist, colonialist undertones, and continuing with *The Rose of Versailles* in its various combinations since 1974, *Gone with the Wind* 『風と共に去りぬ』 since 1977 and *Elisabeth: The Rondo of Love and Death* 『エリザベート：愛と死の輪舞』 since 1996 being the most prominent examples. During the 1980s, *Lovers' Suicide: Love in Yamatoji* 『心中：恋の大和路』 (1982, based on Chikamatsu Monzaemon's [近松 門左衛門, real name Sugimori Nobumori 杉森 信盛, 1653-1725] *The Courier for Hell* 『冥途の飛脚』 from 1711) and *Me and My Girl* 『ミー＆マイ・ガール』 (1987, based on the British musical composed by Noel Gay with original book and lyrics by Douglas Furber and L. Arthur Rose from 1937) provided further plots for consistent remakes and exuberant success at the box-office. Since early 2000s, a subtle change of direction could be observed in Takarzuka Revue's performance strategy related to adaptations and their subsequent remakes in case of successful ones: *Romeo & Juliette* 『ロミオとジュリエット』 (2010, 2011, 2012, 2013, 2021; the Japanese adaptation of Gérard Presgurvic's *Roméo & Juliette*, 2001, based in its turn on William Shakespeare's eponymous tragedy from 1597), *Scarlet Pimpernel* 『スカーレット・ピンパーネル』 (2008, 2010, 2017; based on the novel *The Scarlet Pimpernel* by Baroness Orczy from 1905 and its musical adaptation by Frank Wildhorn and Nan Knighton from 1997) and *Ocean's 11* 『オーシャンズ 11』 (2011/2012, 2013, 2019;

A crucial dimension in the analysis of the six performances is the employment of specific troupes among the five currently active (Kawasaki 2005: 51-54):[2] associated with a non-conformist allure, breaking prevailing standards in Takarazuka Revue's tradition, the employment of the cosmos troupe 宙組 in three out of the six case-studies outlined below strikes in audiences' perception a chord of experimental, explorative exuberance. Founded in 1998, the cosmos troupe is the youngest among the five ensembles of the Takarazuka Revue Company, and in comparison to other troupes, it is generally regarded as less bound to any sort of image Takarazuka Revue – as a socio-economic or cultural phenomenon – might have established. Likewise, star troupe 星組, employed in two performances, was grounded in 1933, in the same year as the original Tokyo Takarazuka Theatre was inaugurated, but was banned from performing between 1939 and 1946; it is said that, like flower troupe, star troupe delivers strong, charismatic *otokoyaku* performers (such as Kozuki Wataru 湖月 わたる 2003-2006 and Yuzuki Reon 柚希 礼音 2009-2015) in performances with memorable messages. Lastly, moon troupe 月組 was created in 1921 with the goal of pushing forward the performance strategy when it staged the world-premieres of *Mon Paris* 『モン・パリ：我がパリよ』 (1927), *The Rose of Versailles* 『ベルサイユ

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based on Steven Soderbergh's eponymous heist comedy movie from 2001) are three examples of this phenomenon. The current paper does not include these adaptations and their remakes due to Takarazuka Revue's divergent performance approach.

[2] Flower troupe 花組 was formed in 1921 and is largely perceived as the most treasured of the five ensembles, with larger budgets and more lavish stage and costume designs as well as more powerful and impactful performances. The snow troupe 雪組, inaugurated in 1924, simultaneously with the opening of the first Takarazuka Grand Theatre, is considered the upholder of traditional dance and opera for the whole company; it rather tends towards Western material and has somehow the reputation of being the vanguard of classical Japanese drama; on this backdrop, the fact that it premiered in Japan in 1996 the Vienna-original musical *Elisabeth: The Rondo of Love and Death* from 1992 has symbolical underpinnings, with 'appropriation' and 'Japanisation' being among the main preoccupations (Robertson 1998: 84).

のばら』 (1974) and *Gone with the Wind* 『風と共に去りぬ』 (1977), with meticulous attention to group performances and in particular to powerful expression in chorus singing as well as numerous adaptations from Western dramas.

Based on more than two decades of on-site fieldwork comprised of extensive phenomenological experiences and detailed empiric inquiries with both producers and consumers of Japanese popular culture and, distinctively, of Takarazuka Revue's releases as well as comprehensive archival literature research, this paper aims at hermeneutically elucidating the six performances' mechanisms of engaging audiences with uncomfortable historical facts or symbolic artefacts while offering credible suggestions towards the manifestation of a future based on universal values of (healthy) self-love, compassion and mutual respect: the very fact that these values are taken for granted by late-modern social participants leads to them being jeopardized in populist discourses on "the greater good", "pastoral premodernity", "technological evil". Therefore, raising awareness of their historical perishability functions as a sustainable counterforce to current global efforts employed in the dissolution of modernity and its accomplishments towards their replacement with new forms of autocracy, totalitarianism and oppression. Unlike the (Western) modernity project, based on efficiency and competitiveness and prioritizing economic growth and technological progress over political stability and social cohesion, the Japanese solution promoted by Takarazuka Revue performances brings into foreground cooperation and compassion as sociocultural parameters, compounded by integrity and harmony as tools to attain and keep peace, both within nations and, perhaps more importantly, among nations.

2. *A Song for Kingdoms*: the questioning and/or reconfiguration of the pacifist ideology

When it was world-premiered in 2003, *A Song for Kingdoms* reflected the turmoils of the time: economically, Japan was still recovering from the "lost decade" while trying to cope with the global realities of the early 21st century. Politically, and probably most relevantly, the year 2003 promised to be(come) a difficult turning-

point for Japan as political tensions had arisen due to the US pressure to send segments of the "self-defense [military] forces" 自衛隊 overseas in support of the UN military missions in Iraq, increasingly dividing a population famously regarded by outsiders and perceived by itself as a reputed monolith (Benesch 2014, Sugimoto 2013). The public debate, energetically fueled by mass-media on all levels, ended with the victory of those few vigorously promoting the deployment of Japanese troops to Iraq – which were officially promised on 9. December 2003 by then-prime minister Koizumi Jun'ichirô 小泉純一郎 "for reconstruction efforts" – and despite the overwhelming opposition of a vast majority of the population throughout the nationally negotiated process of reinterpreting the postwar constitution to employ the *jieitai* 自衛隊 exclusively for "self-defense", as the denomination itself asserts. On the other hand, Japanese everyday culture had started to be increasingly appreciated internationally, with repeated waves of Soft Power affecting gradually larger segments of the global population, specifically in wealthy nations alongside the entire socioeconomic spectrum.

Staged at Takarazuka Grand Theater in Takarazuka from 11. July 2003 until 18. August 2003 and at Tokyo Takarazuka Theater in Japan's capital from 19. September 2003 until 3. November 2003, star troupe's *A Song for Kingdoms* takes over the political upheaval of the stress-ratio between the past and the future and their efficient reflection in the present while bringing into the spotlight the phenomenon of war as a calamity to be kept at bay in the character of Radames, the young officer in the Egyptian army. The plot-line was based on opera *Aida* from 1871, composed by Giuseppe Verdi on a libretto by Antonio Ghislanzoni, being adapted by the experienced Takarazuka Revue's in-house director Kimura Shinji 木村 信司 (Kawasaki 2005: 99). Star troupe's topstar-*otokoyaku* Kozuki Wataru 湖月 わたる, one of the cult-*otokoyaku* in recent decades, delivered a Radames' warrior figure keen on peace, fully aware that wars bring only misery and loss of human lives. In tune with star troupe's public image, 2003's *A Song for Kingdoms*' almost obtrusive appeal to preserve peace at any cost and to avoid war was at the time clearly politically motivated. Moreover, the 2003 version focused intensely on the romantic trio between Radames, Amneris, the Pharaoh's daughter enacted by topstar-*musumeyaku* Dan Rei 檀 れい, and Aida,

the Ethiopian slave eventually revealed to be the princess of Ethiopia, embodied by secondary-topstar *otokoyaku* Aran Kei 安蘭けい: therefore, the human drama is highlighted rather than the phenomenon of war itself, which inconspicuously slides into the background. Like Verdi's *Aida*, *A Song for Kingdoms* transcends the political message into a human tragedy with its universal motifs of betrayal, star-crossed lovers and ultimate sacrifice.

When *A Song for Kingdoms* was re-staged in 2015 (from 5. June 2015 until 13. July 2015 at Takarazuka Grand Theater in Takarazuka and from 31. July 2015 until 30. August 2015 at Tokyo Takarazuka Theater) by cosmos troupe, the war-related dimension of the performance's message changed radically though subtly, from the imperative commandment to preserve and protect peace in the name of the human right to a life of dignity in freedom to the open acknowledgment that war might be at times necessary for restoring peace (see Eagleton 2003). Radames was enacted by topstar-*otokoyaku* Asaka Manato 朝夏 まなと who generally portrayed warm-hearted masculine characters, so that her version of Radames emanated a sense of compassion and vulnerability; in combination with topstar-*musumeyaku* Misaki Rion's 実咲 凛音 Aida, the focus shifted towards the impossible choices leaders have to face and the heavy responsibilities which come with their privileged position: while war cannot be avoided, good leaders can make it short and less destructive.

The employment of cosmos troupe underscored 2015's version of *A Song for Kingdoms* as revolutionary in its approach to war and more particularly in highlighting Takarazuka Revue's shifting asymmetries towards the representation of war since 1945: from absolute pacifism towards geopolitical pragmatism. Thus, cosmos troupe's restaging of such a equivocal performance as *A Song for Kingdoms* suggests Takarazuka Revue's administrators' self-awareness of its fundamental role in conveying specific messages to – and therefore, discretely, educating – its (primarily) Japanese (primarily) female audiences in relation to the future and its fallacies as well as to their roles as mothers and wives in building up that very future. Like in the initial 2003 version, Radames believes in peace, in political stability and economic prosperity resulting from peace, and promotes it open-heartedly (Yamanashi 2012: 151; see Iwahori 1972).

Nevertheless, Aida's inadvertent betrayal is less motivated by patriotism and rather by the yearning for love and emotional fulfilment, as is Amneris' final nemesis, when she pledges to care for the future not so much out of concern for the population she is in charge with after her father's assassination, but due to the immense pain she must endure when confronted with Radames' involuntary act of treason and his consequent sentencing to death penalty. Once again, there are human destinies underlying impossible choices and as such reflecting the conflicting loyalties of average citizens in the here-and-now of the Japanese everyday realities, paving the pathway, in the long run, towards a slightly updated alternative to Takarazuka Revue's founder Kobayashi Ichizô's (1873–1957) ideal of it being a theater for the average people and representing them, their dreams and their longings (Kobayashi 1955:36-41, see Kawasaki 1999): empowered by cosmos troupe's symbolical position as the carrier of Takarazuka Revue's most progressive contents, the theatrical medium 'Takarazuka Revue' turns once again into an instrument of reflecting, promoting, propagating, implementing, and therefore providing alternative role-models and existential paradigms to audiences within the neo-liberal undercurrents crisscrossing Japan's public discourse by mid-2010s – (in)famous for its increasingly conservative tendencies (Leheny 2018: 121). While 2003's *A Song for Kingdoms* brought forth characters with almost mythological valences, turning increasingly into archetypes and clearly distancing themselves from the warmth, familiarity, memorability, relatability as well as shared humanity which distinguish regular *dramatis personae* on Takarazuka Revue's stage, 2015's *A Song for Kingdoms* metamorphosed them back into classical heroes and heroines, with whom audiences can easily identify in their – individual – quest for fulfilment, validation and empathic resonance. This appears as a bold move in an era of low-key progression towards conservative reformulations of history focused on collectivist leveling, motivated by economic-political endeavors.

More than any performance of the year 2015 but building upon *1789: The Lovers of Bastille* with its flamboyant display of collective cooperation and corporate excellence stemming from individual commitment, hard-work and perseverance, *A Song for Kingdoms* lays the subliminal premises for the *wakon wasai* (和魂和裁, 'Japanese spirit/roots, Japanese technology/knowledge') strategy,

with friendship 友愛 and kindness 優しさ as core parameters of a new paradigm of humanity, which transcends the (Western) modernity project, emulated by Meiji technocrats into the *wakon yôsai* (和魂洋裁, 'Japanese spirit/roots, Western technology/knowledge') slogan (Mason and Caiger 1979: 236, McCain 2002: 138). 2003's *A Song for Kingdoms* clung to past premises of unconditional pacificism regardless of historical realities and geographically motivated tensions. 2015's *A Song for Kingdoms* suggested a more pragmatic approach to present-day challenges implying the proactive involvement into real-time history and, consequently, a (more) resolute position on the political spectrum within the global community. This advocacy for a clear stance in international politics originates in the obvious necessity to confront one's own past and to address national traumas as part of a healing journey postponed for long decades – with the very decisive farewell from the depths of history towards the welcoming of more recent times, such as the Spanish Civil War in the second half of the 1930s.

3. *Never Say Goodbye*: the brutality of political extremism

When it was world-premiered in 2006, *Never Say Goodbye: The Footsteps of Lovers* 『NEVER SAY GOODBYE：ある愛の軌跡』 (literally "NEVER SAY GOODBYE: The Traces of that Love") appeared as a symbolical farewell performance or *sayonara kôen* さよなら公演 for the cult "golden combination" Waô Yôka 和央 ようか (topstar-*otokoyaku*) and Hanafusa Mari 花總 まり (topstar-*musumeyaku*) which had been acting as lead-performers of the cosmos troupe since 2000. Moreover, over the course of six years since becoming topstar-*musumeyaku* of the snow troupe in 1994 until 2000, Hanafusa Mari had outlived four topstar-*otokoyaku* prior to Waô Yôka, a fact in itself unique in the entire history of Takarazuka Revue Company up to the present-day. Added to this came the cult status of all those former topstar-*otokoyaku* – Ichirô Maki 一路 真輝, Takane Fubuki 高嶺 ふぶき, Todoroki Yû 轟 悠 (snow troupe, 1994-1998) and Shizuki Asato 姿月 あさと (cosmos troupe, 1998-2000). At the same time, *Never Say Goodbye* was the first performance to be commissioned by Takarazuka Revue Company to a non-Japanese in-

house composer: Frank Wildhorn (born 1958),[3] who cooperated for the performance with the veteran Takarazuka Revue Company

[3] The composer of the #1 International hit song "Where Do Broken Hearts Go" for Whitney Houston (1987), Frank Wildhorn is an internationally acclaimed composer, known most preeminently for his musical *The Scarlet Pimpernel* with the American poet, playwright and lyricist Nan Knighton, based on the series of books published in 1905 by the Hungarian-born British lyricist and playwright Baroness Emmuska Orczy (*Emma Magdalena Rozália Mária Jozefa Borbála Orczy de Orci*, 1865-1947). The show premiered on Broadway in 1997, and has been performed around the world, including Japan, with its Takarazuka Revue premiere in 2008 by the star troupe, re-staged by moon troupe in 2010 and again by star troupe in 2017. Wildhorn wrote two additional songs exclusively for the Takarazuka production of the show: "A Piece of Courage" 「ひとかけらの勇気」, and "Days of Glory" 「栄光の日々」. Furthermore, Wildhorn composed the music for the performance *The Revolutionary Maximilien Robespierre: On the Road Full of Light* 『ひかりふる路（みち）：革命家、マクシミリアン・ロベスピエール』, *staged by snow troupe in late 2017 and early 2018. Outside of Takarazuka Revue commissioned projects, Wildhorn had created among many others, Jekyll & Hyde*, a musical version of Robert Louis Stevenson's Gothic novella *Dr. Jekyll and Mr. Hyde* (1886). Initially conceived for the stage with Steve Cuden on lyrics by Leslie Bricusse, *Jekyll & Hyde* had its world premiere at the Alley Theatre in Houston, Texas, USA in 1990. Subsequently, it opened on Broadway in 1997 and played for four years, becoming the longest-running show in the history of the Plymouth Theatre. It has played numerous tours and productions around the world and has been recorded in several langauages. The Japanese premiere of the show took place in 2001 and has returned for a total of four seasons so far. *Among smaller projects, there is Mitsuko, which Wildhorn brought to life together with Koike Shûichirô,* about Mitsuko Aoyama (青山光子, better known as Mitsuko Thekla Maria Gräfin von Coudenhove-Kalergi, 1874-1941), the first Japanese woman to marry a Westerner. A concert of songs from the show was presented on 9. December 2005 in Vienna, Austria. Furthermore, Wildhorn composed the music for *Rudolf: The Last Kiss*, which tells the tragic story of Austrian Crown Prince Rudolf and Mary Vetsera, based loosely on the book *A Nervous Splendor* by Frederic Morton (1979). The lyrics for the show were written by Jack Murphy, with additional lyrics by Nan Knighton, and the script was by Jack Murphy and Phoebe Hwang. The show had its world premiere at the Budapest Operetts Theater, Hungary, on 26. May 2006. It has played twice at the summer festival in Szeged, Hungary,

playwright and director Koike Shûichirô 小池修一郎 (born 1955). Staged at Takarazuka Grand Theater from 24. March 2006 until 8. May 2006 and at Tokyo Takarazuka Theater from 26. May 2006 until 2. July 2006, *Never Say Goodbye* brought into the foreground the life-stories of Georges Malraux, enacted by Waô Yôka, a photographer famous for his collection of photographs of the Parisian way of life, and Katherine McGregor, embodied by Hanafusa Mari, a rising playwright who is concerned about social problems. Their destinies intertwine on the background of the mid-1930s in the USA and Europe, with particular focus on the Spanish War (1936-1939), a "dress rehearsal" for WWII, in the words of former US ambassador to Spain during those years Claude Bowers (Bowers 1954: 11). While the plot starts off lightly underscoring in a manner common to Takarazuka Revue performances of flashy costumes and intently superficial displays of emotional contents, the story soon delves into the complicated political scene of European countries shortly before the outburst of WWII: the destructively competing ideologies of communism and fascism. The main characters themselves, the self-proclaimed "déraciné" Georges Malraux who comes from a poor neighborhood in Poland and is presumably of Jewish ancestry and the well-intended but out-of-tune Katherine McGregor, who is often unable to empathize with the struggles of poverty, oppression and extremism, mirror the combatant sides with their unforgiving and increasingly radical attitudes towards each other, extrapolating them on a global level. Nonetheless, given the relatively stable and hopeful

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and continues to play in Budapest. The second production to take place was the Japanese production, presented by Tôhô Musical & Play in Tokyo from 6. May 2008 until 1. June 2008. Wildhorn and his *Jekyll & Hyde* co-creator Leslie Bricusse have developed a musical version of Edmond Rostand's classic play *Cyrano de Bergerac* (1897): *Cyrano* had its Japanese premiere at the Nissay Theatre in Tokyo, from 5. May 2009 until 28. May 2009, with former snow troupe topstar-*otokoyaku* Asami Hikaru 朝海 ひかる as Roxanne. On 26. July 2015, Wildhorn married former cosmos troupe topstar-*otokoyaku* Waô Yôka 和央 ようか on a small, private celebration on Maui, Hawai'i, whom he had first met when he was commissioned by Takarazuka Revue Company to create the show that would be her last performance, *Never Say Goodbye*. (https://www.frankwildhorn.com/, retrieved 30. November 2024)

atmosphere of the mid-2000s both in Japan and worldwide, *Never Say Goodbye* was mainly a musically complex performance, with operatic songs highlighting Waô Yôka's and Hanafusa Mari's vocal versatility as well as their unusually electrifying scenic chemistry and group acts aiming at supporting the main characters' vibrant presence. Particularly the number "One Heart" at the end of the first act with its final reprise in the second act emphasizes the national unity based on blood ties transcending political orientations, military ambitions or economic hardships: an extraordinarily emotional song which combines both Waô Yôka's magnetic stage charisma and her domineering voice ambitus and the group cohesion of the entire cosmos troupe at the time, "One Heart" is much more than a memorable song – it is a call to compassion and mutual respect in those times when hatred and division seem the easier and more natural reactions to history, world and one's immediate environment.

When re-staged in 2022 by the same cosmos troupe, *Never Say Goodbye* was projected on a very different background: not only had the global pandemic left the global community devastated and frightened in light of the blatant inequalities turned visible due to the clearly outlined spatial interconnectedness, but the on-going Russia-Ukraine war (which had coincidentally begun a few days before the start of the performance at Takarazuka Grand Theater on 28. February 2022, following the Russian invasion of Ukraine on 24. February 2022) with its unpredictable geopolitical implications emerged as a vivid, impossible to ignore reminder that ideological extremism was as alive and detrimental to regular citizens as it had been decades earlier. Staged at Takarazuka Grand Theater from 28. February 2022 until 14. March 2022 and at Tokyo Takarazuka Theater from 2. April 2022 until 1. May 2022, *Never Say Goodbye* brought forth once again the tragedy of war as the tragedy of individual humans, inescapably caught in events which they can neither control nor influence: anew, Georges Malraux, admirably and more warmheartedly embodied by Makaze Suzuho 真風 涼帆 than Waô Yôka had done, employed his photographic curiosity to preserve the spirit of those fighting for freedom, justice and peace while highlighting the crucial role of arts in keeping alive hope and faith that one's sacrifice will not be forgotten by the next generations. On the other hand, Jun Hana's 潤 花 Katherine McGregor overcomes Hanafusa Mari's self-centeredness on

one's own preoccupations and perception of reality and integrates herself more fluidly among the performers, both as fictional character and as symbol of the universal dream for belonging and a meaningful life with a legacy transcending times and spaces. Furthermore, the initial performance's stage design characterized by flamboyant opulence had been replaced by a more restrained overall vision and architecture, discretely suggesting the current challenges faced by the world and attempting to inspire audiences towards introspection and self-reflection rather than external validation and mindless groupthink (see Leheny 2018, Dalio 2021). One particularly striking dimensions of the 2022 version of *Never Say Goodbye* was the overt disdain towards stage conventions which had passed largely unquestioned in the first staging of 2006: the so-called race-face due to the necessity of the "Spanish" makeup and its slightly darkened skin color, the Nazi's representation, including Nazi iconography (swastika flags) and Nazi gestures (the Nazi salute), the indiscriminate employment of the word 'gypsy', the coercion respectively manipulation of a person via drugs and needle use as well as gunshots as hallmarks of war and armed conflicts. While the creators of the 2022 version did their best to downplay these elements, which were unrestrained, openly displayed in the earlier version of 2006, in accordance with the tendency of times to avoid triggering factors and with the implicit aesthetic requirements of Takarazuka Revue performances, this evasion of deeply disturbing elements simultaneously signals the willingness to water down historical brutality and as such the awareness of human cruelty and its consequences (see Bennett 2000, Bauman 2004). Between 2006 and 2022, political extremes had diluted the spectrum allowing for differentiated nuances; increasingly, even artistic expressions had found themselves growing weary of uncensored expression, cautious not to disturb both the all-encompassing establishment and the sensitivity of the consumers. Nonetheless, the transgressive power of the arts – be it music, stage representation, visual design or photography – offers credible alternatives to gloomy horizons and empower artists to transcend quotidian conventions and dangers towards encouraging their fellow humans to hope, to dare and, most importantly perhaps, to keep on living: after all, artistic ingenuity is more often than not the catalyst of historical progress.

4. *1789: The Lovers of Bastille*: the re-drawing of revolutionary ideals

Prior to 2015, there had been several attempts at upgrading Takarazuka Revue from a bastion of tradition and traditionalist ideals to an institution able to promote late-modern challenges and aspirations. Repeatedly, it had failed to "convince" its financially powerful but staunchly conservative fan-base of the necessity to adapt to the flow of history, e.g., as it happened in the years 2006-2008, followed by a period of stagnation and endless carbon-copy series of performances emulating the audiences' own inertia and loss of orientation. The years 2006-2008 had brought on stage performances which contained the unveiled celebration of lukewarm pacifism on the background of incredulous redefinitions and appropriating attempts of the dynamics of modernity while trying to instill imageries of aggressive war politics of expansion and conquest in parallel with technological progress, subliminally mining the access to memories of supremacy, with glamorous public statements of love, cooperation and understanding – everything embedded in the over-the-top magnetic world of Takarazuka Revue (see Hashimoto 1999: 25-39). It might be precisely this cacophonic orchestration of acceptance and respect, on the one hand, and superiority and perfectionism, on the other hand, which mediated a superficial image of alternative modernity in the realm of compassionate communication, thus quietly promoting "the Japanese dream", whichever this might be, as the necessary paradigm shift in late modernity. The second half of 2013 and the year 2014 itself with their blatantly displayed show of self-aware hegemony allowed for the accumulation of positive energies towards a shift in the performance strategy, in accordance with what is labeled in marketing, "the oversaturation with positive reinforcement" or in psychology "toxic positivity" (Drucker 1981: 11-12, see Dalio 2021, Eisenstadt 1996, Giddens 1991).

The necessity to reformulate Takarazuka Revue's reputation and overall public image, both in terms of ideological orientation and aesthetic pursuits, surfaced on this background of "too good to be true": the year 2015 showcased three performances which did – this time successfully – manage to gradually steer audiences towards being able to navigate change and progress, so that the farewell to the past which would be flower troupe's *Sekkashô: Snowflake Anthology* 『雪

華抄』 in late 2016 came out as an organic occurence. The first such performance was moon troupe's *1789: The Lovers of Bastille* 『1789 ：バスティーユの恋人たち』, staged at Takarazuka Grand Theater from 24. April 2015 until 1. June 2015 and at Tokyo Takarazuka Theater from 12. May 2015 until 2. July 2015, the Japanese version of the eponymous original French musical *1789: Les Amants de la Bastille* with music by Rod Janois, Jean-Pierre Pilot, Olivier Schulteis, William Rousseau and Dove Attia and produced by Dove Attia, Albert Cohen and François Chouquet. World-premiered on 10. October 2012 at Palais des sports in Paris, *1789: The Lovers of Bastille* essentially re-writes the story-line and historical orientation of the blockbuster *The Rose of Versailles* as it is a love story between star-crossed lovers: Ronan Mazurier, a young farmer *whose father was shot dead by the authorities, and* Olympe du Puget, an aristocrat, *governess of the Crown Prince and Ronan's potential romantic interest,* in times of the French Revolution. There are several fundamental differences between the original French performance, *1789: Les Amants de la Bastille,* and its Japanese version, Takarazuka Revue's *1789: The Lovers of Bastille* of moon troupe's 2015. On the most superficial level, in the French version the human dimension of the characters overshadows the historical events, while in the Japanese performance, the historical events develop in the foreground, with the love-story itself serving as an additional element to highlight the discrepancies between the old and the new historical periods circumscribing the French Revolution. In order to analyse and comprehend the function, relevance and consequences of these differences, it is important to take into account the fact that the French Revolution marked the ideological beginning of modernity with its declaration of human rights stating the position and definition of the human being both as an individual and as an entity belonging to an immediate community (see Bauman 2000: 35). With charismatic topstar-*otokoyaku* Ryû Masaki 龍 真咲 as Ronan Mazurier and topstar-*musumeyaku* Manaki Reika 愛希 れいか as Marie Antoinette, the queen of France of Austrian origins, Takarazuka Revue displays on stage the role of the history and of the community as prevailing over individual destinies, and in doing so, actively re-constructs the human being as an "enlightened" existence from the point of view of the Japanese standards and classical views. The sociocultural,

economic and political background of this performance re-negotiates the parameters which defined the European modernity, and subsequently, the Western modernity, at its very roots. Within this process of emotional channelling of historical messages, Takarazuka Revue carefully constructs a world of soft, colourful dreams within the grasp of social actors, and encourages the faith in change, as a voluntary act of raising the awareness of the audiences (Kawasaki 2005: 74, see Watanabe 2002: 111). Besides being the popular messenger of change, Takarazuka Revue and its performers are metamorphosing themselves into the very symbol of change: in an audacious move, the position and significance of the French Revolution as the foundation of Western modernity is extracted from an original French rock-opera and transformed into a Japanese modernity project – an unexpected gesture to design national progress and individual self-actualization.

Additionally, in observing 2015's Takarazuka Revue's *1789: The Lovers of Bastille*, one dimension stands out: its belonging to the so-called *parimono* subgenre (Takaoka 1943: 21, Uchino 2009: 52-58, Watanabe 1999: 33). Initiated by *Mon Paris* in 1927 and shortly followed by *Parisette* 『パリゼット』 (1930) and *Rose Paris* 『ローズ・パリ』 (1931), the *parimono* subgenre includes all those performances with plots located in Paris, which make up circa one third of all Takarazuka Revue performances, of which approximately half relate somehow to the French Revolution of 1789 (Stickland 2008: 132-144, see Gluck 1985). The most powerful example of a *parimono* performance is *The Rose of Versailles*: based on the hugely popular manga by Ikeda Riyoko 池田理代子, running originally from 1972-1973, which in turn was heavily inspired by Stefan Zweig's biographie of Marie Antoinette *Marie Antoinette. Bildnis eines mittleren Charakters* (*Marie Antoinette: The Portrait of an Average Woman*) from 1932 (Zweig 2011 [1932]), Takarazuka Revue's version of *The Rose of Versailles* by Ueda Shinji 植田紳爾 with the central plot located in Paris before, during and after the French Revolution of 1789 had its world-premiere in 1974 and has been ever-since re-staged countless times, by all Takarazuka Revue's troupes and with various narrative lines around the French Revolution: most recently in 2024 by snow troupe in what was supposed to be a re-invigoration of the plot more in tune with the realities of mid-2020s,

bothin Japan and in the world at large.

While 2015's *1789: The Lovers of Bastille* still preserved Marie Antoinette at the center of the plot in her enactment by topstar-*musumeyaku*, by incorporating regular citizens and persons belonging to the majority of the population within the framework of live theatrical events as it did in 1927's *Mon Paris* towards cathartic denouements, it strove to attain a generous array of goals: firstly, the return to Takarazuka Revue's founder Kobayashi Ichizô's ideal of a "theater for normal people" prioritizing their needs and dreams being displayed on-stage; secondly, the plausible orchestration of human diversity and of the diversity of existential choices leading to a diversity of human destinies; thirdly, the innovative re-formulation of Kobayashi's vision of "a theater for the entire family" reflecting a great variety of human interactions which do not necessarily serve economic-political agendas by submitting to lawmakers' requests for procreation in the name of socio-economic stability, propagated and implemented by mainstream mass-media. Such diversification efforts would be continued in cosmos troupe's *Le Chateau de la reine* 『王妃の館』 (2017), which combined the popular *parimono* genre with the attempt to overcome the narrative avoidance of Japan's modernity by humorously describing the adventures and misdemeanors of a group of Japanese tourists in present-day Paris, and, again, moon troupe's *Company* 『カンパニー』 (2018), which displayed on-stage an idealized image of late-modern Japan by providing reassuring testimonials to what has been assiduously constructed throughout the decades since 1945 as a "homogeneous harmonious society" with solely exemplary citizens joyously fulfilling their duties and no outcasts (Hori 2018: 72, see Sansom 1931). But it was, eventually, the same moon troupe's *I Am From Austria* (2019, the same title in Japanese) based on the eponymous Vienna-musical on music by the popular Austrian Schlager composer and musician Rainhard Fendrich (born 1955), that authentic diversity encompassing all social strata was boldly shown on-stage, even though strategically, conveniently re-located in the Austrian capital.

On the other hand, staged at Takarazuka Grand Theater on 2. June 2023 and from 18. June 2023 until 2. July 2023 and at Tokyo Takarazuka Theater from 22. July 2023 until 15. August 2023 and from 19. August 2023 until 27. August 2023, with topstar-*otokoyaku*

Rei Makoto 礼 真琴 and topstar-*musumeyaku* Maisora Hitomi 舞空 瞳 in the lead-roles as Ronan Mazurier *respectively* Olympe du Puget, star troupe's version of 2023 brings forth the symbolical dissolution of monarchical entanglements and focuses mainly on the human drama with its historical consequences. Despite star troupe's public image of employing strong, charismatic *otokoyaku* in memorable shows, 2023's *1789: The Lovers of Bastille* moves away from the synthetic aura and electric magnetism typical for star troupe's top-performers and presents relatable characters of warm-hearted familiarity, entangled in impossible conflicts and confronted with larger-than-life difficulties. Possibly more than any other performance in recent years, star troupe's *1789: The Lovers of Bastille* from 2023 bridges the emphatic space between performers and audiences by means of a spectacular though gradual transformation of Takarazuka Revue's Company's business model from a corporative conglomerate into an rhizomatic ecosystem, growing incrementally, steadily, assiduously, while staying receptive to the tendencies of time: by embedding the messy realities of life with its less-than-stellar actors within its famously glittering reputation of extremely highly qualitative performances provided by well-trained, disciplined, deeply committed female performers acting both on- and off-stage in accordance with Takarazuka Revue's motto "Kiyoku , tadashiku, utsukushiku" 「清く正しく美しく」 ("Purity, Rightfulness, Beauty") introduced by Kobayashi in 1933, Takarazuka Revue's staff (administrators, directors, composers, managers, etc.) presumably aim at creating a safe space of daring to be – or to become – true to oneself, whatever this "true to oneself" might mean. In doing so, Takarazuka Revue continues to serve as the socio-cultural petri dish of historical upheavals by creatively reflecting the subtle but powerful shifts underneath the economic-political surface and manifesting them into historical reality.

5. Conclusion: originality, creativity and innovation versus kindness

While war and armed conflicts have been a constant since the dawn of recorded history, peace and mutual understanding have equally been a dream and an ideal of humans. The three Takarazuka

Revue performances and their remakes analyzed in this paper offer insights into the shifting dynamics of managing war, armed conflicts and the relationship between individuals and collective events by means of rhetoric concatenations.

Firstly, *A Song for Kingdoms* re-evaluates the meaning of war and peace and their – suddenly – dialectic relationship. It is true that in times pf peace, political stability is achieved and economic prosperity follows. At the same time, the weakening of the social bonds and the simmering feelings of discontent, resentment and envy underneath the surface of sociocultural harmony lead gradually to a general sense of ennui which, sooner rather than later, leads to open aggression out of boredom and a general atmosphere of nothing really happening, of stagnation and eventually decline accelerating into collapse. The 2003 version of *A Song for Kingdoms* appealed to audiences' need for safety and security; its 2015 version underscored the dangers of complacency and the illusions of self-sufficiency in a world plagued by scarcity, suffering and unstoppable warfare. The solution proposed by Takarazuka Revue is one of pragmatic simplicity as well as fine-tuning to the international community with the simultaneous move towards a more proactive presence on the global stage.

Secondly, *Never Say Goodbye* is a stark reminder of the dangers, delusions and fallacies of political extremism; it equally provides insights into the mechanisms of individual involvement and into the extent to which each of us can contribute to the development of events, by become self-aware and gathering the courage to speak up. *Never Say Goodbye* lacks the overwhelming, almost all-encompassing allure of *A Song for Kingdoms* with its charismatic leaders and great armies. Instead, *Never Say Goodbye* penetrates into the underground of death and loss, of love and unhealed trauma, of division and hatred at a level regular humans cannot fathom. The 2006 version was raw in its observation of the gravity of historical oblivion while openly displaying symbols and gestures which had already become anathema in the 2022 version: nonetheless, arts regardless of their medium of expression can serve as impactful(ly) indelible reminders of the humans' greatness, resilience and ability to move forward even under the most grueling circumstances.

Thirdly, *1789: The Lovers of Bastille* humanizes revolutions. The 2015 version was still anchored in the outdated preconception of class differences with the lead-performers being divided between the

farmer representing the crowd pushing for change and the queen, the apparently inviolable symbol of divine power. The 2023 version breaks with that tradition and allows for a harmonization of ideals transcending historical limitations: turmoil and upheaval are born out of despair, but their resolution resides in level-headed visions of the future, unclouded by heated emotions. The two songs added for this version – "Brothers of the Revolution" 「革命の兄弟」, in original French "Frères de la Révolution", and "The Freedom to Love" 「愛し合う自由」, in original French "La Liberté d'Aimer" – reflect most potently this transition motivated by the implacable necessity to recognize humans as one's fellows regardless of conventional structures and justly eligible to the same rights and obligations. Then again, it is by means of respectful communication that sustainable change can be attained, with the implicit consequence that self-aware individual involvement supersedes collectivist peer-pressure.

The inherent limitations of the current analytical approach are most visible in the choice of the performances themselves: they all display non-Japanese themed contents spanning three different eras, staged by a Japanese company famous for its business strategy catering to what might be labeled "deep fandom" (see Jenkins 1992: 113-121) referring to a relatively strictly defined socioeconomic demographic. It will be the scope of future analyses to observe the shifts occurring in Japanese-themed performances and whether those shifts reflect respectively anticipate what Sakai Naoki (2022) labeled "hikikomori nationalism" in Japan's recent tendency to once again turn inwards, away from global phenomena, or whether they promote a move – gentle, to start with – towards the world at large, driven by curiosity, courage and, last but not least, compassion.

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The role of fairy tales in early childhood on the ideological and mental formation

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Abstract

Fairy tales play an important role in children education and development. These fictional stories have a powerful impact on the development of children's cognitive, emotional and social skills. Today's social development and demographic movements of the population create the necessity of knowing different cultures. Children's literature from various geographical areas and different authors has enhanced reading literature outside territorial boundaries and this increases the necessity of researching cultural and mental influences of stories from different cultures. Fairy tales are often used in primary education practices to complement educational goals and help shape children's characters and values.As an important part of folk tradition, reflect beliefs, norms and values not only of the society in which they are created, but also of societies in which they are read and shown to children. The main purpose of this paper is to observe the curriculum of preschool and elementary education, to investigate and analyse the ideological and formative influence of children through oral or written reports. The study used the quantitative method through a questionnaire, (Likert scale), as well as the qualitative method realized via two focus groups with children of preschool and Primary Education, as well as interviews to understand how fairy tales have shaped their concept of different social phenomena. From the findings, it was concluded that people often create gender and mental stereotypes and find it difficult to modernize them.

Keywords

fairy tale, ideology, early childhood, children's literature.

1. Introduction

Fairy tales play an important role in the education and development of

children. These imaginary stories have a powerful impact on the development of children's cognitive, emotional, and social skills. Today's social developments and demographic movements of the population are faced with the necessity of knowing different cultures. Children's literature from different regions and authors has increased the number of readers outside territorial borders, and this creates the need to research the cultural and mental impacts of stories from different cultures. Fairy tales are often used in primary education practices to fulfill educational goals and to help shape children's character and values. Fairy tales, as an important part of oral tradition, reflect beliefs, norms, and values of the society in which they were created, but also of the societies in which they are read and told to children. Because fairy tales are truly important in shaping children's behavior, preparing them for the real world, it is essential to emphasize that some fairy tales contribute to the mental and ideological formation of children. Today's polemics in the field of education by groups of specialists in the relevant fields continue to describe and improve the various skills of students during the education process. Despite the basic competencies that students acquire in social science subjects, mother tongue and reading are one of the subject programs, which, through the selection of works treated, aims, among other things, to form the student not only from a linguistic point of view, but also culturally, morally, and educationally in the great ordeal of life.

2. The confrontation

The study of fairy tales touches on many disciplines. The fairy tale stands between child psychology and social psychology, education and cultural psychology. As an element of the physiognomy of a people, the fairy tale reveals much about the culture in which it was created, where it was narrated from generation to generation, where it was developed and where it was enriched. (Bettleheim: 1980).

As defined by (Marie Louise von Franz: 1968), "The fairy tale is an expression of the psychic processes of the collective unconscious." This means that through the metaphors and symbolism of fairy tales we can read their content very clearly and simply.

The popularity of fairy tales and the fact that they are so popular with children, in every period and in every culture, testifies not only to their values, but also to their popularity among children. (Von Franz: 1975)· Fairy tales, more than any other means of communication and education, fulfill the emotional needs of children, who embrace fairy tales from a very early age. This is because fairy tales are a very good source through which the child is oriented on the way human relationships function. On the one hand they are orienting and guiding for the child, on the other he finds himself emotionally involved in the fairy tale. Fairy tales orient the child towards the future, that is, towards growth, development, evolution, fulfillment. (Santagostino: 2013).

There is no way we can not believe in the value and effectiveness of fairy tales, sice parents, grandparents, educators and anyone else who raises, educates and teaches children, for years, decades and centuries, have believed in the educational power of fairy tales. (Von Franz: 1968). Another priority of telling fairy tales is that, due to the way they are constructed and envisaged, they provide answers to a very large number of issues. The fairy tale thus serves as a manual for the child, who finds answers to his own dilemmas, to internal conflicts, to various aspects of the functioning of the world, offering solutions to existential questions that the child has; questions that the child sometimes does not know how to formulate and does not know who to turn to.

As one of the most traditional and earliest forms of literature, and since it sometimes indirectly and sometimes directly answers children's questions, the fairy tale directly influences their socialization and serves as a guiding factor in explaining the functioning of human relationships.

The child at the age when he is introduced to fairy tales has not yet developed abstract and deductive thinking. Therefore, to understand what the moral standard is and what socially acceptable behaviors are, differences and extremes help the child to position himself more easily and identify with the good character and hero of the fairy tale. (Lorena, G: 2022).

This identification will help the child understand that just like the hero

of the fairy tale, he too will go through vicissitudes, challenges, and difficulties, which are inevitable to make him victorious. This is the analogy that shows the child that, just like the hero of the fairy tale, his process of growth and maturation also goes through similar stages and obstacles. The child is able to understand all these motifs on his own, without the need for explanations and interpretations. The child will not be explicitly told that his development process will follow a certain path, at the end of which he will be older, better, more knowledgeable. There is no need for the narrative to be used in such a direct way, since the main purpose of the fairy tale is educational rather than didactic. (Zippes: 1995).

The perspective from which fairy tales will be analyzed is related to their definition as one of the clearest and purest forms of expression of mass psychology, or as Marie Louise Von Franz (one of the leading researchers and interpreters of fairy tales) would say, "of the psychic processes of the collective unconscious. Fairy tales originally came as a narrative, where stories were told, which, covered in fantastic and magical elements, managed to attract more attention. In this way, fairy tales could penetrate more easily, gain popularity faster and gain value by being widely used generation after generation. Most fairy tales have characters such as mother, father, brothers, sisters, stepmother, grandmother, prince or princess. In this way, the child can identify, find himself or identify one of his close people in the respective character (Zippes: 2001).

In addition to the introductory motif and the way in which communication begins, one of the most striking values of fairy tales that has contributed to their massive popularity in childhood is related to the happy ending motif. For a child to grow up healthy, he needs to know that things and problems, no matter how complicated they are, will eventually be solved. Fairy tales nourish the spirit of hope and optimism. This is not about false hope that creates false expectations and impressions about reality for the child. But it is about the fantasies and illusions that he needs and that help him solve problems.

The motive explained above also implies the value of acting and being active in the child's life. Gaining autonomy, independence and building self-confidence is essential for the child to create a healthy personality. The fact that the main character, the hero or heroine of the

fairy tale, has to go through a long ordeal of difficulties and trials shows that nothing can be taken for granted, but that it must be earned by oneself. Thus, the child clearly goes through the maturation process. In order to achieve independence and create his own identity separate from the parent, the child must face the challenges and difficulties that come his way. This also affects the education of an internal locus of control in children.

Methodology

The methodology of the work combines theoretical approaches with quantitative measurements. A questionnaire was designed using Google Forms and the data were analyzed, mainly from parents and relatives, and this complicates the impact on the observed subject (the child). The case study was also used, which gives us the opportunity to compare different subjects and leaves the study approach open for further analysis. In these case studies, we rely on Piaget's Theory through the responses of students through extended and unstructured interviews. In considering the child as a case study, we used the discussion method, asking questions or task performing one.

The purpose of the paper: to conduct research on the role of fairy tales in the education of children aged 3-6.To highlight the affectthey have in the development of language skills and the role of commented reading in the linguistic development and in ideological and mental one?

This paper encourages the study of the curriculum of preschool and primary education, to investigate and analyze the ideological and formative impact of children through oral or written narratives. In this study, a quantitative method was used, carried out through a Likert scale questionnaire. To collect the data for the questionnaire, surveys and interviews with children in preschool and primary education were used, to understand how fairy tales have shaped their concept of various social phenomena, which can present different ideological and mental solutions and findings through case studies.

Some of the features of fairy tales include:

The magic and Fantasy: Stereotypical Characters: Characters in fairy tales are often stereotyped, such as princesses and princes.

Conflict and the Struggle of Good versus. Evil: Fairy tales often

have a central conflict between the forces of good and evil, and end with the victory of the forces of good.

Morality and Lessons: Fairy tales often convey moral lessons and cultural values. They include messages about honesty, love, justice, and other ethical values.

Protagonist's Experience: The protagonist of the tale often goes through a period of trials and challenges to achieve his goals.

Good Translation and Good Works: In many cultures, fairy tales have been translated and reimagined in different ways, following the traditions and needs of different communities.

Piaget's theory of thinking describes several distinct stages through which human thought processes develop. Piaget's ideas influenced contemporary psychological thought by using the clinical method.

The Role of Tales in Education

Language and Vocabulary Development: Through fairy tales, children develop language skills by building vocabulary, meaning of words, and the ability to understand different phrases and concepts.

Most fairy tales include moral and value lessons that help children understand the difference between good and bad, as well as develop an understanding of ethical and social values.

Fairy tales announce an imaginary world and thus encourage the development of imagination and creativity in children. They may feel inspired to create and develop their own stories.

They affect social and emotional skills. They understand how you manage their feelings and emotions.

Fairy tales are a great tool to make children aware of different cultures and traditions

Reasearch questions

Two research questions were raised in this paper.

What effect does the use of morals and moral lessons in fairy tales have on the ethical and moral development of children?

How does children's exposure to fairy tales affect the development of language and reading skills?

The analyzed results of the Google Forms questionnaire from parents and relatives of the children, which help us analyze the approach that

children have towards the fairy tale genre and their impact on education.

Questionnaire

1.In the quantitative analysis of the question: Do you select fairy tales that you read to children (male, female) addressed to parents, grandparents or relatives, 87% of the respondents claim that they do not select fairy tales taking into account the gender of the child. Although mental processes are very difficult to measure, this shows that the gender variable does not affect the formation of the individual. So parents have the same approach to their children regardless of gender.

2. Asked about the selection criteria:

a. Topic

b. Genre (traditional, modern)

c. Didactic moralizing value

d. Simple and appropriate vocabulary

In support of this research question, 70% of the answers go to the choice of vocabulary and then the choice of genre. There is a tendency to read modern fairy tales, since the parents' age is relatively young. The third generation, grandparents tend to choose to tell their childhood fairy tales.

To the question: "Have you read fairy tales where gender roles are reflected separately, with men as heroes and women as passive figures or in need of salvation?" In contrast to the question that excludes gender in choice and formation, respondents affirm that with careful eyes they have read fairy tales where gender roles are reflected separately. It is not the focus of this study, but we think that it would be of interest to extend the questionnaire to different cultures to carry out ideological comparisons in the formation of children in different countries of Europe or more broadly, in the Albanian community or with different ethnicities and nationalities. Such studies are of interest in projecting the later formation and the factors that influence the formation of different individuals who grow up not in the same environment.

To the question: Do you comment on reading with your children? Only 17% of respondents claim to comment on reading and 70%

claim to not read together with their children or comment with them. The low level of achievement results and the classification in the PISA tests show this reality, as well as the encouragement towards joint parent-teacher-student activities. The responses show that little importance is given to joint comments with children. Only 10% of children attend reading clubs. In developed societies, reading and acting clubs are established. In Albania, although there are such initiatives, they are often sporadic and unfunded.

To the question: How do you understand the attitude that children have after reading the story:

a. Ask directly how they would act if they were one of the characters
b. Ask about the lesson or moral value
c. Put them in similar situations and investigate their behavior

Few adults and families place children in situations like fairy tales to investigate their free behavior, as well as to project their civic behavior. Fairy tales often aim at moralizing value by making children imitators, far from a critical and interpretive attitude. This is the recommendation of the work in fulfillment of the standard of knowledge on reflection and interpretation of phenomena.

How does children's exposure to fairy tales affect the development of language and reading skills?

In relation to the above research question, we have created a small dictionary with words from fairy tales read and commented on in the Albanian language, as well as the explanation of these words from case studies. 1 random subject has been treated and the subject will be under long-term observation on the measurement of language and reading skills.

Case study 1.

Child X.U, female, 6 years old. Reads a little in her free time, has not attended a book club. Her mother has rarely read her stories. Two Albanian parents. Mother tongue – Albanian, student in a state institution: 9-year-old school. Albania.

The purpose of the observation is to be realized in two aspects in fulfilling the research question:

- How does reading affect the improvement of expressive skills in similar situations?
- How does the realization of meaning and direct influence affect through empathetic listening.

This method used by the authors of the paper is realized between listening with attention and emotions to what the other has said and reflecting on them through paraphrasing. In the second language (English, Italian) approach, we rely on Wittgenstein's research platform, according to which discourse is the sphere and mechanism where language appears in all its real-functional dimensions and with all its vitality: Considering discourse as the universe where language displays its potential of deep and superficial structures, it was intended to analyze the language of fairy tales as a phenomenon beyond its function, that of the ability to discover the world, according to Heidegger. To read means, in such a situation, "to play the role of the receiver". Reading thus remains an exchange between writing and the reader. Many researchers emphasize that reading should not be identified with decoding, but, on the other hand, it must be accepted that without decoding we cannot have reading. Based on this thought, in our research paper we investigate how reading affects the formation of students, in the following papers (Mukli & Enesi: 2022) how does the writer influence in improving the writing process of students with his style?

Through an external observation, we create similar situations between the game in free time, After listening to the fairy tale: "The Two Little Friends" and the reading commented by the authors of the paper, Child X.U answers the questions:

1. Do you have close friends? Yes - no
2. How much time do you spend with them?
3. Who decides on your joint activities?
4. Who among you chooses the games to play?
5. Can there be conflict between friends?
6. If so, give some ways to resolve them.
7. Make a list of rules that respect an agreement.

The child is a sociable type and has a few close friends. He spends most of his time with them at school, and on weekends they meet as a family. They do not have freedom in choosing joint activities, as they

are oriented towards the family. They mainly have tablets for games and limit themselves individually by not interacting with them. He claims that boredom is rare and does not create conflict, and when we ask them for a list of rules, they have difficulty cooperating and interacting to respect the interpersonal space of their friends.

To assess the impact and results after reading we rely on **"Development and learning standards for children 3-6 years old"**

Standard 5.

a. The child shows interest in reading.
b. Briefly describe the content of the story one likes.
c. Says and reads the title of a favorite book exactly.
d. Tells about the stories he likes or about certain actions of the characters
e. Shows the content of a book that has been read to him often, with the help of an adult.
f. Make comments about books, giving reasons why he likes or dislikes them.

REFLECTION AND INTERPRETATION OF LEARNING ACCORDING TO STANDARDS

The ability to reflect is the basis for the child making his own choices, adjusting his behavior, face challenges and take responsibility later.

The ability to solve problems and higher thinking skills are developed when the child is encouraged to reflect on what he does, make predictions, ask questions and raise hypotheses, which, with the help of adults, he tries to prove

The 3–6-year-old child, can reflect on the behavior he exhibits and on the environment that surrounds him. He also reflects on how he feels and tries to express it and gives reasons why he feels that way.

After we talk and create situations like the fairy tale, the child provides alternatives for exchange and cooperation to resolve conflicts.

Limitations. Since the process is complex, further social, psychological and emotional analyses of the children included in the study are needed. The paper remains open to comparative and approach studies with children who do not belong to the same ethnicities and the same linguistic and social communities.

The findings of the paper will influence the promotional policies of early childhood literature and will encourage commented reading activities in different groups of children.

3. Conclusions

Fairy tales are a powerful tool to transmit cultural values, provide entertainment, and are often part of the literary and folkloric heritage of a people. Fairy tales are a type of narrative with characteristic features. Children's fables seem like a lyrical composition that will never go out of fashion. From "The Cicada and the Ant" by Aesop, through "The Goose That Lays the Golden Eggs" by María Samaniego to the more modern ones by Colombian writer Rafael Pombo, all highlight their ability to educate and make people reflect through morality. As in all literary traditions, Albanian fairy tales have evolved from folklore to the modeling of modern fairy tales (digitalized forms) brought through adaptations in the Albanian language.

Send feedback

At the end of the analysis, it is shown that gender does not affect the formation of the individual. So, parents have the same approach to their children regardless of gender. There is a tendency to read modern fairy tales, since parents' age is relatively young. The third generation, grandparents tend to choose whether to tell their childhood fairy tales. The answers show that little importance is given to joint comments with children. Children generally do not attend reading clubs. In developed societies, reading and acting clubs are implemented. In Albania, although there are such initiatives, they are often sporadic and unfunded. Fairy tales aim at moralizing value, making children imitators, far from a critical and interpretive viewpoint. After commented reading, children gain the ability to reflect, which influences the regulation of behavior, and to face challenges and take responsibility. Problem-solving skills and higher-order thinking skills develop when the child is encouraged to reflect on what he does, to make predictions, to ask questions and to raise hypotheses, which, with the help of adults, he tries to prove.

Fairy tales commented in Albanian

Dy miqtë e vegjël	**Two Little Friends**
Dikur ishin 2 strucë të vegjël që u bënë kaq, aq miq të vegjël sa nuk mund të kalonin një ditë pa shoqërinë e njëri-tjetrit, derisa një ditë një gabim i vogël mes tyre e vuri në provë miqësinë e tyre të bukur: Sot do të luajmë çfarë të dua – i tha njëri prej tyre tjetrit. Të cilit tjetri iu përgjigj: – Ke gabim, unë do ta vendos vetëm. Dhe kështu me pozicione të tilla, të dy vazhduan në tekat e tyre për shumë orë dhe pa arritur një marrëveshje. Pasi u grindën për një kohë të gjatë, të dy strucët miqësorë më në fund erdhën në vete dhe njëri prej tyre tha: -Të lëmë lojërat për sot dhe të gjejmë një mënyrë tjetër për të arritur një marrëveshje. Dhe duke thënë këto fjalë ata të dy ranë dakord të alternonin çdo ditë dhe secili të vendoste për një ditë të tërë cilat lojëra të luanin. Në këtë mënyrë nuk kishte më probleme dhe konflikte dhe ata mbajtën një miqësi të bukur deri në vdekje. Moral: duke folur me qetësi mund të arrini një marrëveshje, ku të dy njerëzit janë të privilegjuar. Ne duhet t'i edukojmë fëmijët tanë në dialog dhe komunikim për të zgjidhur konfliktet që u ndodhin atyre në jetën e përditshme, pasi që është opsioni më i mirë për të arritur një marrëveshje.	Once upon a time there were two little ostriches who became very, very good friends that they couldn't spend a day without each other's company, until one day a small mistake between them put their beautiful friendship to test: Today we'll play whatever I want – one of them said to the other. The other replied: – You're wrong, I'll decide myself. And so with such positions, the two continued on their whims for many hours and without reaching an agreement. After arguing for a long time, the two friendly ostriches finally felt responsible and one of them said: -Let's leave the games for today and find another way to reach an agreement. And saying these words they both agreed to alternate every day and each to decide for an entire day which games to play. This way there were no more problems and conflicts and they maintained a beautiful friendship until death. Moral: by talking calmly you can reach an agreement, where both people are privileged. We must educate our children in dialogue and communication to resolve the conflicts that occur to them in daily life, since it is the best option to reach an agreement.

Ulliri dhe fiku	**The Olive tre and the fig tree**
Ulliri përqeshi pemën e fikut, sepse, ndërsa ishte e gjelbër gjatë gjithë vitit, fiku ndërroi gjethet me stinët. Një ditë një reshje dëbore ra mbi ta, dhe, pema e ullirit duke qenë plot gjethe, bora ra në gjethet e saj dhe me peshën e saj theu degët e saj, duke ia hequr menjëherë bukurinë dhe duke vrarë pemën. Por meqenëse fiku ishte i zhveshur nga gjethet, bora ra direkt në tokë dhe nuk e dëmtoi aspak. Moral: Ne nuk duhet të tallemi me cilësitë e të tjerëve, sepse tonat mund të jenë inferiore. Ne duhet të jemi të respektueshëm dhe tolerantë me njerëzit e tjerë.	The olive tree mocked the fig tree because, while it was green all year round, the fig tree changed its leaves with the seasons. One day a snowfall fell upon them, and, the olive tree being full of leaves, the snow fell on its leaves and with its weight broke its branches, instantly taking away its beauty and killing the tree.But since the fig tree was bare of leaves, the snow fell directly to the ground and did not harm it at all. Moral: We should not mock the qualities of others, because our own may be inferior. We should be respectful and tolerant of other people.

Questionnaire

1. Do you choose the fairy tales you read to children (male, female)?

   Yes/ No

2. Which selection criteria do you keep in mind:

a. Thematic
b. The genre (traditional, modern)
c. The moralizing didactic value
d. The simple and appropriate vocabulary

3. Have you read fairy tales where gender roles are reflected separately, with men as heroes and women as passive figures or those needed for salvation? Yes/ No
4. Do you conduct guided readings with children? Yes/ No/ Sometimes
5. Do your children attend reading clubs? Yes/ No/ Sometimes
6. How do you understand the attitude that children have after reading the fairy tale:
   a. Ask directly how they would act if they were one of the

characters

b. Ask about the lesson or moral value

c. Put them in similar situations and investigate their behavior

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Le Jeu de l'Amour et du Hasard - une adaptation pandémique[4]

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Résumé

Dans cet article nous proposons une interprétation – chronique de spectacle d'une œuvre immortelle, par son classicisme et son actualité, Le jeu de l'amour et du hasard, après l'introduction du terme qui reste connu dans l'histoire sous le nom de marivaudage, concernant l'auteur et son œuvre. Mise en scène au Théâtre National de Jassy en contexte pandémique et adaptée d'une manière adéquate, l'amour sincère, les préjugés et les barrières dressées par les différences de classe sociale sous le travesti amoureux restent visibles et le philologue étant un spectateur amateur en même temps observe la comédie pleine de verve, aux fines traces philologiques.

Mots-clés

adaptation pandémique, marivaudage, traduction de l'œuvre dramatique, le couple servant-maître

Introduction (dans le marivaudage)

Selon le réputé et le controversé Sainte-Beuve (dans l'acception des essais proustiens), le marivaudage est un genre en soi, même ambigu comme sens, selon la critique littéraire contemporaine. Sans dénommer une école ou un courant de pensée comme le platonisme, sans designer une doctrine, le terme est contemporain à son auteur, investi initialement au caractère familier et évité de son style formel ou savant, se retrouvant dans la correspondance

[4] Cet article est une version révisée de notre recherche antérieure parue sous le nom "Jocul dragostei și al întâmplării sau marivaudajul în vremea crizei pandemice"/ **"The Game of Love and Chance or the Survival of *Marivaudage* during the Pandemic Crisis**", *Colocvii teatrale/ Theatrical Colloquia*, vol. 11 (2021), Artes Iași, pp. XXVII-XXXIII (ro) et 36-43 (en).

personnelle de Diderot comme forme raffinée d'analyse morale (le nom) et la discussion des problèmes mineurs (le verbe). Utilisé en époque par les moralistes (combattu par Voltaire à cause des néologismes en faveur du purisme de la langue), il devient un style même depuis XVIIIème siècle, un mélange bizarre de métaphysique subtile et de locutions triviales, de sentiments alambiqués et de dictons populaires; le sens péjoratif, pédant et sympathique parfois n'a pas survécu, Verlaine ou les frères Goncourt le mentionnant comme signe des galanteries raffinées, des tâtonnements gracieux et de la tendresse spirituelle, la quintessence du bon esprit du siècle des lumières. Le jeu sérieux de l'amour par mot, le témoignage sincère des sentiments qui n'était jamais entrepris auparavant, le problème moral transposé au champ littéraire et réduit au plan de l'expression, ce sont des aspects innovateurs, à côté du sens de la réalité de la langue admirablement exploité d'une manière ambiguë en même temps (Deloffre, 1993 : 7-8).

Le marivaudage, à la mode dans les années 1720-1730, a été aussi nommé la préciosité nouvelle (Deloffre, 1993: 15), et sa contribution signifiante à l'enrichissement du vocabulaire de la langue française et du patrimoine culturel universel est incontestable en dépit des imitateurs qui ont appauvri le genre par l'univocité pratiquée, par l'accent mis sur la variété ou plaisir, selon les notes des spectateurs ou les chroniques de théâtre de cette époque-là (Lévrier, 2007 : 12).

Le théâtre de Marivaux et la réception roumaine

L'œuvre dramatique de Marivaux est considérée comme supérieure aux écritures de la même catégorie signées par Beaumarchais, Voltaire, Regnaud, Le Sage, mais inférieure à celles de Molière, Corneille et Racine et préférée pour l'étude dans les universités anglo-saxonnes, certaines de ses pièces, y compris *Le jeu de l'amour et du hasard*, étant choisies grâce au manque des dialectes (Marivaux, 1901). Cependant, selon D'Alembert, Marivaux était tout à fait conscient de son originalité, contrairement à Molière et aux autres, de ce qu'on voit de son *Éloge à Marivaux* où il cite les mots du dramaturge: "Chez mes confrères, Famour est en querelle avec ce qui 1'environne, et finit par être heureux malgré les opposants; chez moi, il n'est en querelle qu'avec lui seul, et finit par être heureux malgré lui. II apprendra dans mes pièces à se défier encore plus des tours qu'il se joue, que des pièges qui lui sont tendus par des mains étrangères."

(Greene, 1977 : 119) On a dit de Marivaux qu'il a utilisé l'amour dans ses pièces comme modalité de caractérisation, en créant ainsi un type de personnage dynamique qui se développe sous l'influence de l'amour; sa vie morale est altérée, il arrive à la maturité grâce aux sentiments et il arrive à mieux connaître sa personnalité et son environnement. Le dialogue qui résulte de cette comédie de l'amour est affecté et bizarre par la nature délicate de Marivaux de regarder les choses et sa conception sur l'amour vu comme passion tendre. Comme dramaturge comique, on considère qu'il n'a pas eu des précurseurs ou des disciples, il n'a pas fondé une école et il n'est pas resté dans l'histoire du théâtre grâce à sa conception sur l'amour vu comme passion tendre en comédie (Marshall, 1970 : 2).

La contribution de Marivaux à la littérature de son siècle a été comparée aux tableaux de Watteau, en termes d'un génie insolite et dans le contexte d'un académisme stérile et d'une révolte frivole où celui-ci s'est distingué par la représentation sur la toile des fêtes galantes à l'air champêtre de la Cour Royale. En extrapolant, une partie des pièces de Marivaux, deviennent ainsi des fêtes littéraires galantes, les deux représentants des arts se trouvant dans une relation complexe et dialectique avec leur époque. Si le peintre met les bases de la fête galante, le dramaturge reste tributaire à cette scène de mythologie classique, réunion agréable dans le jardin ou dans le parc où les jeunes, souvent travestis en bergers ou comédiens Italiens, se flattent les uns les autres, font de la musique ou dansent selon la bonne tradition du style idyllique consacré grâce à Théocrite ou Virgile (Tomlinson, 1981: 1-2).

L'univers de l'œuvre de Marivaux propose de dévoiler les imposteurs de la société - une farce immense par sa virtuosité, séduction perfide qui amène Cupidon à côté de la vertu, en offrant aux servants le privilège interdit de se substituer à leurs maîtres ; les pièces de théâtre *L'île des esclaves* (1725), *Le Jeu de l'amour et du hasard* (1730) ou *La Nouvelle Colonie: des jeux de vérité* (1729) témoignent le jeu de la vérité (Gilot, 1991: 10).

La réception roumaine mentionnait auparavant « un dramaturge classique peu dont les pièces de théâtre sont rarement mises en scène, presque inconnu au publique, un auteur évité par les acteurs et les théâtres d'une manière inexplicable, ignoré par les secrétariats littéraires (...) même si son activité littéraire inclut six romans, beaucoup de contes et histoires, quelques essais, trente-quatre

pièces de théâtre; son théâtre a marqué une demie du 18eme siècle, il a tracé de sérieuses lignes de direction en ce qui concerne la mise en forme de la comédie psychologique, il a achevé le contour des personnages du type caractères-portraits, il a continué les jeux de Commedia dell'arte et il a offert un nouvel éclairage à la critique des mœurs, qui existait déjà dans le théâtre de ses contemporains et de ses prédécesseurs : Dancourt, Regnard, Lesage." (Iosif, 1973 : 54) Le *Jeu de l'amour et du hasard* et le 'marivaudage' de l'auteur ont été mis en scène par des metteurs en scène remarquables et célèbres comme Aureliu Manea au Théâtre National de Cluj (1973) où l'on a suivi surtout "le jeu 'du théâtre en théâtre, le développement des mouvements spirituels dans une géométrie spatiale alambiquée (...) ces êtres qui se trouvent dans une alarmante introspection ... dans un verbiage continu" et moins "l'exercice scénique de la conversation dentelée et vivace, les exercices de raffinement verbal et les travestis psychologiques aux fins de sonder la profondeur du sentiment." (*ibidem*) Parmi les pièces de théâtre mises en scène récemment, après 1989, on rappelle *Le triomphe de l'amour* au Théâtre Bulandra, mise en scène par Alexandru Darie (2005) spectacle où, conformément à la critique de théâtrale d'inauguration, le décor a joué lui aussi à côté des acteurs, "un ,décor technique' apporté aux grosses dépenses de Vienne, tout comme au début du théâtre roumain, basé sur un système ingénieux de panneaux roulés, à un seul point d'appui au podium, qui les rend disponibles pour des mouvements circulaires." (Ghițulescu, 2006: 86) On a trouvé des ressemblances entre les mises en scènes des pièces de Marivaux et les comédies du grand Will et on a parlé d'une certaine artificialité de l'identité qui n'envoie pas au paradis baudelairien, mais qui tient des travestis spécifiques du style de l'auteur: "Marivaux, le comédiographe français qui a marqué le style appelé *marivaudage* dans la France des années 1700, est entré, chez nous, dans une longue éclipse arrêtée par Felix Alexa avec *Le jeu de l'amour et du hasard* au Théâtre National de Bucureşti. Dans *Le triomphe de l'amour* Marivaux fait aussi du marivaudage. Il nous raconte une histoire d'amour aux travestis invraisemblables, quelque chose à la Shakespeare, auteur qu'il n'a jamais lu, selon le dramaturge français. (...) La princesse Phocion ressemble à Viola de *La nuit des rois* de Shakespeare tombée amoureuse du duc Orsino, tandis que le professeur de philosophie qu'elle trompe avec son amour ressemble bien à Malvolio, dont tout le monde se moque, en le faisant croire que

sa maîtresse, Olivia est tombée amoureuse de lui." (*ibidem*) Une autre mise en scène est *La Dispute*, coproduction du Théâtre *Nottara* et le Théâtre Classique *Ioan Slavici* d'Arad, 2017-2018, mise en scène artistique de Vlad Massaci; celui-ci pense que "au niveau mondial les relations entre sexes se reconfigurent, le concept de normalité est renégocié et tous ceux-ci se retrouvent dans cette mise en scène du texte écrit par Marivaux" (selon le dossier de présentation disponible en ligne) qui inclut aussi un monologue final du personnage Hermiane, écrit et interprété par Isabela Neamțu.

Les défis classiques du traducteur

La traduction du texte théâtral, moins abordée que la traduction d'autres genres, présente sa propre problématique à cause de sa nature, la relation dialectique entre l'œuvre écrite et celle jouée sur la scène conférant à la première un inachèvement complété, au XXème siècle, par les notions de dimension spatiale ou gestuelle, inhérentes au langage dramatique. Ce texte gestuel compris dans le texte écrit et réalisé par le jeu des acteurs doit être lui aussi rendu par la traduction, d'où la difficulté du traducteur qui reçoit ainsi la tâche surhumaine de rendre une version incomplète qui devrait contenir ces signes kinésiques, paralinguistiques (Basnett, 1991: 99-100).

La clé de la traduction dramatique du texte de Marivaux se trouverait dans la compréhension de l'option de l'auteur qui le distingue de ses contemporains, les pièces de théâtre écrites pour une seule catégorie de personnes (les femmes intelligentes d'où l'on voit l'Independence financière et émotionnelle des personnages féminins), les exilés *Comédiens Italiens* qui ont joué à Paris depuis 1716 dans leur *commedia dell'arte* en italien, ensuite dans des mimes et puis dans des pièces de théâtre en français; il s'agit cependant d'un langage de scène théâtrale adaptée par Marivaux, une prose apparemment informelle et complètement différente de celui de la comédie moliéresque ou du vers racinien intense, rigoureux. La technique des personnages, l'art d'exagérer d'une manière grotesque, ou, dans l'acception des termes shakespeariens, de faire beaucoup de bruit pour rien, était une de l'improvisation fluide, physique et personnelle, le comique de situation (des frissons de l'amour et de la tension érotique) se plaçant au-dessus de celui du langage (où les mots se ressemblent à s'aventurer sur un terrain glissant) (Bartlett, 1999: 8-9).

En expliquant ses options dans le paratexte de l'édition en anglais qui est devenue script pour la scène contemporaine, un traducteur parle de « jadis » (les années '30) et de « maintenant » (le soir de la première, les années '90), de la mémoire théâtrale de l'entre-deux guerres, mais aussi d'autres périodes historiques ou d'autres styles empreints dans la mémoire des acteurs. Il offre seulement des suggestions aux action non-verbales qui n'est pas décrite dans le texte, insistant sur la ponctuation difficile de la pièce de théâtre en français, le discours des personnages étant signalé par des point et virgule illimités pour marquer les pauses de respiration que le traducteur doit attentivement les respecter; leur effet précis sera rendu dans le texte cible par des virgules, tirets ou points de suspension, en fonction du goût et des instincts de l'acteur, de l'exploitation maximale du langage de la période et de l'excentricité afférente. Insistant sur le fait qu'Arlecchino devrait être joué par un arlequin et non pas par un acteur, le traducteur réalise une adaptation des noms des personnages pour le public anglais: Mario devient Maurice, Monsieur Orgon, Mr. Prowde et Dorante, Mr. Dorant, Silvia reste Silvia. En termes traductologiques il s'agit d'une traduction cibliste où le texte se répète dans certains passages (on mentionne que les répétitions sont optionnelles), une in(ter)vention du traducteur, inspirée par la version originale français et par un écho des autres scripts d'autrefois de la pièce de Marivaux (Bartlett, 1999: 5-7).

Le jeu de l'amour et du hasard au Théâtre National de Jassy (TNI) en pandémie

En ce qui suit, nous allons analyser le spectacle *Jocul dragostei și al întâmplării/ Le Jeu de l'Amour et du Hasard* par Pierre de Marivaux, mise en scène et direction scénique par Ovidiu Lazăr, 2019-2022 où le metteur en scène pose des questions et offre des réponses sous le signe du ludique et sous la forme des 'reflexions sur le spectacle': "1. L'amour est-il un jeu? Oui. Nous, les gens, on joue souvent avec l'amour. On le provoque d'une manière instinctuelle. On le suscite parfois par nos états d'âme, nos caprices, nos humeurs, par nos peurs naïves et hilaires. 2. Le hasard est-il un jeu? Oui. Mais le hasard joue d'une manière imprévisible et énigmatique avec les gens. Le hasard est toujours orchestré par Quelqu'un invisible, mais tangible au niveau du destin ; omniprésent comme un rayon de lumière qui

nous transforme en belles poupées ou figurines phosphorescentes... Comme celles des tours de l'horloge ou celles des boîtes à musique.3. Nous venons de lumière et nous partons dans la lumière... C'est la première réflexion sur le spectacle.4. Un spectacle intelligent, qui contient beaucoup de codes et signes bénignes, qui transforment le sourire en rire et les pensées en sentiments. 5. J'ai construit une comédie et non pas un nu un vaudeville. Le rire transparent organique, thérapeutique m'intéresse et non pas le rire nerveux de show de télévision.6. J'ai extrait Marivaux de l'intérieur du salon à l'extérieur d'un jardin miniaturé de Versailles. Le flux hasardeux des aventures acquiert une dynamique presque musicale et devient un ballet mécanique fascinant. Et l'amour, dans son expansion impétueuse de "plein-air", développe en permanence des facettes inédites, imprévisibles et insolites d'évolution. Comme un globe un cristal tourné en lumière...7. 290 d'années sont passées de la première. C'est fabuleux! Les aventures sont les mêmes. L'amour est le même. Nous, les gens d'aujourd'hui, nous sommes différents ? Nous avons créé une ligne de mouvement "pandémique": les acteurs restent à une distance de 1,5 mètre les uns des autres. Adaptation, imagination, provocations... tous ces éléments ont mené à une reformulation de la théâtralité. Nous avons transformé un chagrin dans une joie. Comme d'habitude, le Théâtre reste une panacée de la survivance… Au fond, un spectacle est comme un bijou pour l'âme. Les pensées positives lui offre l'éclat et les sentiments le place affectueusement dans la mémoire affective. Un spectacle par l'intermédiaire duquel on découvre que les aventures nous appartiennent dans la mesure où nous pouvons les comprendre et les revivre et nous les approprier pour toujours. Ce sont les aventures de chacun d'entre nous..." (conformément aux informations sur le spectacle disponibles sur le site officiel du Théâtre national de Jassy).

Homo ludens dans l'époque de la grande comédie mise à jour dans une période de détresse pandémique, amour antinomique à la tragédie shakespearienne de la mort d'un Romeo et d'une Juliette, à un happy end semblable aux contes de fées disneyens auquel le lecteur/ spectateur est habitué aujourd'hui, aux accès légers et passagers de jalousie de boudoir, contre-points aux crises du Maure de Venise, Othello, semblable à l'amour marquezien de l'époque de la cholera par la promesse d'(en)durer autant que celle-ci, un siècle de bonheur.

Une mise en scène pleine de défis, personnages de facture sociale différente, piétinant sur des briques dans un jardin de ciment qui manque la sérénité des esprits de la fête galante où la conscience des caractères de la farce amoureuse pèse lourdement comme le plomb; l'amour, en échange, n'est pas faux, et même s'ils ne savent pas exactement de qui ils tombent amoureux, les émotions les accablent tous, timidement dans le cas de la maîtresse déguisée en servante, et du gentilhomme devenu valet, lascivement dans le cas des deux autres personnages, la ménagère devenue une demoiselle courtisée, fille de bonne famille et le prétendent travesti de servent en gentilhomme, qui reste, en échange, fanfaron et stupide.

Le début et la fin sont marqués par les mouvement concentriques des personnages qui tournent autour de la scène en asbestos, fantoches de porcelaine d'une boîte musicale-podium, tournées à clé comme les jouets inanimés qui attendent le souffle créateur d'un Pygmalion, une double mesure manifestement maladroite, qui nous fait penser à un chien qui tourne autour de sa queue ou à un lac des cygnes. Une œuvre ouverte, un livre de sable aux réflexions de chalet, une bombe à retardement où la grande aiguille, la petite aiguille et la trotteuse ne peuvent pas se superposer à causes des raisons objectives qui ont affaire à la pandémie, une vitrine invisible les tient à l'écart comme les portes glissantes d'un paradis artificiel postmoderniste, une architecture de grand centre commercial ordinaire. Les spectateurs sont assis immobiles en chaises, aux masques médicales conformes, portées conformément aux règlements en vigueur, les chaises étant occupées d'une manière impaire, qui nous rappelle de la manière dont circulaient les voitures les dimanches pendant la période communiste en Roumanie, une réalité cruelle gardée dans la mémoire collective de notre peuple, et non pas une simple légende urbaine racontée par les parents. La salle est pleine, mais pas complètement, conformément aux paramètres permis par les autorités pendant la pandémie, sur les chaises inoccupées il y a une bande adhésive et une annonce qui indique la place qui peut être occupée (cette annonce étant présente dans les églises et les institutions où il y a du monde), annonce qui le macabre et évoque un type de totalitarisme ; un totalitarisme dystopique, digne de l'orwellien 1984, un endroit où un virus mortel a encore laissé des survivants qui se réhabilitent après l'expérience de vécue dans la chambre 101 où ils ont expérimenté les plus grandes peurs ou ils se

sont *droogs-ii* conduits par un Alex DeLarge de la burgessienne *Orange mécanique*.

Un *Pater familias* qui veut sa fille mariée bien, avec un homme ayant une bonne situation, ressemble souvent à Leonida, un personnage de Caragiale, qui lutte contre la révolution en pyjamas, dans sa chambre à coucher ; ce Leonida lutte contre la rébellion de ses enfants et de ses servants. Il ressemble aussi aux fantômes dickensiennes qui visite Scrooge à la veille de Noël, fête qu'il ne célèbre pas, selon les vêtements qu'il porte sur scène. Un coryphée signale les diverses moments romantiques, parfois des entrées et des sorties de la scène, mais il ennuie et il est licencié rapidement par les personnages qu'il dérange.

La servante/ ménagère servile saisie de nos jours par l'acception dystopique atwoodienne de procréer avec un commandant stérile au lieu de sa maîtresse, garde sa qualité de servir ses maîtres et de faire du bien dans la maison et servir aussi ses propres intérêts. Les maîtres, le couple masculin (prétendent- valet) et féminin (fille à marier- ménagère) sont plus intelligents que leurs servants, l'inversion se produisant dans les comédies anglaises, de la période edwardienne du début du XXème siècle, par Wodehouse et ses célèbres Jeeves et Wooster. Le déguisement nous démontre que ce n'est pas le vêtement qui est important et que l'homme peut changer l'apparence mais il ne peut pas changer le caractère. Le valet et la ménagère restent impertinents sous le déguisement de leurs maitres, leur amour reste vulgaire digne du champ de Montmartre ou dans la postérité du dramaturge francais, à Moulin Rouge. La future maîtresse de la maison et son compagnon étudient leurs gestes et se situent dans les limites de la convention, comme les sages héroïnes victoriennes du roman austinien, la raison et le sentiment leur imposant les sentiments, l'amour et l'occident francais étant réconcilies dans la perspective du mariage.

Des insertions dans le théâtre de l'absurde marquent parfois le jeu des personnages, particulièrement dans la sphère du *tertium incommodus* (quand la maîtresse a quelque chose à communiquer à la ménagère amoureuse du valet devenu prétendent ou quand le maître tombé amoureux a quelque chose à communiquer au flatteur qui a pris sa place), celui qui est inutile sur la scène roule ses yeux, bouge chaotiquement comme une fantoche à clé cassée ou s'arrête comme un robot cassé, tombé en panne, hors d'usage. Le duel entre le frère, qui

fait semblant être charmé par la ménagère, qui est au fait sa sœur, et le prétendant nouveau venu qui ne sait pas encore avec qui il est tombé amoureux, devient une parodie à la Don Quichotte grâce au comique de situation du comportement chevaleresque par farce.

Conclusions

De l'option pour l'interprétation des couples sans nom, qui ont seulement des rôles dans la pièce, personnages – exponents des amoureux de partout, de classes sociales différentes, coutumes afférents, entourés par des membres de famille concernés et bien intentionnés (il s'agit ici du père et du frère de la fille à marier) semblables aux ombres du mythe platonicien de la caverne, on peut extraire l'essence du marivaudage controversé dans l'époque contemporaine et dans la postérité : une fête galante crispée aux accents de théâtre absurde qui vient comme un gant à l'époque pandémique où elle a été mise en scène.

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Title in English: ***The Game of Love and Chance* – A Pandemic Adaptation**

Abstract in English: *The aim of our article is to account for an immortal work through its performance; an all times classic, The Game of Love and Chance marked by the marivaudage, a landmark of its author and his work was staged during the pandemic at the National Theatre of Iasi and adequately adapted to the context. Thus, sincere love fighting the prejudices and barriers given by social class clashes against the background of disguise are visible to the philologists and, to some extent, to amateur spectators that takes note of a comedy full of verve and its fine philological traces.*

Keywords in English: *pandemic adaptation, marivaudage, translation of the dramatic work, the servant-master couple*

Romantic Travels to the North African Realms and the Reverse Trip of the Egyptian Traveler to the West

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Abstract

Starting from the famous saying Ex oriente lux, the present study tries to argue the possibilities of Western art which is under the influence of the Eastern artistic element, even if the instruments are not always the same. We have to understand that the Western world had a double function: on the one hand it was the civilizing force, which is seen as the European individual's ability to travel, explore and leave a print upon the lives and people visited, and the second one, that of initiation, to which the European individual is subject to. By being exposed to a new cultural environment, with a totally different philosophical system, with a different life ethics, the European also experienced different emotional reactions, from anxiety, to anger, depression, as part of a cultural shock with consequences upon the entire artistic sensibility of the Romantic period.

At the same time, I also conducted a reverse analysis, from the Orient to the Occident, presenting some of the most important travel journals of the Egyptian writers Abd-Al Rahman Al-Jabarti (1754-1825), Rifa'a Rifat Badawi al-Tahtawi (1801-1873), and Ahmad Faris al-Shidyaq (1804-1887). Their opinions on the degree of civilization of the Western man are laudatory, appreciating the cultural models despite their undisguised resentment towards the French occupation.

Keywords

Romantic literature, travel journals, reverse trip, Egyptian travel journalism

1. Romantic Travels to the North African Territories

Most of the romantic travelers to Egypt have been motivated by the discovery of the Egyptian civilization once Champollion was able to decipher the hieroglyphs in 1821-1822. Romantic times artists have been attracted mainly by the lifestyle of the people in Northern Africa,

an area filled with customs and traditions that the Europeans were not familiar with and of course by the large number of monuments from the antiquity (ruins, tombs, and pyramids), which become an inexhaustible source of inspiration for literature.

The exploration of Egypt is a product of the 19th century, after the French occupation. Although based on different systems of education, sometimes with little knowledge of the country they were about to explore, travelers to the region have been able to influence the overall perception of the Europeans upon this country, laying the foundations of Egyptology, either through the development of a research institution, or simply by telling real life stories. The fact that not all explorers were famous people resulted in a reception of the country, culture and civilization in such a way that was very close to common people, allowing access to the most secluded corners of the bazar, inside the harem, in the lifestyle of simple people.

The first narration of Egypt date from the beginning of the 19th century, after Napoleonian campaigns and especially after the publication of Dominique-Vivant Denon's paper *Voyage dans la Basse et la Haute Egypte*, in 1802, opening Europeans the gates for the study of this space. Hussein M. Fahim, in his study entitled *European Travelers in Egypt: The representation of the Host Culture* talks about the *dual representation of a single culture*. He mentions that this duality is caused by the fact that Egypt was represented like a country with two different cultures, one that is according to the tastes of the Europeans and the other one tat is filled with elements of exoticism. This dualism was in tune with the fascination for antiquity and Egyptian civilization. And in a way this dual image resulted in the development of a trend, for the 19th century European intellectuals who were trying to discover the meanings of exoticism, bizarre, unusual, trying to discover the of a non-European culture. [Sarkey, 2001, p.9]

As a result of this demand of the public opinion for the elements of exoticism, a series of European travelers embark on trips to Egypt, with the idea of reconstructing North-African orientalism, and in case that was not possible, exoticism could be imported from other regions, such as Turkey, Persia or India, or simply recreated from imagination, as it happened in many cases with the paintings realized in the workshop, by artists whose impression about the oriental world was

the result of travel novel reading, correspondence or simply pure imagination.

French anthropologist Claude-Lévi Strauss suggests this passion for travel journals created the illusion of a world that should have existed in case it is not like the real world.

Stories about Egypt appeared in Champollion's writings too, but Gérard de Nerval is probably one of the most important French travelers who presented it in his *Voyage en Orient.*

Among the English travelers whose field trips are turned into travel journals and memoirs we can mention Mungo Park, a Scottish explorer, with his book *Travels in the Interior of Africa* (1799), where he speaks about his experiences in West Africa.

The field stories of John Frederick Lewis, the English painter, are characterized by objectivity, emotional intensity, and a rich and accurate color palette. This is the direct result of the nine years spent in Egypt, from 180 to 1849, a period in which he adopts the local lifestyle, becoming the owner of a large property, in a quarter in Cairo. During this entire period, he avoided contact with European residents in Cairo, trying to adapt as much as possible to local culture and civilization.

An important detail, and interesting at the same time, is that his most important paintings, that offer a detailed description of oriental world, have been created upon return to his home country, and are the result of a workshop activity, based on sketches made during the time he spent in Egypt. He fills these interior decors with imagined feminine characters, because we know from the times correspondences, that the vast majority of western travelers did not have access into the oriental harem. Domestic scenes offer detailed descriptions of interior design, in an extremely authentic style, but in fat they all miss the most important element of authenticity, the real oriental woman. In spite of all these, the costumes seem very real, and this is the result of the long period of time spent there and of the numerous sketches made from real male and female models in Egypt.

The painting that is a representation of the harem is *Harem life in Constantinople*, where the suggestion of narrative is extremely profound. "John Lewis's meticulous harem pictures were eroticized in their fetishization of the female body through luxurious fabrics, jewels, and even (arguably) the colored latticed windows". [Del Plato, p.25]

John Frederick Lewis *Harem life in Constantinople*, 1857

Another original element that could be remarked in Lewis' work is the construction of his workshop, which is very similar to the original Arab one, created with the help of the *trompe d'oeil*, by adding columns, arches, fountains, and interior gardens, to create an atmosphere as close as possible to the North African harem.

Beginning with the French occupation in Algeria in 1830, we can observe the appearance of different literary notes, poems praising the heroism of the French soldiers and travel notes highlighting local color. Generally, we are faced with an extremely varied literary corpus, from poem to prose and correspondence of travel journal, some of which have very little literary significance. Marian Popa undertook a heroic work of enumerating some of the most important Romantic literary texts where there is direct or indirect reference to the French occupation of Algeria, inter-ethnic conflicts or simple landscape descriptions and local color. Numerous other books appeared, describing different journeys and voyages to Algeria, some of which are accompanied by visual representations.

Adrien Dauzats, French landscape, and Oriental subject painter travels in 1839 to Algeria, accompanying the Duke of Orleans in his military and political mission in the region. In 1844 Charles Nodier, influential French author, and predecessor of Nerval, who introduced the *conte fantastique*, published the volume *Journal de l'Expedition des Portes de Fer*, where the illustrations, comprising conflict scenes form the Algerian campaign are signed by Dauzats, Alexandre-Gabriel Decamps and Auguste Raffet.

In 1832, Doctor William Beattie, Scottish physician and poet invites William Henry Bartlett to create the illustration for one of his books about Switzerland. From that moment further, Bartlett starts travelling very much on his enlightenment *grand tour*, on an initiating journey into the European culture. One of the most remarkable characteristics of his engravings is the quality of the architectural reproductions, with powerful skill on the effects of light and shadow.

The artist visits the Middle East: Beirut, Tripoli, the temple of Baalbek, the island of Rhodes, Turkey (1837-1838), creating a set of 83 metal engravings reproducing Constantinople, for the volume entitled *The Beauties of the Bosphorus*, published in 1839 together with Julia Pardoe, the English novelist and traveler. In 1842 he visits different provinces from the Ottoman Empire, along the Danube River: Serbia, Bulgaria and Romanian Principalities. At the same time, he embarks on a new journey to the East: Beirut, Jaffam Bethlehem, Jerusalem, Hebron, all along to the Dead Sea, with a final stop in Alexandria, upon return.

As a result of this long journey, in 1844 publishes the volume *Walks about the City and Environs of Jerusalem*. In 1845 he travels along the river Nile, to the Temple of Philae, and even further to Aswan, while at the end of the same year he travels along the eastern bank of the Suez gulf, towards Mount Serbal, located in Wadi Feiran in southern Sinai, and even reaching the archeological site of Petra.

Bartlett's illustrations and engravings are more than simple reproductions of architectural elements. They are filled with emotions, able to recreate, with the help of light and shadow, the tensions of an extremely delicate geographical area, like a visual description of Julia Pardoe's texts.

William Henry Bartlett, *The Plains of Lower Wallachia*, cca. 1840

The fact that the two travelled together, allowed the development of a double reference that unifies the discourse. The trip started on August 15, 1837, and ended in March 1838 in Turkey, in Constantinople and the provinces of the Russian-Turkish provinces of the Empire, along the Danube River, from Serbia to Bulgaria, Moldova and Bessarabia, resulting in a series of 83 engravings. We are facing a complete unity of text and image, the illustration being able to translate in a way the travel impressions of the writer and completing the perspective, for a complete visual symbolism: reality and text.

As Reinhold Schiffer suggests in his research *Oriental Panorama: British Travelers in 19th Century*, Pardoe's descriptions serve the visual representations, the order and selection being preceded by text. She creates the context through anecdote and reference to other travelers, and shares with Bartlett the same aesthetic elements: aesthetic distancing of the observant, interaction and fusion with the nature and elements of the domestic space. [Schiffer, 1999, p.176]

It is the perfect match between the text and image, that is so coherent and unified, giving us a sense of belonging to the book and understanding the emotions that triggered both the word and the line.

2. The Reverse Trip of the Egyptian to the West

Egyptian travels to Europe have been limited especially to France and England, supplying most of the information about the Western lifestyle, in a very person interpretation.

Ed de Moor, a specialist in Middle Eastern culture suggests that Egyptian travels to France have been a projection of the freedom and justice, France being perceived as the center of moral freedom and material sovereignty, while Paris is seen as the crown jewel, including all the qualities that included luxury, seduction, modern lifestyle, and vanity, characteristics that even Montesquieu mentioned in his *Persian Letters*. [Ed de Moor, 1992, p. 149]

One of the most important texts about western lifestyle belongs to Abd-Al Rahman Al-Jabarti (1754-1825), Egyptian scholar and historian who talks about the different moments of the French occupation. First of his three books, entitled *Tarikh muddat al-Faransīs bi Misr*, covers a period of approximately six months, where the author presents in a very ironical style, the French struggle to conquer and "civilize" according to Western values, the local Muslim

population, by trying to impose Western lifestyle or forbidding polygamy, in an archaic world filled with strict religious doctrines.
Shmuel Moreh, professor of Arabic Language and Literature at the Hebrew University in Jerusalem suggests in his study that Al-Jabarti's accounts of the Napoleonic invasion highlights the differences between a young and dynamic society as the French one and the traditionalist and conservative lifestyle.
Scholar of then Khalwatiyya Sufi order, a revisionist sect based on the teachings of the Koran and Sunnah, and focused on a revival of Islam, during the Ottoman occupation of Egypt, Al-Jabarti is considered one of the most important Muslim historians. He admits in a way the strong military, cultural and social impact of the French occupation, considering it the end of a medieval way of life of the Arabs in the region. [Moreh, 2006, p.183]

Antoine Jean Gros, *Bataille d'Aboukir* (1806)

The most important lesson learned by the Arab world once the French occupation was installed, was the acceptance of the decline of old values and principles, and Al-Jabarti is in a way the scholar able to accept the new values as better from different perspectives. In spite of the critics directed towards the French ruler Napoleon Bonaparte, Al-Jabarti enthusiastically talks about the level of culture of the French colonizing society, making reference to the numerous scientists, libraries, the amazing printing machines, mathematicians, astronomers, etc., not forgetting about French writers and painters that accompanied the occupation and who provided first-hand information about the evolution of the conflict.
Al-Jabarti is also fascinated by the number of translations from Arab

language, the Quran included, being amazed by the knowledge showed by the French scientists, their level in foreign language speaking, grammar and is extremely impressed by the efforts made in learning Arab language.

In 1805, almost four years after the complete retreat of the French military forces from Egypt, Al-Jabarti's point of view is more inclined towards the western civilization, highlighting the civilizing advantages offered to a very conservative Egyptian society. Of course, the direct contact with the Industrial Revolution of the 18th century had as a result the inevitable development of closer relationships between Egypt and Europe, mostly in the form of trade: Egypt was exporting raw materials, while Egyptian high class was interested in expensive, luxury products and weapons from the West.

Rifa' a Rifat Badawi al-Tahtawi (1801-1873), student of the famous scholar Hassan al-Attar, was one of the first beneficiaries of a scholarship abroad, which allowed Egyptian intellectuality to access elements related to Western culture, an idea which in the past had been either idealized or seen as negative.

During the five years spent in Paris, al-Tahtawi studies philosophy and becomes a specialist in the study of French language, while upon his return in his home country to become professor at the newly founded School of Linguistics, being the initiator of a translation department, whose coordinator he becomes in 1841.

Among the most important studies we can mention mainly his journal, related to the journey in Paris, entitled *Takhlis al-Ibriz ila Talkhis Bariz*, the western translation being *An Imam in Paris*. At the same time, he is the author of a complete history of Egypt, in two volumes of numerous studies related to military techniques and the coordinator of a valuable translation after Western authors. He is considered by literary criticism as a predecessor of modern Egyptian prose, author of numerous essays, history studies and translations.

Along his studies in Paris, he had the opportunity to talk to different French orientalists, such as Silvestre de Sacy and Edme François Jomard, who had participated in the Napoleonian campaign in Egypt. Al-Tahtawi's works present, in an amusing style, French society and public institutions, from the position of a spectator, but everything seen as unusual, highlighting especially the awkward elements, that could have become of a certain interest for the Egyptian audience. For example, he chooses to talk about the sewing system, kitchen utensils,

the preference of the Europeans for the chairs, instead of sitting on the carpet, the heating system are just a few of the elements that he finds interesting and informative at the same time:

The more you go back in time, the more you see the backwardness of people in regard to human industry and the knowledges of civilization. And the farther forward in time we look, the more you can see their progress and advancement. And this progress can be measured in stages by calculating the distance from or proximity to this primitive condition—so all of humankind can be divided into several stages. [Ṭahṭāwī, 2004, p.96]

Ahmad Faris al-Shidyaq (1804-1887) is a writer, translator, journalist and traveler who lived in many countries around the Mediterranean Sea, in Egypt, Lebanon, Malta, as well as in Constantinople. He is representative for the present study because he also had the opportunity to travel to France and England, as his compatriot al-Tahtawi. During the period 1825-1834 al-Shidyaq lived in Egypt, where he got in touch with al-Tahtawi, who had recently returned from Paris. And whose impressions about the West determined him to enterprise a real initiating quest to the West, resulting in a very interesting volume published. Although he travels to Paris many years after al-Tahtawi, he recognizes the strong influence of his predecessor, and thus, his narrative is tributary to his mentor's texts. But the breath of fresh air that he brings is related to the street life, shops, weather, men and women, children, elements related to more serious aspects, such as family life or prostitution, that would have been strictly forbidden to talk about, everything presented in a joyful and satirical style. [El-Enany, 2006. p.19]

The autobiographical volume, entitled *Al-Saq ala al-Saq if ma huwa al-Fariyaq* (*Days, Months and Years Among Foreign Arabs* – in the English edition or *Observations critiques sur les arabes et sur les autres peoples* – in the French edition), includes a series of intimate confessions related to the strong impression that he has about the Western world. Yet critics consider his volume a parody of the Western world, based on comparisons, but what the critics did not understand was the background of the author, the impact of his travel and the huge cultural differences that determined such an approach

and writing style.
An element extremely important for the present study is the author's opinion of French women's morals, that he presents in chapter 17 of the 4th book (*Fi Wasif Baris – On the Description of Paris*), which is more of a description of female morals than a description of the City of Lights. Rasheed El-Enany, an Egyptian literary scholar enumerates in his study the chapters in which al-Shidyaq talks about women, their beauty, the way they walk and talk, the luring aspect of their clothes, and about prostitution in Paris, with lots of details and considerable preoccupation. Yet, what is visible is lack of moral condemnation, on the contrary, the researcher talks about a certain *joie de vivre* and consent or approval, that in a way highlights cultural differences, austerity and inhibition of the Egyptian society. [El-Enany, 2006, p.20-21]

3. Conclusions

The discoveries of the present study allow me to draw a line between the Eastern and Western mentality, in the sense that the Western traveler to the Orient is lured by the exotic woman that is seen as a temptation, luring her prey behind the closed doors of the oriental harem, while Western woman, that is known for practicing prostitution is just presented, in a consensual style by the Eastern traveler to the West.
What we can observe from a brief analysis of the travel literature written by oriental travel writers is an obvious articulation of the differences between the Ottoman Empire and Europe, not necessarily from the perspective of religious ideology, but more related to the degree of civilization of the overall society, the Ottoman Empire being in a free fall state and vulnerable, in comparison with the successful, colorful, and expanding France.

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Romanian Maritime Fiction after 1989

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Abstract

After the downfall of the Communist regime, which had completed the Danube-Black Sea Canal and made it a symbol of nation-building, there was a re-evaluation of the historical and cultural symbolic meanings of the Romanian Black Sea space. This re-appraisal took three forms: recuperation of the pre-Communist imaginary of the Black Sea, a nostalgic and rather ambiguous relation with both the pre-Communist and the recent Communist past, and the hybridization of different cultural traditions which had been the historical heritage of Dobruja's multi-ethnic space.

Keywords

Black Sea, marine literature, Post-communism, hybridity

1. Introduction: A brief overview of the development of a specifically Romanian imaginary of the Black Sea

After the emergence of a Romanian imaginary of the sea in the Romanticist poetry of the 19th century, its development in the 20th century followed the intricate winding paths (often converging and diverging) of national domestic policies and the wider international context. As the latest addition to the body of the nation, the Black Sea space became the object of a militant nationalist imaginary, projecting onto it the Romanticist dream of the Latin nation, a follower of Rome in the East. Ovid, exiled from the imperial center to the shores of the Wild Pontus, was the main character on whom this projection was predicated. Though Ovid's place of exile was disputed among several locations on the Black Sea shore, it was Constanța, the modern Romanian city (formerly the Turkish Küstenge, in ancient times the Greek colony of Tomis) which eventually appropriated and naturalized the figure of the ancient Roman poet.

With the advent of the Communist regime, the specific nationalist imaginary of the Black Sea – emphasizing its role in the early nation-building – was obviously relegated, together with other reminders of the former elite who had helped in the creation of Great Romania – to the dustbin of history. The myth of the Latin nation who was supposed to guide the other backward nations in the Balkans was muted under the invasion of Soviet tanks, and only symbollically resurged later, in works like Radu Tudoran's *Toate pânzele sus* [All Sails Up!], while the reprezentatives of interbellum elite were sent to work (in order to be exterminated or re-educated) at the Danube-Black Sea Canal, a project initiated by Gheorghe Gheorghiu-Dej at Stalin's request.

In the early decades of communist rule, the Black Sea space underwent another significant change: it turned into a desirable location for mass tourism. The first resorts had sprung up at the beginning of the 20th century, when Romania was still a kingdom, and seashore tourism slowly gained popularity mainly due to the influence of Queen Mary, an enthusiast sea lover, who had built for herself the palace and gardens in Balchik (now on the Bulgarian shore). The communists turned sea vacations for workers into a cultural staple, developing both the infrastructure and the cultural policies needed to support such practices. Khrushchev's formula "our international Black Sea space" was translated into a rising new architectural imagination of the old bourgeois resorts, accompanied by the realist-socialist architectural complexes of the international camps for children (Năvodari, for example), designed to educate the future socialist citizens in the spirit of international cooperation between communist peoples.

The Romanian imaginary of the Black Sea reverted to nationalism under Nicolae Ceaușescu's rule. His appropriation of history, nationalist-communist in character, was nevertheless different from the Romanticists' Latin dream. Ceaușescu's pet idea, that of the Daco-Roman symbiosis and the autonomy of the early Daco-Roman population served his own purpose, which was that of a double/triple-faced policy: posing as a disident in the eyes of the West, acting as a dictator on his own soil and as an able dissimulator in relation to Moscow. His political pragmatism, harnessed to a dictator's megalomania, led, however, to one of the greatest accomplishments in Romanian history, the building of the Danube-Black Sea Canal,

celebrated, at the time, as the fulfillment of a great historical dream dating back not just to ancient history (as the Romanticist paseism willed), but even to prehistory.

2. New directions: recuperation of the pre-Communist repressed imaginary of the Black Sea

After the overthrow of the communist regime, the imaginary of the Black Sea did not develop at once into a specific direction; instead, it went through a period of re-evaluation, when previous cultural forms and meanings were recuperated and re-appraised. Roughly until 2007, when Romania and Bulgaria joined the EU and the Black Sea Synergy forum was launched, no significant advances were made in the regional policy. The political stalemate between the regional actors was mirrored by a lack of direction and focus in cultural policies. One framework for understanding this phenomenon may be that of decommunization and transition, when the change in the socio-political paradigm had to be necessarily accompanied by the reconstruction of national and cultural identity. As the Black Sea had been symbolically associated, first by the Romanticists, then by the national communism of Ceaușescu with the nation and nation-building, the re-appraisal of what it meant to be a nation in the new post-Sovietic world on the periphery of Europe entailed a a reconstruction of the historical and cultural symbolic meanings of the Romanian Black Sea space. This reappraisal took three forms: recuperation of the pre-Communist imaginary of the Black Sea, a nostalgic (and often ambiguous) relation with both the pre-Communist and the recent Communist past, and the (synchronic and diachronic) hybridization of different cultural traditions.

Thus, the multicultural interbellum imaginary of the sea was recovered through the publication of forgotten or banished works (Pavel Chihaia's novel *Blocada* [The Blockade], Ion Pillat's poetry volume *Balcic* [Balchik], and became the focus of 'petit recit' (Lucian Boia, *Balcic. Micul paradis al României Mari* [Balchik. Great Romania's Small Paradise]) and academic writing, many works analysing Balchik and its influence on Romanian art as an 'osmotic' cultural model, integrating Orient and Occident, tradition and modernity, nationalism and cosmopolitanism.

Pavel Chihaia's *Blocada* [The Blockade] had been published in 1947, just one week before King Michael's forced abdication, but had never made it to the reading public. Chihaia, a monarchist, had been guilty of participating in a meeting of the National Peasant Party, a known supporter of the king, and the novel had been sharply criticised by two Marxist critics, B. Elvin (pseudonym of Elvin Bernstein) and Al. I. Ștefănescu. Consequently, the books were withdrawn from bookshops and shredded, as were many other works considered undesirable by the Communist nomenklatura (Chihaia 1991b: 350). *Blocada* was reprinted in 1991, after the '89 Revolution, when interest in the so called 'lost generation' resurged, and a host of other formerly prohibited works found their way towards the reading public.

Pavel Chihaia wrote *Blocada* when he was quite young, 23 or 24. However, its multi-layered plot, coupled with the intricate descriptions of Constanța and its multi-ethnic environment, managed to impress the critic Petru Comarnescu so much that he penned an overly enthusiastic preface to the novel of a virtually unknown debutante. In a prophetic vein, he began by claiming that "This work heralds an exceptional literary destiny and brings to the Romanian novel such an expanse and depth that were often missing in its 25 years of significant structuring" (Comarnescu 1991: 5). Before that, Chihaia had won the young talent award of the Royal Foundation for Literature in 1945 with a play, *La farmecul nopții* [At the Charm of Night], in which, Comarnescu remarks, "the landscape of Dobruja, not that of the modern frivolous tourist, made a powerful appearance, as if it were the main character, nature being responsible for the gestures and attitudes of human beings" (Comarnescu 1991: 5). One of the talents of Chihaia, according to Comarnescu, was his ability to render the specificity of the Black Sea landscape so well, that it was its atmosphere which "prevails over people, a landscape made perceptible by the winds that sweep the steppe, sometimes rough and thorny like weeds, yet other times full of luminous calls and longings for marine escapes" (Comarnescu 1991: 5).

Another literary achievement that had impressed Comarnescu was the large scale narrative of Constanța's fate during the second world war, and of the network of characters participating in the fulfilling of this destiny. Chihaia's ability to create atmosphere had shifted, this time, to the human landscape of the Black Sea harbour

and its exotic otherness. This is how Comarnescu sums up the substance of the novel:

> It is the story of the city of Constanța, the inner, hidden formation of the great Romanian harbour, where Romanian colonizers meet with Oriental adventurers, peasants who become farmers and sailors over there, merchants and traffickers, lured by the temptations of international trade, the official and the forbidden, finally, a melting pot of so many nations, beliefs, mentalities, which all together turn Dobruja and especially its harbour into a sort of Romanian America, full of passions and interests, ideals and violence. The novelist Pavel Chihaia is the Columbus of this primitive, yet rather colourful and extremely dynamic America, with which Romanians are not quite familiar yet (Comarnescu 1991: 6).

The otherness of the Dobruja compared to the Romanian landscape of hills and valleys, mountains and meadows, as well as its multi-ethnic makeup become the emphatic topic of Chihaia's novel. Before the policy of 'soft' ethnic cleansing implemented by Ceaușescu, during the second world war, when the events in *Blocada* happen, Constanța, as Chihaia himself remarks, was a variegated world "with Oriental features" (Chihaia 1991b: 353). The city was first and foremost identifiable by its palimpsest quality: first the Greek colony of Tomis, then a Levantine city, then Kustenge, the Turkish harbour, and only recently Constanța, the Romanian port. Both people and places carry the imprint of a long history, with multiple transformations. Although Chihaia describes Tomis, the central part of Constanța, the neighbourhood near the harbour, as a hybrid, Orientalised place, this Orientalism is counter-balanced by the image of a buzzing industrial port, which reminds the reader of Comarnescu's remark about it being a kind of Romanian America. The Eastern border, with all its connotations of balkanism and Oriental otherness, gradually slips into the Other of the previous other, a Westernised metropolis:

> Along the twisted streets of Tomis, with their roundabouts, where water-carrying donkeys and people bearing burdens and goods - embroidered fabrics, tropical fruit, colourful birds from islands far away, disembarked together with all the nations of the earth - were climbing slowly, there were most of the places in the city, brothels and the warehouses of the numerous companies, together with the small but prosperous counters of money-lenders and trinket merchants. At midday, the white walls came

> alive under the blinding heat of the pontic sun and one might have mistaken it for an empty neighbourhood, if the cereal dust dripping from the warehouses, the steam of the huge machines under pressure, and the fires coming from the naval construction sites and the ambulant kitchens were not rising from the ground like a flickering, hectic mist, through which one could distinguish the distant rumour of the boiling harbour, with yells, knocks and rattles interrupted by the capstan (Chihaia 1991a: 15).[5]

Tomis thus becomes the liminal space par excellence, a third space where hybridity and otherness is continually produced through binary opposites. It is also the place where illicit trade is being carried on, a fortress of theft, smuggling and drug dealing (the drug which is often mentioned is opium, under the local name of 'afion'[6]), a kind of Aladdin's cave of buildings and goods: "All its inhabitants knew and were proud that the humble jumble of houses with earthen walls had linked its fate to that of the harbour, which sent in banana bunches and sugar lumps, pinched from the warehouses, rugs hidden in sacs, cigarettes in socks, […] afion in ordinary cigarette packages" (Chihaia 1991a: 16).

Another hybrid space which became a sort of cultural matrix for the interwar elite was Balchik, a small town situated on the south Dobrujan Black Sea coast, which for a short period of time (1913-1940) was under Romanian administration. Lucian Boia wrote a cultural and socio-political history of this place, which, due to Queen Marie's enthusiasm, had been transformed and had managed to transform Romanian arts and letters. In his "petite histoire" Boia hypothesised that Balchik managed to exert such an influence in the

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5 In *Jurnalul unui fals filozof* [The diary of a pseudo-philosopher], Arșavir Acterian offers a similar description of the city, noting that his native pre-war Constanța was a swarming place, "with a cosmopolitan population mostly made up of Romanians, Greeks, Armenians and Jews", while inter-war Constanța was both animated and variegated, "smelling of olive-filled barrels, chunks of Greek cheese, sesame pretzels, millet beer and Hagi Bekir delight-locum, of all kinds of Oriental specialties and candy canes" (Acterian 1992: 133).

6 'Afion' was the name of the juice extracted from the poppy plant, which contains opioids. The name is derived from the Turkish 'afyon'.

Romanian cultural space as its charm was more deeply felt by Romanians than by its previous administrators, the Bulgarians. An imagological paradox was at stake: the Bulgarians were used to its beauty, whereas the Romanians, on taking over Southern Dobruja, reacted more intensely to what they perceived to be its exotic, paradisiac beauty: the white chalky slopes descending picturesquely into the sea (Boia 2014: 19). The multi-ethnic structure of the Balchik population (its human picturesque, as Boia calls it), of which Turks and Tatars were by far the most colourful characters, became a source of inspiration for painters who would be later grouped by art historians into the "Balchik school". Not only for painters: also for writers and poets like Ion Pillat (1891-1945). His collection of poems dedicated to Balchik (initially published in 1940) was re-published in its original version, together with the illustrations of Pillat's wife, Maria Pillat-Brateș in 2022. This reproduction also benefited from additional photographic material provided by Monica Pillat, the poet's daughter, so the volume manages to bring forward both the original feeling, and the environment which gave rise to it. In the short introduction to the volume, Pillat sums up all the symbolic meanings of Balchik, offering a valuable insight into the roots of the interwar's elite obsession with it:

> Balchik had been however destined for me as the crowning of my love for the Southern seas and the Mediterranean sky. It gradually enveloped me like a fresh love, with all the powerful nostalgia of the water and light. It was a delight for my eyes, an initiation for the soul and education for the mind. Over the picturesque fortress with minarets, old Turkish houses, whispering water fountains and sycamore-sheltered coffee houses; over the beauty of the white ravines up which run Asiatic streets, ash-coloured donkeys and Tatar women in orange shalvars; over all this somehow unreal Halima magic, Balchik offered me the Biblical story and the Greek myth. When at sunset I discovered at the well, under the fig tree, the very Samaritan woman with a copper vase on her shoulder, pulling down her veil; when under the trough I recognized a worn-out sarcophagus in the stony riverbed; behind the scenes I experienced a more profound reality and the hidden gods were clearly showing me the road to Hellas and the meaning of my true soul. Under the sunny sky, in the ancient Dionysopolis, a city dedicated by the Greeks to the god of the vine, balance occurs naturally between the Dionysian ecstasy and Apollo's

> serenity. Thus, in me, the impetus of the Scythian nomad settles down in Geto-Roman villages on an ancient dreamland (Pillat 2022:10).

On the one hand, the picturesque quality of the small town is associated with the charms of the Orient, an Orient which had been repudiated by the generation of the Forty-eighters, yet which continues to exert an attraction on the artists' subconscious; on the other hand, it seems to be the very embodiment of the two fundamental narratives of Western culture: the Greek as well as the Judeo-Christian tradition. This totality is also expressed in the poems themselves, which frequently mix Christian biblical motifs and Muslim exotic characters. In "Smochinul neroditor" [The barren fig tree], the biblical story comes alive in "the white city and the sky-blue water" (Pillat 2022: 17), where "a Turk with snow-white beard and a green turban" (Pillat 2022: 17) becomes the vinedresser who had planted the vineyard who works for the "master who believes in Christ" (Pillat 2022: 18). "Balcic biblic" [Biblical Balchik], a poem which resounds with assonance and alliteration from the very title, takes up characters from biblical parables and measures them against the colourful inhabitants of Balchik: the Kadin who fetches water from the well in copper vases becomes the Samaritan woman, the humble fisherman are the future apostles, while the watermelon-carrying donkey is the animal carrying Jesus himself along "green roads with palm-trees" (Pillat 2022: 20). Like Constanța in Chihaia's novel, Balchik is a palimpsestic place: "Dyonisopolis", fittingly illustrated by Maria Pillat-Brateș with a vine terrace near a brick wall, is a powerful reminder of Balchik's ancient history as a Greek port by the Black Sea. Elements of Greek mythology, such as Aphrodite's birth from the seafoam or the journey of the Argo expedition function as "a chalice", holding the sacred wine of remembrance (Pillat 2022: 42). The Greeks, however, were just colonists on the shores of the Black Sea, and in "Sarcofag tracic" [Thracian sarcophagus] Pillat turns to the ancient local Thracian civilization. If Greek mythology is only part of the poet's dream, as he watches the dolphins at play (Pillat 2022: 42), the Thracian civilization, though long dead, still holds the potential for resurrection. Recasting one of Alecsandri's favourite

motifs, that of life arising from death[7], Pillat writes that "a rosehip bush in the cracked stone/ blossomed with its roots in death/ and so the spring flower grows, over /all the empire of death victorious" (Pillat 2022: 44).

Thus, the recuperation of Balchik seems to function as an integration of the clashing undercurrents in the Romanian Black Sea imaginary; or it may be nationalist desire for the lost body part of the nation drawing attention to its importance in the historical-geographical-cultural economy.

Attempts were made to recover not only the distant, but also the recent past and its traumatic events: the permanent exhibition *Communism in Dobruja*, on display at the Museum of National History and Archaeology in Constanța since 2017, tackles the early Communist history of repression and death, re-enacting parts of the daily life of a detainee in the labour camps at the Canal and showing artefacts from the camps.

3. New directions: nostalgic memories and bohemian present

Recuperating the memory of bohemian cultural resistance against the communist regime is also a specific Romanian topic, sometimes quite inseparable from a certain kind of nostalgia. Post-communist nostalgia is also present, side by side with the history of re-education and repression, in the exhibition *Communism in Dobruja*, which features the staple objects of communist museums in Romania or elsewhere in the countries of the communist bloc. This mixture of horror and nostalgia, so typical for the history of communism, should be analysed in more detail, as it can offer a more inclusive perspective on the complexity of everyday life and the permanent negotiation of identity in which ordinary citizens were involved on a regular basis.

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[7] The motif of new life arising from death was a favourite one of Alecsandri. It figured mainly in his legend of Grui-Sânger, but also in the poem "La Sevastopol" [At Sevastopol], where, roaming melancholy on the field od death, the poet notices a flower growing in the dew-holding carcass of a bombshell. This motif has roots probably in the Christian significance of Easter, when Jesus' death is followed by his resurrection.

Cristian Pepino's Vama Veche series (*Cartea de la Vama Veche* [The Book from Vama Veche] and *A doua carte de la Vama Veche* [The Second Book from Vama Veche]), a collection of memories and holiday stories from seaside villages like 2 Mai and Vama Veche, focuses on the bohemian cultural elite from the 60s and 70s, its relation to the communist authorities and on the ways in which they carved space for artistic or intellectual freedom. During that period, villages like 2 Mai and Vama Veche had been the preferred spots for a large category of people who were, either openly or indirectly, against Ceaușescu's cultural revolution. Though lacking in the comfort and atmosphere provided by the new socialist hotels and restaurant chains, these villages, in the summer, became the favourite residence of artists, actors and free spirits who savoured the rocky wildness of the beaches and occasionally practiced nudism.
Reading Pepino's account of the adventures of the Romanian cultural rebels of the 60s and 70s, it is impossible not to remark the frequent use of the notion of 'freedom'. Trying to describe the Vama Veche of his youth, he notes that back then, the village was "a God-forsaken place on the margins of society" and that is exactly why they chose to go there, in order "to feel free" (Pepino 2015: 12). The practice of nudism was also associated with freedom:

> Nudism was practiced in Doimai, and then in Vama Veche, too, when beaches were not that crowded. There was nothing perverse about this. It gave you a sense of freedom. There were no scandals, because the people who came to these places were educated people. Of course, if they had been rowdy and ill-mannered, maybe the reactions would have been different. But, when I used to go to these seaside villages, naked people acted in a quite civilized manner. [...] Nudity, we used to say, is a way to manifest freedom. After all, we are all born naked (Pepino 2015: 17-18).

These young rebels who were to dominate Romanian cultural life in the 70s and 80s were the product of a small interval (roughly from midsixties until the Ceaușescu's July Theses) in which the regime alternated openess and closure towards the West. Pepino notes that during that period a lot of important foreign books were translated, that they wore blue-jeans (bought from the people who had relatives abroad or from sailors) and floral shirts, read Aldous Huxley and listened to *The Doors* and other rock, psychedelic or hippie bands.

The freedom culture of this cultural elite was a form of cultural resistance against the Communist regime and also part of the overall hippie culture of the period. Wearing long hair in a period when the communist youth was supposed to show discipline and commitment to party politics meant that they were liable to be taken off the streets by party activists and forcibly shaved[8].

The multicultural ethnic background of these border villages is revealed in the name of the local characters with whom the youngster used to interact: Matriona, a Lipovan host, Musuret, a Turk who ran the cheapest pub in Doimai[9]. Holidays were usually cheap because you had to rent a room from the locals, and most of the houses had no running water or electricity. Part of the charm of these holidays, for the cultured youth coming from the capital was the exoticism of the locals, Lipovans, Turks and Tatars:

> Musuret's was in fact a nasty looking dump with a large yard, where, now and then, in the evenings, the drunken locals used to rip off pieces of fence from the ground and hit each other on the back with them, or quietly amuse themselves by lifting a table with their teeth without using their hands, or eating glasses. Lipovans did not pick on us, they were nice, polite, friendly and extremely generous. Wonderful souls. If you paid the host 6-7 lei per day, you got some huge pots of borsht[10] and huge bowls filled to the brim with fried anchovies[11] (Pepino 2015: 51).

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8 Pepino recounts a joke circulating back then, about a bearded guy being caught by the millitia, who, on the way to the barber's, tells them as a form of excuse that Marx, Engels and Lenin had beards, too. The reply of the millitia (famous for their stupidity and lack of education) was "No problem, we'll shave them, too!" (Pepino 2015: 17)

9 Though the official name of the village is 2 Mai, Pepino uses a more personal spelling in his memoirs, Doimai.

10 The Romanian word for borscht, *ciorba*, comes from the Ottoman *corba*, as the tradition of sour soups made with meat and/or vegetables was taken over from the Spahi (the mounted army of the Ottoman Empire). Borscht or corba is a traditional part of Balkan cuisine.

11 Fried anchovies were and still are a staple food of the Romanian Black Sea littoral. They are part of the multicultural tradition of Black Sea ports, originally a Greek food (*gavros saganaki*).

An exotic figure is Popa Garide, a Lipovan priest who had earned his nickname from the habit of fishing shrimps and selling them in paper cones. These shrimps were the staple street food in Doimai, and many Lipovans, who were traditionally fishermen, sold them in paper cones. Popa Garide was responsible for one of the monuments in Doimai, the unfinished Russian church: he had bought vodka with the money destined for the construction of the church. The parishioners had forgiven him for that, but, Pepino explains, the priest had been kicked out of the community when he had been caught selling in the market the headcovers which women traditionally brought for the icon of Virgin Mary.

Pepino and his friends' peregrinations through the villages of the Black Sea shore and the Danube Delta familiarize them with different culinary traditions: it is often in the food and the way the food is eaten that ethnic differentiation resides at a time when the political ideology required conformity (and conformism). Apart from seaside staples such as fried anchovies and shrimps, Romanian staples such as *mititei*, a lot of particular types of food are described: the water chestnut soup in the Delta, the Lipovan smoked shark and *scordolea* (mashed potatoes with boiled fish and garlic).

Along with the traditions of the multicultural Black Sea cuisine, another tradition is humorously depicted in Pepino's memoir: the tradition of stealing food. As undignified as it sounds, stealing food for everyday subsistence was a common practice during the Communist regime. Most people indulged in it, as it had a universal justification: the Communist state robbed us, it's no problem if we steal from the state. Forced cooperativization made cultivated land nobody's and everybody's, at the same time. Pepino tells of a time when he was invited to eat with his cousin and a group of other young people from the tents. The price per head being just 1 leu, he wanted to contribute more, but his cousin stopped him, telling him that he stole the potatoes, another guy stole the tomatoes, another the eggs, and they only had to pay for the cooking oil. (Pepino 2015: 31)

Multiculturalism is not only a thing of the past. People learn from each other: Pepino remembers that, driven by hunger, he took the example of two French hippies who gathered mussels and started eating them as well. Mussels had never been eaten on the shore of the Black Sea and Pepino notes that the locals were disgusted when they saw them and made the youngsters promise not to boil them in their

pots in the kitchen, but outside on a campfire, in a pail (Pepino 2015: 45-48).

After 1989, due to the cultural-artistic capital accumulated during the communist regime, 2 Mai and Vama Veche turned into lively cultural places with lots of festivals and artists' residences. In 1996. Tudor Chirilă set up a rock band, *Vama Veche*, which, besides the great popularity it was going to enjoy among the youngsters in the decade to come, would also change the reputation of the small village into one of the hot-spots of musical and visual art counter-culture throughout the 90s and then into the new millenium. Vama Veche, celebrated in *Vama Veche*'s eponymous song as a place of unrestricted freedom where young people can find unconditional love, started to host festivals like Stufstock, Folk you, Rock's Vama Festival, Sunset and SummerJam Festival, film festivals like the Black Sea Film Festival and the Visual Arts International Festival. Taking place all summer round, these festivals became cradles of creative non-conformity, which even generated a new social type: 'vamaioții' with a well-defined set of values: freedom, rejection of consumerism, ecological mindset, hybridization of culture. This counter-culture was more often than not seen as subversive by certain political actors and sometimes discredited in the mainstream media. In a novel by Dan Mocănescu, *Farul genovez* [The Genoese lighthouse], one of the new political activists thinks of the youth from 2 Mai and Vama Veche in the following terms: “one shouldn't leave the young aspirers to politics to roam the resorts, after their own liking, that's like anarchy. Well, in 2 Mai they think differently, they drink themselves to oblivion in the tents, they make love and philosophy, sometimes they stab one another, a peripheral woodstock” (Mocănescu 2014: 5). In truth, however, the contemporary music culture of the Black Sea owes a great part of its vitality to these grassroots bands. In Odessa, Felix Schinder and the music cooperative “Dengi Vpered” have done a lot to revive the colourful atmosphere of the Jewish neighborhood Moldavanka[12], so much so that on one internet site they are advertised as “real musical gangsters”, while Schinder becomes “the King of

[12] The name of this neighbourhood comes from the settlement that existed prior to Odessa in the same place, a locality founded by a colony of Moldavians.

Odessa folklore" in the tradition of Misha Yaponchik (magicbox.agency).

At the same time, in Mamaia and Constanța, the National Festival of Pop Music will cross over into post-communist Romania and even into the next millennium, losing, however, both its relevance and large audience, and being replaced by festivals like Sunwaves (Mamaia) and Neversea (Constanța) more in tune with an urban international audience of clubbers and hipsters. However, in contrast to the communist Mamaia Festival, these new festivals are not sites of cultural production,[13] but rather of re-production of Western models of consumerism and entertainment. As Mocănescu writes in *Farul genovez*, "entertainment is of the essence. A fundamental concept shared by a large part of the population freed from the communist dictatorship" (Mocănescu 2014: 10).

While the geopolitical situation, on the one hand, and the cultural and literary history, on the other, of the Black Sea begin to elicit a growing interest starting with the early 2000s, with Romania's becoming a NATO member (2004) and then with its accession to the European Union (2007), it may be fitting to mention Dan Mocănescu (full name: Dan Constantin Coloros Mocănescu) as one of the personalities most involved in both its geopolitics and cultural history. Initially a member of the nationalist PRM, *Partidul România Mare* (Great Romania Party) and then an independent MP, he spared no effort to implement a number of development programmes in the Romanian Black Sea area, for which he was offered the special title of *Ambassador of the Danube and Black Sea region* by the Romanian Academy. His political activity went hand in hand with research (Mocănescu's doctoral thesis *Western insertion in the Black Sea basin* mingled history with geopolitics and the odd literary anecdote) as well as with an interest in film-making (he studied it with Geo Saizescu, the director of *Eu, tu și... Ovidiu*[14]) and literature. *Farul genovez*, a novel

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[13] Maybe the only musical genre that can be said to be a local production is *manele*, a type of pop folk music characteristic of the Balkan region, influenced by Greek, Turkish, Serbian and Bulgarian music (the Bulgarian equivalent of the *manele* is *chalga*, the Serbian is *turbo-folk*).

[14] *Eu, tu și... Ovidiu* (1977), directed by Geo Saizescu, was one of the most popular films about the Black Sea during the Communist period.

published posthumously, takes up all the different threads in the history of the Black Sea, connecting its medieval history with pre- and post-communist history though the medium of crime. A tragedy started in Cafa[15] hundreds of years ago culminates in a murder in present day Constanța: an entanglement of trade, politics and love proves to be lethal even after several generations.

4. New directions: hybridity and multiculturalism

Repressed by the communist regime, whose aim was to acculturate ethnic minorities into a homogeneous Romanian population, the interbellum imaginary of the Black Sea, which represented it as a multicultural melting pot, with a long history of ethnic inter-mingling and various cultural traditions resurfaced, after the 1989 Revolution, in one of the novels written by American-Romanian author Domnica Rădulescu.

Black Sea Twilight, her second novel, goes back to the multiethnic atmosphere of Pavel Chihaia's *Blocada*, turning it into one of the highlights of the novel, which centers on the friendship – and later the love relationship – of a Romanian young artist-to-be, Nora Teodoru, and Gigi, an aspiring marine officer from a mixed Romanian-Turkish background. While Nora's dream will finally come true after her escape to Turkey and further to France, Gigi's will fall prey to the unforgiving dictates of a totalitarian country. After trying to flee the country by sea, Gigi, in an attempt to cover for Nora, is caught by the Romanian border police and imprisoned. At the end of the book, after the fall of the Communist regime, they are reunited and try to catch up with each other's experiences: Nora's semi-vagrant, yet quite rich from an intercultural perspective, experience in France and Gigi's traumatic and humiliating imprisonment. Quite symbolically, Nora's first exhibition is entitled "Looking for the Black Sea in Paris".

Black Sea Twilight is truly an international novel, not just on account of the mixture of cultures described in the novel and the different (mostly female) characters it portrays: Marița the Gypsy, Anushka the Polish-French orphan of Hungarian descent, Chernega, the Mongolian

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[15] Cafa was a Genoese colony in Crimea.

artist and Agadira, the refugee from Burkina Faso, but also because it was originally written in English: Domnica Rădulescu, a professor of French and Italian literature in Virginia, is herself a refugee from Communist Romania, which she had fled in 1983.

An exile herself, Rădulescu recounts the coming-of-age story of an exile (actually a refugee) and an artist from communist Romania, Nora Teodoru. The Black Sea is not just a defining background in the story, but an important character, a kind of protean, shape-shifting point of reference for the main characters in the story. The first chapter, "How I painted my first fish", is an introduction into the complex socio-political network (a sort of fishing net with very small holes) into which Nora and Gigi are born. They both live in Mangalia, on the Black Sea coast, "a city older than Bucharest"(Rădulescu 2010: 13) , as Nora remarks, and share a love for swimming and diving. Nora comes from a family of ethnic Romanians,"noisy, turbulent, and violent", while Gigi is of mixed Romanian-Turkish descent, and lives in the Turkish neighbourhood, where the houses are covered in calciovecchio and have large vegetable gardens (Rădulescu 2010: 10). The calcio vecchio decorative style, typical for the Florentine-Moorish architecture is an allusion to the complex history of the Black Sea and the many empires that had fought for control of its waters. The small Turkish minority from Mangalia have their own mosque, yet, though attending serice on Fridays, Gigi rejects ant religious identification: he tells Nora and Turks are first and foremost defined by their food and the language they speak at home (Rădulescu 2010: 11).

Nora's mother comes from a well-to-do family in the area. Having lost her father at a young age – he had been branded as a 'chiabur' by the communists because he had opposed the forced collectivization, arrested and presumably killed – she is permanently afraid, living with an unnnamed terror at the back of her mind, and unconsciously projecting it on her family. Thus, she calls Nora, who has a slight asymmetry of the upper limbs "a cripple", and criticises her husband's joking references to the communist leaders of the day. Nora's relation to her mother during her teenage years is not simple, they both misunderstand and hurt each other: her mother's rather stern and unforgiving character acts as a kind of barrier against her free spirit and her evolution as an artist. On the other hand, Nora's encounter with other females and the friendships she develops with them will finally help her overcome the wound in the mother-daughter

relationship.
In all Rădulescu's novels there is the urge to explore the depth and complexity of feminine psychology. Indeed, it might be said that the sea in the novel is the very archetype of womanhood, and Nora's artistic development and fulfillment is permanently and symbollically related to the Black Sea. The feminine symbolism of the sea can be traced back to Hegel's philosophy: in his *Philosophy of History* he wrote about the cultural meaning of the sea, and noted that as an unstable and ever-changing element it is comparable to a woman (Hegel, 2001: 108). However, in contrast to Hegel, who viewed the instability of the water element as negative, Rădulescu infuses the Black Sea with a new meaning: the sea turns into a kind of space endowed with all the possibilities of the imagination, a space which offers escape and shelter from the rigid, narrow and totalitarian space of the Communist reality Nora lives in.
Nora's quest as a woman painter is away from the distorted reality of a totalitarian regime and into the landscapes of her mind. She embodies what many theoreticians have come to define as 'resistance through culture'. In authoritarian regimes like Ceaușescu's dictatorship, where personal agency often clashes with very strict rules, the freedom to create must be looked for inside one's imagination. Her first attempt at independence is moving away from drawing after a model to drawing the images in her mind. The model that the schoolchildren are forced to draw is of course Ceaușescu, a sign that Nora is living in the last decade of the regime, when the cult of personality was at its height:

> Then the following year, when we moved to a higher class, we had to draw our leader Nicolae Ceaușescu, from a model the teacher gave us. She said he should be our highest inspiration. Or the map of our country with the leader in the center, like the heart of our country. *Like our leader was the beating heart of the country*, the teacher repeated (Rădulescu 2010: 15-16).

To paint the images in her mind, Nora feels that she needs to go to the beach. To get to the beach, she must first go to Gigi's house and then follow an itinerary which is at the same time a synchronic and diacronic journey through the city's exotic otherness, an enduring trace of its long and multi-ethnic history:

> I take shortcuts I know through people's gardens, stop to pick green grapes from the miniature vineyards in that part of town, and a handful of plums from somebody else's tiny orchard. Mariţa, the Gypsy woman who used to tell me stories about Turkish princesses when I was little, happens to be walking by and she winks at me and tells me, laughing, not to get up to any mischief. I reach the bazaar, where men with boxy hats and women in skirts like overlapping rainbows sell sesame deserts, the turkish drink made of barley called braga, wooden spoons and pumpkin seeds, round pottery with traditional motifs, colourful porcelain birds which when filled with water sing like real ones, seashell jewellery, lacquered seashells and Turkish lokum. I steal a couple of lokum pieces on my way through the bazaar and keep running with my mouth full (Rădulescu 2010: 16).

Finally, in Paris, Nora will experience three things: art, drugs and immigrants. Each of these experiences will both challenge and free her, contributing to her personal and artistic progress. Apparently free from all her former attachments, the uprooting is yet never complete, for she is carrying a symbolic Black Sea within her: "I walk fast through the busy Parisian crowds […] with only one goal in mind: to get to the end of the street, because maybe once I turn that corner, I will look up and the sea will stretch out in front of me" (Rădulescu 2010: 293).

5. Conclusion

My paper aimed to trace the new directions in the development and evolution of the Romanian imaginary of the Black Sea. Investigating the ways in which the cultural geography of the Black Sea gave rise to a national, international or transnational imaginary, and analysing cultural productions as conforming to certain models or bringing about a change of paradigm may offer valuable insights into how the Black Sea space has been perceived and appropriated by the various cultures inhabiting its space. After 1989, a confrontation with the repressed pre-Communist past becomes not only desirable, but also necessary for gaining a more objective perspective on a past which had been heavily distorted by attempts at re-writing it in order to fit the Communist ideology. Writings like Pavel Chihaia's *Blocada*, once banished by the Communist regime, or Ion Pillat's poetry collection *Balchik*, describing the exotic multicultural atmosphere of the area are

re-published. The hybrid multi-ethnic environment of certain marginal spaces like the villages near the Bulgarian border becomes the topic of the nostalgic, yet vivid memoirs of director Cristian Pepino, describing the bohemian life of artists and writers who sought freedom from Communist control in these places. Finally, the American-Romanian Domnica Rădulescu also emphasizes the hybrid, proteic quality of the Black Sea space, which turns into a source of lifelong inspiration for Nora Teodoru, a woman artist, accompanying her in her symbolic quest for artistic perfection. It seems therefore that after 1989, the imaginary of the Black Sea turns away from nationalism and nation-building, recuperating and recasting previous traditions in which this palimpsestic space was infused with different meanings.

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♦ FLT AND TEACHING METHODOLOGIES ♦

The Use of AI technologies in Media Education: Transforming Learning in the Digital Age

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Abstract

The integration of Artificial Intelligence (AI) in media education and information presents both opportunities and challenges. As digital platforms evolve and information consumption habits change, educators must adapt their teaching strategies to prepare students for an environment dominated by AI technologies.

As AI tools have developed, we've had so many questions. Is this good? Can AI be harmful? What is the source of its responses? Will robots take over the world? But one question seems to stand above them all with teachers and educators, though. Can we use this to teach and learn authentically? And if so, how? This paper explores the role of AI in enhancing media education, discusses its implications for information literacy and suggests not only pedagogical approaches to effectively integrate AI in educational settings but also a number of ideas for using AI assistants in classrooms, brainstormed by humans (teachers) and by the AI bots.

Key words

media education, artificial intelligence (AI), teaching resources, AI tools, prompts

1. Introduction

The rapid advance of AI technologies has fundamentally transformed various sectors, including education. As media becomes increasingly digitized, the need for powerful media education and information literacy has never been more pressing. AI offers innovative tools that can enhance the learning experience, enabling personalized education and improved access to information. However, the integration of AI also raises critical concerns regarding bias, misinformation, and the ethical implications of AI-generated content.

The shift from traditional media outlets to digital platforms has

transformed the way we consume and engage with information. Social media platforms empower individuals to become content creators, blurring the lines between producers and consumers. While this democratization fosters creativity and diversity of voices, it also raises concerns about the credibility and accuracy of information. Media education must address these challenges, teaching students how to critically evaluate sources and understand the influence of algorithms on their information consumption.

The Role of AI in Media Education- *Enhancing Learning Experiences*

AI technologies, such as natural language processing, machine learning, and data analytics, can enrich media education by providing tailored learning experiences. For instance, adaptive learning platforms utilize AI algorithms to analyze students' progress and customize educational content to meet individual needs (Smith, 2020). This personalized approach not only enhances engagement but also helps students master complex media literacy concepts at their own pace.

a. Facilitating Content Creation and Analysis

AI tools are increasingly used to aid in content creation and analysis. For example, AI-powered writing assistants can help students improve their writing skills by providing real-time feedback on grammar, style, and coherence (Johnson & Brown, 2021). Additionally, AI algorithms can analyze media content for bias, misinformation, and credibility, equipping students with the skills to critically evaluate the information they encounter online.

b. Supporting Collaborative Learning

AI can also facilitate collaborative learning experiences, allowing students to work together on projects using digital tools. Platforms that incorporate AI can analyze group dynamics and provide insights into collaboration patterns, helping educators identify areas for improvement (Anderson, 2019). By fostering teamwork and encouraging critical discussions around AI-generated content, educators can enhance students' understanding of media literacy.

c. Addressing Misinformation and Disinformation

The prevalence of *misinformation and disinformation* in the digital age presents a significant challenge for educators. AI can play a crucial role in combating these issues by providing tools for fact-checking and source evaluation. AI-driven fact-checking platforms

can quickly analyze claims and assess their validity, offering students real-time tools to discern credible information from false narratives (Meyer, 2022). However, it is essential for educators to teach students how to interpret AI-generated results critically, ensuring they understand the limitations and potential biases of these tools.

d. Ethical Considerations in AI Use

As AI continues to evolve, ethical considerations surrounding its use in media education become increasingly important. Educators should engage students in discussions about data privacy, intellectual property, and the ethical implications of AI-generated content (Jones, 2020). By promoting responsible consumption and creation of media, educators can cultivate a generation of informed citizens who understand the implications of their digital actions.

2. Challenges of AI in Media Education

Despite its potential benefits, AI also presents significant challenges:

- Misinformation and Disinformation: AI can increase false information through algorithms that prioritize engagement over accuracy. Educators must equip students with tools to recognize and reject misinformation.
- Algorithmic Bias: AI systems may reflect societal biases, affecting the information users receive. Understanding these biases is crucial for responsible media consumption.
- Over-Reliance on AI: As AI tools become more prevalent, there is a risk that individuals may become less proficient in critical evaluation skills. Encouraging independent thinking and skepticism is essential.

2.1. Teaching Strategies for AI Integration

To effectively integrate AI into media education, educators can adopt various strategies:

- Hands-On Projects: Engage students in creating content using AI tools, such as writing with AI or analyzing datasets.
- Critical Discussions: Facilitate conversations about the implications of AI in media, focusing on ethical considerations and the responsibilities of creators and consumers.
- Collaborative Learning: Encourage group projects that require

students to research and evaluate AI-generated content, fostering teamwork and critical thinking.

2.2 The Role of Educators

Educators play a pivotal role in shaping students' understanding of AI and media literacy. Key responsibilities include:

- Continuous Professional Development: Engaging in training programs that focus on new technologies and their implications for education.
- Creating a Supportive Environment: Fostering a classroom culture that encourages questions, exploration, and critical thinking.
- Modeling Ethical Practices: Demonstrating responsible media consumption and production to instill similar values in students.
- Collaborating with Technology Experts**:** Collaborating with technology organizations and experts can greatly enhance media education. Benefits include:
- Access to Resources**:** Providing educators with tools, software, and educational materials that support media literacy.
- Workshops and Training: Hosting events that bring together educators and tech professionals to share insights and best practices.
- Real-World Connections**:** Creating opportunities for students to engage with industry professionals, gaining practical insights into the interaction of AI and media.
- Promoting Ethical AI Use**:** Ethical AI use is crucial in media education. Key topics to cover include:

✓ Data Privacy and Security: Teaching students the importance of protecting personal data and understanding privacy settings.

✓ Critical Media Consumption: Encouraging students to question the motivations behind media messages and the role of AI in shaping these narratives.

✓ Responsible Content Creation**:** Fostering an understanding of copyright, intellectual property, and ethical storytelling practices.

- ✓ Engaging Parents and Communities- Engaging parents and communities in media education initiatives is essential for fostering a supportive environment. *Strategies include:*

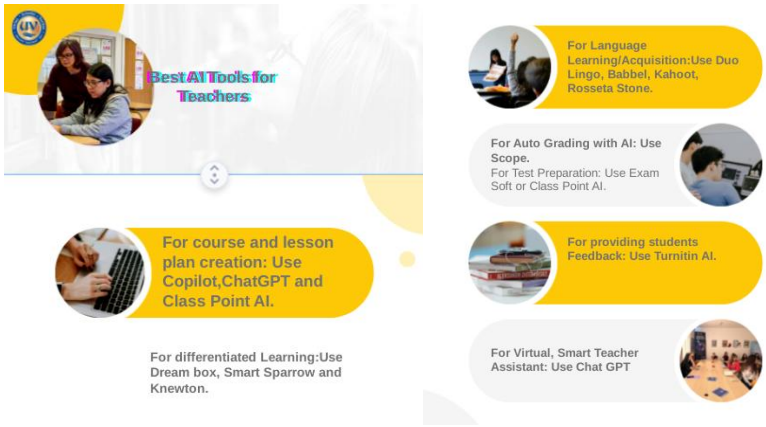
a. *Workshops for Parents:* Hosting sessions that educate parents about media literacy and the challenges of the digital age.
b. *Community Initiatives:* Collaborating with local organizations to promote media literacy programs and resources for families.
c. *Open Communication:* Encouraging dialogue between schools and families about the importance of media literacy and AI education.

3. Resources for Educators-Best AI Tools for Teachers

Educators can access a wealth of resources to support their teaching. Recommended materials include:

- Books: "Media Literacy in the Digital Age" by Renee Hobbs, which provides foundational insights into media literacy.
- Online Courses: Platforms like Coursera and EdX offer courses focused on media literacy and the role of AI in education.
- Educational Tools: Websites such as Common-Sense Education provide curricula and resources for teaching digital citizenship and media literacy.
- For course and lesson plan Creation: Use Copilot, ChatGPT, and Class Point AI.
- For Differentiated Learning: Use Dream box, Smart Sparrow and Knewton.
- For Language Learning/Acquisition: Use Duo Lingo, Babbel, Kahoot, Rosseta Stone
- For Auto Grading with AI: Use grade Scope
- For test preparation: Use Exam Soft or Class Point AI.
- For providing students' feedback: Use turnitin AI
- For Virtual, Smart Teacher Assistant: Use ChatGPT

Some of the above mentioned AI Tools and Ideas highlighted in the infographic card for Teachers:



3.1. Pedagogical Approaches for Integrating AI:

Curriculum Development

To effectively integrate AI into media education, teachers/educators must develop a curriculum that addresses both the ***opportunities*** and ***challenges*** presented by these technologies. A comprehensive curriculum should include:

- Understanding AI Technologies: *Teachers should introduce students to the fundamentals of AI, including how algorithms function and their applications in media.*
- Critical Evaluation of AI Outputs: *Teaching students to assess the credibility of AI-generated content is crucial for developing informed consumers of media.*
- Ethical Media Practices: *A focus on ethical considerations will help students understand their responsibilities as creators and consumers of digital content.*

Professional Development for Educators

Professional development programs are essential to equip teachers with the knowledge and skills needed to effectively integrate AI into their teaching practices. Training sessions should cover the latest AI tools and their applications in media education, along with strategies for fostering critical thinking among students (Anderson, 2019). By providing teachers and educators with ongoing support, institutions can enhance the quality of media education in the age of AI.

Collaborative Learning Environments

Encouraging collaborative learning environments that support AI technologies can enhance students' understanding of media literacy. Projects that require teamwork and critical analysis of AI-generated content can foster discussions about the implications of AI in media (Johnson & Brown, 2021). By facilitating peer-to-peer learning, educators can create a more engaging and dynamic educational experience.

4. Ways through which AI can support Teaching and Learning

1. **Add AI** to the **"THINK-PAIR-SHARE"** - Thinking Routine.

This line of thinking was shared by education entrepreneur Sarah Dillard (Twitter: @dillardsarah), founder of Kaleidoscope Education. She wrote:

"Augmenting the think-pair-share with ChatGPT could be one of the biggest tech-enabled leaps in pedagogy: ***Think. Pair. ChatGPT. Pair. Share.***

Students think about a prompt, encouraging them to retrieve what they know from memory and consider it. Then they discuss it with a classmate. Then they do any searches they want with an Al assistant. They pair backup to discuss what they've found. Then they share with the class. The AI assistant adds an additional perspective and more information.

2. Use AI for insight into big difficult- to -solve problems

If you and your students can't solve a problem (or don't want to take the time to solve it), ask an Al assistant for a solution. You could also ask the Al assistant how to solve bigger societal problems just to see what it would say. We asked it how to solve world hunger, and here's what we got: "Eliminating world hunger is a complex and multifaceted challenge that requires the efforts of governments, international organizations, and individuals around the world. Some strategies that have been proposed to address this issue include:

- training for farmers.
- increasing agricultural productivity: This can be done through the use of advanced technologies such as precision farming and genetically modified crops, as well as by improving infrastructure.

- Reducing food waste
- Improving distribution systems
- Promoting economic development
- Providing emergency food aid

Ultimately, addressing world hunger will require a combination of these and other approaches, as well as strong political will and sustained commitment from governments and other organizations". *(Source: CHATGPT via chat.openai.com (2022)*

3. Ask AI for Advice

Another suggestion from educator Jen Giffen:
She asked ChatGPT very generally, "Give me Some advice."It gave her some general (yet very. good) ideas on managing stress, relationships, and mental well-being. An AI assistant can't be a replacement for counseling or medical help. But we do take advice from friends, family...even strangers sometimes. If students (or teachers) are struggling with just about anything, they can get advice from this artificial intelligence, an AI that's working with much of the entirety of the internet as its dataset. *(Prompt Tip:)* Specify your goals-what you want to accomplish with the advice to narrow the results and make them more helpful.

4. Use AI as a deeper source of information than Google

Results on search engines are limited to the web pages they index. Many times, they lack nuance and depth. We can ask AI assistants to provide us with the information we need to drive a class conversation forward. The bot's response isn't the first and last word in conversation. Rather it just provides details to discuss a topic.

5. Use AI for lots of good examples

When students see enough god examples, they start to know what to expect from good writing. Good reasoning. Good logic. AI assistants can give students lots of good examples.

6. Grade the AI

Toronto –area educator Jen Giffen's high school students came up with this idea:

Give a writing prompt to an AI assistant. It could be a writing prompt that you'll give your students. Then, read the essay the bot creates for you. Next, give the students the rubric you use to grade their writing, and ask them to grade the response from the AI assistant. This helps students to be reflective about the grading process-and about their own writing process. When students get grades on their own work, it's easy to take it personally-or to dismiss it because it makes them feel like they've messed up. But when they critique the work of a bot that doesn't have feelings, it eliminates lot of those emotions.

7. Debate the AI

Students take one side of a debate; the AI takes the other. Students plug their points in and ask the bot to rebut. It gives them low-stakes practice and as much practice as they want to hone/perfect their debate skills.

8. Use AI to facilitate group work

This response came from CHATGPT. "I can facilitate group work by assigning tasks to each group and keeping track of their progress. I can also provide feedback on the quality of their work and suggest ways to improve" Source: CHATGPT via chat.openai.com(2023)

9. Help persuasive writing with AI

Persuading others takes some skills. Sometimes, it's helpful for students to get a starting point and adjust it as necessary. Here's how educator Kelly Duncan (Twitter: @hijolepues on Twitter) described his students' use of AI to do that: " Students have been using it today to write scripts for PSAs and short films in our Principles of A/V Tech. course" (*Prompt Tip:* Ask the AI assistant for suggested images or videos- as well as types of background music-to accompany these videos. Then ask it to tell you why it made those selections)

10. Use AI to improve vocabulary

An obvious benefit is that AI can make the text we write better. When AI attempts to improve student writing, students can reflect on the changes that an AI assistant made to their work- and reverse engineer them as strategies to use for the next time they write.

11. Ask AI for student work feedback

We know that one key aspect of effective feedback is that it's timely. With traditional paper-based work, students turn it in and must wait for teachers to grade it-and return it! - before they can see feedback. AI assistants can be another source of feedback. When students finish written work, they can copy/paste it into an AI assistant and ask how they can improve their writing. Of course, a human touch is always important here. A teacher would want to weigh in on whether the suggestions given by the AI assistant are appropriate in the context of the class and the student's writing.

12. Ask AI to do some teacher tasks for you.

AI assistants can write lesson plans for you or some questions or quiz. Of course you don't have to use everything it provides you verbatim. But it might give you a starting point that you can modify, or if you already have something, it can give you ideas to improve.

13. Use AI to summarize texts

If a text your students are using is in the dataset of ChatGPT (or a similar tool), they could always try to ask it for summary of the whole thing- or of certain chapters, sections, acts, scenes. This is what teachers used SparkNotes and CliffsNotes for years ago. Seeing a summary of a text that you've just read can help you process what you've read. It's similar in nature, to a book club. You hear what other people think and observe about the text, and it helps inform your view of it.

14. Create presentations slides with AI

Google slides and Power point slides are part of every teacher's teaching life, especially academics. AI assistants can help. Ask the AI assistant to generate text you'd include on all of the slides-and tell it how many slides you want to create. You can copy and paste from teaching notes or any resources you have. Or you can ask it to create text for slides on a certain topic to see what it comes up with. (Prompt *Tip:* Ask it to suggest images to use on the slide too. Or we may go beyond a general AI assistant and experiment with some of the AI slide creation tools that are available)

15. Use AI to help write letters or recommendation

AI assistant can be a great place to create a baseline letter that teachers can customize and improve to meet their needs. Provide context for the letter, like what it's for, who the audience is, and what's important, and ask it to write it for you. Include highlights about the student you want to include what attributes to emphasize, and the tone you want to strike. (Prompt *Tip*: If the student sends you a digital resume or CV, copy and paste it into the AI assistant. Then ask it to write a letter of recommendation)

16. Use AI as a virtual lab

AI can serve as a virtual lab, doing calculations based on a variety of specifications. You can ask it to serve as virtual lab, describing what you want to stimulate.

17. Generate prompts and questions with AI to facilitate discussions.

We want our students to think, discuss and respond, but an AI assistant can help us frame and facilitate those discussions. Educator Tom Spall (Twitter: @Tommyspall) suggested using it " to formulate possible discussion points, questions, topics and misconceptions for collaborative discussions" I asked ChatGPT , " How can you be used to help teach in the classroom?"

The response: "I can be used to facilitate discussions among students by posing questions and prompts that encourage critical thinking and encourage students to engage with the material in a deeper way". Source: Chat GPT via chat.openai.com (2022) (Prompt *Tip:* To get a preview of how the discussion might go, ask it for responses to your discussion points, questions, etc.)

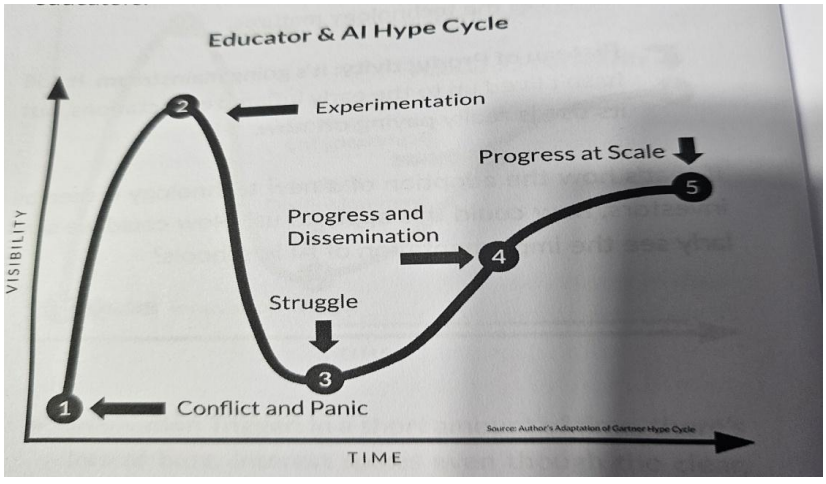
18. Create a review content, questions and activities with AI

Writing quiz questions, content for flashcards, and other review work can be a chore. If we can outsource some of it to artificial intelligence, it can save us time. Copy and paste notes from a lesson or content that students have studied into an AI assistant and ask it to:

- Summarize the text
- Write quiz questions (open –ended, multiple choice, etc).
- Create discussion prompts

- Create short definitions or descriptions for flashcards.
- Offer memory aids or mnemonic devices
- Suggest new ways to organize or group material.

It's going to be hard before it gets easier. In this paper, we've covered 20 ways to use AI assistants to support teaching and learning. As AI use becomes more widespread and mainstream, it will impact teaching and learning in many more ways. There's a model that could predict how we'll feel as we learn about AI and integrate it into learning. It's called the **Gartner Hype Cycle.** According to Gartner, the Hype Cycle is *"a graphical depiction of a common pattern that arises with each new technology or other innovation"* (Gartner 2022). It shows how new technology matures, is adopted, and is applied. It wasn't made for us in education, but it can help us to see how AI may assimilate into schools. Here's the interpretation of the Gartner Hype Cycle for educators:



1. **Conflict and panic:** In a short amount of time, there's lots of buzz. "What's this new AI stuff? I don't like it. It feels like cheating"
2. **Experimentation**: "Oh wow, these AI tools can do some cool stuff. It's neat trick, but it's probably just a fad. I'm still not ready to use it. It's gone viral and has everyone's attention, even though its implementation isn't widespread"
3. **Struggle: "These** AI tools have lots of flaws. I have concerns They aren't custom created to do what I do and they are hard to

implement. It's just too much work. I'm giving up". Frustrations and failures cause many to drop out.

4. **Progress and Dissemination:** "I'm reading online about teachers who use these AI tools to save time and do really interesting learning work in class. Now that others are sharing what works for them, I can see it. I'm willing to use it in limited ways". The benefits become more understood. The uses are more practical.
5. **Progress at scale: "Some** of these AI tools are in my learning management system and in my favorite apps. I've learned how they work. They can save me time and improve learning in my classroom. I get it. This is going to work".

How do we get to ***"Progress at Scale"?*** The key will be what makes the teacher community great. We freely share what works in our classrooms. We tell the teacher next door, the friend in social media and anyone who will listen at teacher conferences online. Then, when we learn what works from someone else, we share the idea with others until it grows exponentially.

Conclusion

The integration of AI in media education and information literacy offers significant opportunities to enhance learning experiences and address contemporary challenges in the digital environment. Let's be patient. Take small steps. Be willing to learn from shortfalls. Play the long game and share freely. In the end we are in this together. The whole community of educators will support each-other, and we'll find ways to thrive. AI in the hands of students and teachers will, in many ways, help us to focus on what's most important and save time.

By developing comprehensive curricula, providing professional development for educators, and fostering collaborative learning environments, we can prepare students to navigate a complex media terrain critically and responsibly. In conclusion, information and media education in the age of AI is vital for developing informed, critical, and ethical media consumers and creators. By equipping students with the necessary skills to navigate in this complex environment, we prepare them to engage thoughtfully with the media they encounter and contribute positively to society.

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L'agent conversationnel ChatGPT : un tuteur virtuel au service du développement des compétences rédactionnelles en classe de FLE

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Abstract

Les outils de l'intelligence artificielle ont créé une révolution pédagogique dans le domaine d'enseignement-apprentissage des langues étrangères. Leur intégration est une véritable opportunité pédagogique par les avantages qu'ils offrent, tant pour l'enseignant que pour l'apprenant. C'est dans ce contexte que s'inscrit notre réflexion. Elle se concentre sur l'optimisation de l'usage de ChatGPT, en tant qu'assistant pédagogique pour les apprenants en classe de français langue étrangère. Nous postulons que, lorsqu'il est bien utilisé, ChatGPT peut agir comme un tuteur virtuel, aidant les apprenants à renforcer leurs compétences rédactionnelles. Notre contribution vise à explorer les apports de ChatGPT dans l'amélioration des pratiques rédactionnelles. Nous nous appuyons sur une étude réalisée à l'Université de Biskra (Algérie), auprès d'une classe de masterants, dans le cadre d'un module consacré aux pratiques rédactionnelles. Les étudiants ont d'abord rédigé un résumé d'un texte, puis ont utilisé ChatGPT pour identifier et analyser les erreurs dans leurs productions. Ils ont ensuite révisé leurs résumés en tenant compte des suggestions et corrections fournies par l'outil. L'analyse des données recueillies a révélé l'impact positif de ChatGPT sur la progression et la motivation des étudiants. Les résultats encourageants ouvrent de nouvelles perspectives quant à l'intégration de l'intelligence artificielle dans l'enseignement-apprentissage du FLE.

Keywords

Intelligence artificielle, ChatGPT, techniques rédactionnelles, compétences rédactionnelles, motivation des étudiants, classe de français langue étrangère

1. Introduction

Le lancement de l'agent conversationnel « ChatGPT » par la société OpenAI le 30 novembre 2022 (Laetitia, 2023) a bouleversé le

monde de l'enseignement. Son intégration dans le domaine de l'enseignement suscite des débats complexes, à la croisée des innovations technologiques et des enjeux éducatifs, tant sur les risques potentiels de triche que sur son potentiel a véritablement « révolutionner » les pratiques pédagogiques. Les interrogations émergentes sont nombreuses: Est-il judicieux d'intégrer ChatGPT dans le domaine d'enseignement ? Est-il possible de développer des usages intelligents et bénéfiques pour les apprenants tout en préservant la qualité scientifique et l'intégrité des compétences et connaissances acquises? Ces interrogations et d'autres méritent réflexion, car si les intelligences artificielles (IA) présentent des opportunités prometteuses, elles posent aussi des défis de taille.

En effet, le développement de nouvelles compétences liées à la compréhension et l'usage de l'IA devient une responsabilité incontournable, dépassant les disciplines et s'inscrivant pleinement dans l'éducation au numérique. L'utilisation de l'IA, notamment les agents conversationnels dans le milieu académique, doit ainsi être réfléchie et encadrée de manière rigoureuse.

C'est dans ce cadre que nous réalisons cette recherche sur l'usage pédagogique de ChatGPT à des fins académiques, et plus particulièrement dans la préparation et la rédaction de textes académiques. Nous prenons comme point de départ la large disponibilité de ces outils, en partie gratuite, pour les étudiants, ainsi que leur diffusion inéluctable et en constante expansion : pourquoi ne pas exploiter le potentiel de ces outils pour répondre aux défis éducatifs ?

En effet, nous avons soulevé la problématique suivante: ChatGPT aide-t-il à développer leurs compétences rédactionnelles en classe de FLE? Comment optimiser l'utilisation de ChatGPT pour en faire le meilleur assistant pédagogique pour les apprenants? Pour répondre à cette problématique, nous supposons que si le ChatGPT est bien utilisé, il pourrait devenir un tuteur virtuel capable d'assister les apprenants à plusieurs tâches: repérer et analyser leurs erreurs et développer leurs compétences rédactionnelles. Nous nous attachons à explorer les apports du ChatGPT dans le développement des pratiques rédactionnelles des étudiants, en classe de FLE, en nous basant sur une étude menée dans le contexte universitaire algérien. Notre objectif principal est de partager de nouvelles approches didactiques basées sur l'exploitation de l'IA et plus particulièrement partager de bonnes

pratiques pédagogiques pour faire de ChatGPT un assistant pédagogique pour les étudiants.

2. Cadre théorique

2.1. Enjeux des pratiques rédactionnelles en classe de FLE

La mise en écriture de la pensée constitue une activité d'analyse exigeante. Le lien entre langage et pensée est un processus dynamique, dans lequel ces deux éléments interagissent en permanence (Vygotski, 1985). L'écriture occupe une place centrale dans l'enseignement du FLE, car elle permet aux apprenants de consolider plusieurs compétences essentielles. Sur le plan linguistique, elle aide à maîtriser la grammaire, à enrichir le vocabulaire et à structurer les phrases de manière correcte. Sur le plan stylistique, elle développe la capacité à adapter le registre de langue et à utiliser des expressions idiomatiques. Enfin, sur le plan organisationnel, l'écriture requiert la mise en forme des idées de manière logique et cohérente, favorisant ainsi la structuration des discours écrits.

Cependant, l'écriture est perçue comme une étape particulièrement exigeante et est souvent génératrice d'anxiété, de malaise et de blocage (Eckenschwiller, 1995, p. 23). Les apprenants de FLE rencontrent souvent des difficultés et peinent à assurer la cohérence de leurs textes, à éviter les erreurs, et à structurer leurs écrits de manière fluide. La maîtrise des règles syntaxiques complexes et l'articulation des idées sont autant de défis auxquels ils doivent faire face. Gruca et Cuq (2002, p. 178) mettent en avant la complexité de la tâche d'écriture, soulignant les nombreux défis que celle-ci pose aux apprenants, tant sur le plan linguistique et socioculturel que cognitif.

Dans ce processus, le rôle de l'enseignant est crucial. Par ses retours, il guide les apprenants dans la correction de leurs erreurs et l'amélioration de leurs productions. Toutefois, le feedback traditionnel présente certaines limites, notamment en termes de rapidité et de personnalisation. Un enseignant ne peut offrir un retour instantané et détaillé à chaque apprenant, ce qui limite parfois l'efficacité du processus d'apprentissage. C'est dans ce contexte que des outils d'IA comme ChatGPT peuvent s'avérer précieux pour renforcer les pratiques rédactionnelles en offrant un feedback immédiat et complémentaire.

2.2. ChatGPT: un tuteur virtuel au service des apprenants

ChatGPT est une IA générative développée par OpenAI en 2022 (Dussarps & Vaugier, 2023, p. 4). C'est un agent conversationnel de nature écrite spécialisé dans le dialogue (un chatbot). Il est basé sur le traitement du langage naturel (NLP) et conçu pour permettre aux chatbots de comprendre et de répondre aux demandes des utilisateurs de manière similaire à celle des humains. Le NLP est une branche de l'intelligence artificielle qui a pour objectif de donner aux ordinateurs la capacité de comprendre, d'interpréter et de produire du langage humain.

Le fonctionnement de ChatGPT repose sur un échange interactif entre l'utilisateur et le chatbot. Lorsque l'utilisateur soumet une requête, le chatbot analyse les données grâce à son modèle linguistique. Sur la base de cette analyse, il génère une réponse qu'il renvoie à l'utilisateur. Ce processus se répète tout au long de la conversation, permettant un dialogue continu.

L'une des principales forces de ChatGPT réside dans sa capacité à produire du texte de manière fluide et contextuelle. À partir d'une simple requête ou d'un contexte donné, il génère des réponses pertinentes qui s'intègrent naturellement à la conversation. Cette aptitude permet aux chatbots utilisant ChatGPT de créer des échanges plus engageants et proches d'une interaction humaine, améliorant ainsi l'expérience utilisateur. ChatGPT peut générer des réponses dans une variété de styles et de tons adaptés au contexte. Il est également polyvalent dans l'exécution de tâches classiques du traitement du langage naturel (NLP), telles que la traduction automatique, le résumé et la classification de texte, l'analyse des opinions, ainsi que la création de contenu personnalisé.

ChatGPT, au-delà de sa capacité à générer du texte, excelle dans la gestion des conversations grâce à sa compréhension continue du contexte. Il est capable de suivre et de mémoriser les détails spécifiques, ce qui lui permet de formuler des réponses pertinentes et de maintenir une fluidité ainsi qu'une cohérence tout au long de l'échange. Cette gestion contextuelle renforce l'impression d'une conversation naturelle et personnalisée, offrant ainsi une expérience enrichissante. De plus, ChatGPT offre une grande flexibilité et des options de personnalisation, ce qui lui permet de s'adapter à divers secteurs et tâches spécifiques.

En résumé, ChatGPT est un modèle de langage puissant et polyvalent, propice pour créer des chatbots dotés de capacités avancées en traitement du langage naturel, tout en permettant une personnalisation approfondie selon les besoins particuliers de chaque domaine. Cependant, malgré ses performances généralement satisfaisantes dans divers tests, l'efficacité de ChatGPT peut varier en fonction du cas d'utilisation et des données d'entraînement spécifiques. Lors de l'implémentation de ChatGPT, il est essentiel de prendre en compte les implications éthiques et de garantir une utilisation transparente et responsable.

2.3. L'usage pédagogique de ChatGPT en classe de FLE

Les recherches sur ChatGPT couvrent un large éventail de domaines tels que les aspects techniques (Borji, 2023) ; (Wu, et al., 2023) ; (Zhong, Ding, Liu, Du, & Tao, 2023), les opportunités et défis (Lo, 2023) ; (Sallam, 2023) ; (Aljanabi, Ghazi, Ali, & Abed, 2023) ; (Jiao, Wang, Huang, Wang, & Tu, 2023) ; (Frieder, et al., 2023), les applications dans la recherche et l'évaluation académique (Zhu, Jiang, Yang, & Ren, 2023) ; (Choi, Hickman, Monahan, & Schwarcz, 2023) ; (Dowling & Lucey, 2023), les implications éthiques (Lund & Wang, 2023) ; (Liebrenz, Schleifer, Buadze, Bhugra, & Smith, 2023) ; (Pegoraro, Kumari, Fereidooni, & Sadeghi, 2023) ; (Rahimi & Abadi, 2023). Enfin, des travaux se concentrent sur l'efficacité de ChatGPT dans des tâches de prévision, notamment dans des domaines tels que la finance et l'analyse des tendances (Lopez-Lira & Tang, 2023) ; (Rathore, 2023) ; (McGee, 2023) et son usage dans l'apprentissage des langues étrangères (Dündar, 2024); (Heddouche, 2024).

Dans son article (Dündar, 2024), Dündar examine les différentes activités langagières en apprentissage des langues et explore les multiples usages de ChatGPT pour chacune. Parmi ces usages, figurent la pratique de la conversation écrite, la correction grammaticale, l'enrichissement du vocabulaire, la compréhension écrite, les jeux de rôles et simulations écrites, la préparation aux examens, les exercices de traduction, ainsi que les activités de grammaire et de conjugaison. D'après cette étude, l'utilisation de ChatGPT dans l'apprentissage des langues étrangères offre aux apprenants de nouvelles perspectives en leur permettant de pratiquer et

d'interagir dans un environnement virtuel. En tirant parti de cette technologie, ils peuvent développer leurs compétences et renforcer leur compréhension de la langue étrangère, en particulier du français.

Nous citons également une autre étude qui explore l'utilisation de l'intelligence artificielle (IA) dans la rédaction académique (Heddouche, 2024), en s'appuyant sur une enquête menée auprès des étudiants en master de Langue et Littérature Françaises. Les résultats révèlent que l'IA est largement perçue comme un outil bénéfique pour améliorer la qualité des écrits et accroître la productivité. Cependant, elle soulève également des préoccupations éthiques, notamment en ce qui concerne la confidentialité des données et les risques de plagiat.

La présente recherche s'inscrit dans la continuité de ces études, mais se distingue par sa spécificité, qui réside dans l'exploration de nouveaux paramètres de l'exploitation pédagogique de ChatGPT, permettant d'apporter un éclairage inédit sur le potentiel de ChatGPT pour améliorer le développement de l'écriture en classe de FLE.

3. Cadre méthodologique

3.1. Démarche pour l'étude

Notre étude s'est concentrée sur une classe de première année de Master de français à l'Université de Biskra, dans le cadre du module de pratiques rédactionnelles. Dans ce contexte, l'expérimentation menée a visé à évaluer l'impact de ChatGPT sur l'amélioration des compétences rédactionnelles des étudiants en FLE. Cette démarche s'est déroulée en trois phases distinctes. Il s'agit d'abord de demander aux étudiants de rédiger un résumé d'un texte donné sans assistance extérieure. Par la suite, ils doivent utiliser ChatGPT pour identifier et analyser les erreurs présentes dans leurs réponses. Enfin, il s'agit de réviser et d'améliorer leur rédaction en exploitant les suggestions et corrections fournies par ChatGPT. Dans ce sens, ChatGPT est utilisé à deux fins :

1/ repérer et analyser les erreurs commises.

2/ corriger les erreurs et améliorer la qualité de la rédaction.

Notre approche est de nature qualitative. Nous comparerons les textes initiaux rédigés par les étudiants avec ceux révisés à l'aide de ChatGPT. Cette analyse comparative nous permettra d'évaluer l'impact de l'utilisation pédagogique de ChatGPT sur le

développement des compétences rédactionnelles des étudiants et de déterminer la pertinence offerte par cet outil d'IA dans l'amélioration de leurs pratiques écrites.

3.2. Résultats

Après que les étudiants ont rédigé leurs résumés du texte proposé, nous avons constaté que les résultats étaient en deçà des attentes. De nombreuses productions comportaient des erreurs d'orthographe, de grammaire et de style. Nous avons alors demandé aux étudiants d'utiliser ChatGPT pour identifier et corriger les erreurs relevées. Cette interaction avec ChatGPT leur a permis de prendre conscience des lacunes dans leurs écrits et a souligné la capacité de ChatGPT dans la correction des erreurs d'orthographe. Enfin, les étudiants ont formulé une deuxième demande à ChatGPT en lui demandant de proposer des suggestions visant à améliorer la qualité globale de leurs rédactions.

En réponse aux requêtes visant à identifier et rectifier les lacunes, ChatGPT a su repérer l'ensemble des erreurs commises par les étudiants et les corriger. Il s'est montré capable d'expliquer et d'argumenter ses choix. De la même manière, en ce qui concerne les propositions d'amélioration, ChatGPT montre des capacités pertinentes.

À l'issue de cette expérience, nous avons constaté qu'en utilisant ChatGPT, les étudiants ont obtenu des réponses plus précises et mieux structurées que les leurs. ChatGPT démontre alors sa capacité en tant qu'outil d'assistance à l'écriture. De plus, il offre aux étudiants la possibilité de s'auto-évaluer en écriture, ce qui stimule leurs processus métacognitifs et accélère leur apprentissage. L'expérimentation a mis en évidence que l'intégration de ChatGPT dans le processus d'apprentissage a eu un impact notable sur l'amélioration des compétences rédactionnelles des étudiants. En comparant les productions du premier jet avec ceux du deuxième jet, nous avons constaté que les étudiants ont utilisé ChatGPT et ont non seulement produit des textes plus structurés et cohérents, mais ils ont également démontré une meilleure maîtrise des règles grammaticales et un enrichissement de leur vocabulaire. Le recours à ChatGPT leur a permis de bénéficier de suggestions en temps réel, d'une aide à la révision et d'une meilleure compréhension des erreurs commises, ce qui a favorisé un apprentissage plus autonome et interactif. En

conséquence, les étudiants ont affiché les résultats les plus convaincants en termes de qualité et de précision dans leurs productions écrites, soulignant la pertinence de cet outil dans l'acquisition de compétences rédactionnelles solides.

3.3. Discussion sur les résultats et perspectives

L'analyse approfondie des résultats obtenus montrent des améliorations significatives dans les compétences rédactionnelles des étudiants grâce à l'utilisation de ChatGPT. Nous soulignons :

- **Une amélioration notable de la qualité des résumés :** Initialement lors de la première phase, les étudiants ont rédigé le résumé du texte donné sans assistance extérieure. Les résultats ont montré une diversité de niveaux de qualité des productions, avec des lacunes fréquentes en grammaire, vocabulaire et structure textuelle. Toutefois, après l'introduction de ChatGPT dans les deux phases suivantes, une amélioration notable a été observée. Les étudiants ont pu corriger leurs erreurs grâce aux suggestions du ChatGPT, ce qui a conduit à des résumés plus précis, mieux structurés et plus fluides.
- **Une autonomie accrue dans l'analyse des erreurs :** En utilisant ChatGPT pour identifier et analyser leurs propres erreurs, les étudiants ont développé des compétences d'auto-évaluation. Ils ont mieux compris les erreurs récurrentes, comme les fautes grammaticales, les confusions lexicales ou les maladresses stylistiques. Cette phase a renforcé leur capacité à réfléchir de manière critique sur leurs propres écrits, ce qui a stimulé les processus métacognitifs liés à l'apprentissage linguistique.
- **Une utilisation stratégique du ChatGPT pour améliorer la production écrite:** Lors de la troisième phase, les étudiants ont utilisé ChatGPT pour réviser et améliorer leurs résumés. Ils ont pu non seulement corriger leurs erreurs, mais aussi restructurer leurs phrases, enrichir leur vocabulaire et affiner la cohérence de leurs textes. La qualité des résumés s'est considérablement améliorée, avec des phrases plus claires, un choix lexical plus adapté, et une meilleure fluidité générale. Cette étape a montré que l'IA peut jouer un rôle de mentor en écriture, offrant des retours personnalisés et rapides.
- **Un feedback positif des étudiants:** Les étudiants ont exprimé leur satisfaction quant à l'utilisation de ChatGPT, soulignant son

rôle comme outil complémentaire à l'enseignement traditionnel. Ils ont apprécié l'accès immédiat à des corrections et suggestions, qui les ont aidés à comprendre leurs erreurs et à améliorer leurs écrits de manière autonome.

À la lumière de ces résultats, plusieurs perspectives s'ouvrent quant à l'intégration de ChatGPT dans les pratiques pédagogiques et sur sa pertinence comme outil d'assistance à l'écriture :

- **Le renforcement des compétences d'auto-évaluation:** L'expérimentation a démontré que l'utilisation de ChatGPT peut être un puissant levier pour renforcer les compétences d'auto-évaluation des étudiants. À l'avenir, l'intégration régulière de ce type d'outil dans les cours de FLE pourrait permettre aux apprenants de devenir plus autonomes et plus responsables de leur propre progression.
- **L'intégration de l'IA dans les pratiques pédagogiques:** ChatGPT peut être envisagé comme un assistant pédagogique, complémentaire aux enseignants. Il peut être utilisé pour des activités régulières de rédaction et de correction, mais aussi pour des exercices de révision, etc. Cette technologie ouvre des perspectives d'innovation pédagogique, en créant des environnements d'apprentissage plus interactifs et personnalisés.
- **La personnalisation de l'apprentissage:** L'utilisation de ChatGPT offre la possibilité d'adapter les feedbacks selon le niveau et les besoins spécifiques des étudiants. À long terme, une telle approche pourrait permettre de personnaliser les parcours d'apprentissage, en proposant des corrections et des suggestions adaptées au niveau de compétence de chaque apprenant.
- **L'amélioration continue grâce à la collaboration humain-IA:** L'association des compétences humaines (enseignants) et des capacités d'analyse rapide de l'IA (ChatGPT) peut offrir des résultats encore plus probants. Une collaboration plus étroite entre enseignants et IA permettrait de créer des stratégies pédagogiques où l'enseignant guide l'utilisation de l'outil, tandis que l'IA offre un soutien immédiat, renforçant ainsi l'acquisition des compétences langagières.

En somme, cette expérimentation a montré que ChatGPT, lorsqu'il est bien intégré, peut améliorer de manière significative les

compétences rédactionnelles des étudiants en FLE et offrir des opportunités d'apprentissage autonome et interactif. On peut donc conclure que, bien que ChatGPT soit un assistant virtuel pertinent et soit indéniablement utile pour faciliter la rédaction d'un texte, il peut parfois produire des réponses incorrectes. Les apprenants doivent avoir l'opportunité de développer leur littératie numérique afin de comprendre pleinement les enjeux liés à l'intelligence artificielle, en particulier les aspects éthiques. Cela leur permettra d'acquérir une vision critique et éclairée sur l'utilisation responsable de ces technologies.

4. Conclusion

Dans le cadre de cette contribution, nous avons exploré l'impact de ChatGPT sur le processus d'amélioration des compétences rédactionnelles des étudiants en FLE. Pour ce faire, nous avons mis en place un protocole en trois étapes : d'abord, les étudiants ont rédigé un résumé d'un texte sans assistance extérieure ; ensuite, ils ont utilisé ChatGPT pour identifier et analyser les erreurs dans leurs productions ; enfin, ils ont révisé et enrichi leurs résumés en se basant sur les suggestions de l'IA. Cette approche a permis de mesurer la pertinence de ChatGPT comme outil d'assistance à l'écriture en observant une amélioration notable dans la qualité des résumés, une autonomie accrue dans l'analyse des erreurs, et une utilisation stratégique de l'IA pour optimiser la production écrite. De plus, le feedback positif des étudiants souligne l'acceptabilité et l'utilité de l'outil dans un cadre pédagogique. Ces observations ouvrent des perspectives prometteuses pour l'intégration de l'IA dans l'enseignement des langues, en mettant en évidence les bénéfices potentiels pour l'auto-évaluation, la personnalisation de l'apprentissage et l'innovation pédagogique.

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Title in English: ***The ChatGPT conversational agent: a virtual tutor for the development of writing skills in the FFL classroom***

Abstract in English: Artificial intelligence tools have created a pedagogical revolution in the field of foreign language teaching and learning. Their integration is a real pedagogical opportunity because of the advantages they offer, both for the teacher and the learner. It is in this context that our reflection is taking place. It focuses on optimizing the use of ChatGPT, as a teaching assistant for learners in French as a foreign language classroom. We postulate that, when used well, ChatGPT can act as a virtual tutor, helping learners strengthen their writing skills. Our contribution aims to explore the contributions of ChatGPT in improving writing practices. We rely on a study carried out at the University of Biskra (Algeria), with a classroom of master's students, as part of a module dedicated to writing practices. The students first wrote a summary of a text, then used ChatGPT to identify and analyze errors in their productions. They then revised their summaries taking into account the suggestions and corrections provided by the tool. Analysis of the data collected revealed the positive impact of ChatGPT on student progress and motivation. The encouraging results open up new perspectives for the integration of AI in the teaching and learning of FFL.

Keywords in English: Artificial intelligence, ChatGPT, writing techniques, writing skills, student motivation, French as a foreign language classroom

Las competencias de comunicación óptimas que se requieren en el sector de enseñanza de los cursos universitarios

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Resumen

Una condición obligatoria para asegurar la calidad en el sector de actividad de la educación va estrechamente compenetrada con los recursos humanos y con la forma en la que se desarrollan para poner en práctica un intento de optimización educativa, intento reflejado en el desarrollo de habilidades generales y específicas. Así pues, las habilidades básicas de un profesor deberían ubicarse en destrezas como: la comunicación, el afán de mejorar constantemente, la capacidad de gestión (es decir, pronóstico, organización, despliegue, evaluación) la valorización de contenidos, la investigación e innovación de la práctica educativa, la capacidad de hallar los estados de ánimo de los estudiantes, como también el uso de una tecnología educativa a base de ordenadores, y sobre todo, la creatividad. En este sentido, un procedimiento operativo es vital, y yo, como profesora, debería de asegurarme de que el efecto de lo que yo estoy difundiendo va hacia una correcta comprensión de los contenidos por parte de los estudiantes, para que puedan desarrollar, en vivo, estructuras operativas afectivo-motivacionales, así como también la ampliación de técnicas de actividad intelectual; sumamente importante es el procedimiento de formación de la manera de pensar dirigida hacia una cierta asignatura. Y en esta etapa interviene también el procedimiento de creación y creatividad, y yo, como profesora, debería de promover y estimular el aprendizaje proactivo, participativo, social y creativo.

Palabras clave

aprendizaje, competencias de comunicación, comprensión, creación y creatividad, destrezas, recursos humanos.

1. Introducción

Las habilidades básicas de un profesor tendrían que ubicarse en destrezas como: la comunicación, el afán de mejorar continuamente, la capacidad de gestión (es decir, pronóstico, organización, despliegue, evaluación) la valorización de contenidos, la investigación e innovación de la práctica educativa, la capacidad de

percibir en vivo los estados de ánimo de los estudiantes, como también el uso de una tecnología educativa a base de ordenadores, y claro está, la bendita creatividad. Es obvio que, la comunicación en un otro idioma requiere ciertas habilidades de mediación psicosocial, ciertas habilidades de comprensión cultural y superación del umbral del choque cultural, ciertas habilidades de mediación de acuerdo con la herencia filocultural de cada idioma, ciertas habilidades para percibir el marco lingüístico individual de cada persona y así pues, el nivel de los resultados variará entre estas cuatro dimensiones. En este sentido, un procedimiento operativo es vital, y yo, como profesora, debería de asegurarme de que el efecto de lo que yo estoy difundiendo va hacia una correcta comprensión de los contenidos por parte de los estudiantes, para que puedan desarrollar estructuras operativas afectivo-motivacionales, para que puedan desarrollar la ampliación de técnicas de actividad intelectual, ya que, interviene también el procedimiento de creación y creatividad, y yo, como profesora, debería de promover y estimular el aprendizaje proactivo, participativo, social y también creativo. Las habilidades comunicativas se basan en la capacidad de comprender, de expresar, de interpretar pensamientos, sentimientos y hechos, tanto desde el punto de vista oral, como también por escrito (escuchar, hablar, leer y escribir) en un abanico adecuado de contextos sociales (en el marco laboral, en el marco del hogar, en el marco de la educación y de la formación) según los deseos o necesidades de cada persona (Delgado 2003: 71).

2. Las competencias de comunicación óptimas que se requieren en el sector de enseñanza de los cursos universitarios

Yo, como profesora, en medio de una mixtura de tantos estudiantes con tantos perfiles de personalidad sumamente individuales, con diferentes estilos de aprendizaje, con mezclas singulares de fortalezas y vulnerabilidades, con variedad de conductas de lo más distintas que cubren necesidades complejas, con un manejo personalizado de las emociones, yo pues, podría lograr la producción de soluciones de aprendizaje bien creativas, eficientes y personalizadas, en la medida en la que dispongo de un conjunto de habilidades de comunicación interpersonal que me podría permitir el

conocimiento fructífero de cada uno de mis estudiantes. La comunicación didáctica es un factor extremadamente facilitador en el proceso de aprendizaje y en la relación profesor & estudiante, y para conseguir resultados en cualquier proceso educativo, yo, como profesora, debería de abarcar habilidades comunicativas auténticas y no solamente teóricas porque la enseñanza eficiente está condicionada por un porcentaje de información y conocimientos, y por otro porcentaje de habilidades de comunicación interpersonal (en porcentajes iguales). Resulta que, mis habilidades comunicativas como profesora pues, son al menos tan importantes como también el conocimiento profundo del contenido de la disciplina que estoy autorizada a enseñar. Así pues, destacar ciertas habilidades, como por ejemplo, la habilidad de escuchar activamente, demuestra que un profesor puede escuchar y comprender lo que dicen los demás y que sabe cómo hacer que los estudiantes se sientan valorados; o sea, los que me rodean están mucho más atentos a estos detalles de lo que uno se podría imaginar, y si mi interlocutor siente que estoy presente en la conversación, yo misma, como profesora, podría conseguir un sobresaliente en mi propio proceso de enseñanza. En el marco de la habilidad de escuchar activamente, por añadidura a la capacidad de escuchar, también es muy importante tener una comunicación no verbal sólida; es decir, cuando alguien me está hablando, es importante que yo no esté haciendo otra cosa más, no chequear mi teléfono, no mirar hacia otro lado, no revisar mi cartera y así por el estilo, simplemente mirarle a los ojos y escuchar. Porque es imprescindible que yo esté presente en la conversación también con mi cuerpo y no solamente con mi mente, y así pues, mis estudiantes lo notarán y apreciarán este detalle. La habilidad de escuchar activamente también podría abarcar: el parafraseo, algunas declaraciones verbales, la empatía, matices del lenguaje corporal (Hernández 1999: 137). Los detalles, las actitudes y los comportamientos recomendados serían: activar la motivación del estudiante para captar la atención positiva porque los estudiantes siempre tendrán diferentes preferencias e intereses dirigidos hacia las asignaturas dadas y es misión de cada profesor crear en la mente y en el alma del estudiante entusiasmo e interés por la asignatura dada (también es responsabilidad de cada profesor eliminar el miedo y la inhibición que cualquier estudiante pueda sentir ante su presencia en el aula); valerse adecuadamente del lenguaje corporal es una de las

herramientas comunicativas de las más potentes del profesor, ya que la congruencia entre el gesto & el tono & la postura & la mímica y la palabra podría condicionar la autenticidad del mensaje en su conjunto y dejar profundas huellas en la memoria afectiva del estudiante tocándole la mente y el alma; el empleo del humor porque constantemente se subestima, es impresionante, el sentido del humor mantiene al estudiante activo e interesado en el aula y contribuye a su bienestar, y los estudios demuestran que tanto los adultos como los niños aprenden más y mejor, con menos dificultad y más eficientemente cuando experimentan emociones positivas (la eficiencia de la comunicación cuando el profesor está relajado, cuando sabe gastar una broma, es evidente, y es que el ambiente así creado pues, hace que el proceso educacional sea más espontáneo y más permisivo); comprender la perspectiva del estudiante, sobre todo porque el acto educacional significa diálogo, y no monólogo, y el diálogo implica empatía, atención a las necesidades del otro, disponibilidad y apertura, integración desde la perspectiva del otro, incluso cuando, u especialmente cuando surge un potencial conflicto, e identificar y tomar en consideración la opinión, la posición del estudiante es el primer paso hacia el arreglo de los posibles conflictos; la demostración del espíritu de equipo porque la actividad educativa implica trabajar en parejas, trabajar en microgrupo o en grupo grande y el trabajo en equipo estimula la interacción e implica las habilidades de coordinación, la delegación de las responsabilidades, la espera del turno, el uso conjunto de los mismos recursos limitados, la incitación de los objetivos de aprendizaje tan importantes como la lectura y la interpretación; el uso de habilidades técnicas, es decir, métodos de enseñanza interactivos, el uso de la computadora, llevar el entorno virtual al aula, técnicas de evaluación efectivas que mantengan un alto interés y la atención despierta, y que faciliten la transferencia de información a la memoria a largo plazo y moldear habilidades y comportamientos (Larsen 1996: 26).

La empatía, la compasión y el respeto son cualidades esenciales para ser profesor porque si el profesor es empático, significa que aprecia los puntos de vista de otras personas y tiene una mente abierta a ideas alternativas, Ya que la empatía también significa flexibilidad, adaptabilidad a las necesidades de los demás sin olvidar las propias. Resulta que, las habilidades empáticas podrían traerme gran alegría a mí, como profesora: la curiosidad, el autoconocimiento,

la espontaneidad, la habilidad de tener una mente abierta y la habilidad de escuchar activamente. Cualquier profesor necesitaría sólidas habilidades para formar los equipos óptimos, y dentro de estos, resaltar estas habilidades porque ayudaría bastante a demostrarles a los estudiantes que pueden comunicarse bien con varias personas, y de esta forma, motivar a otros tantos grupos de estudiantes para lograr sus objetivos. Las habilidades necesarias que se requieren para formar dichos equipos de estudiantes abarcan: la delegación, la motivación, la capacidad de saber trabajar en equipo, la conciencia de grupo, la capacidad de escuchar e integrar comentarios del grupo de estudiantes y la capacidad de resolución de los potenciales problemas.

Los detalles y comportamientos encaminados a desarrollar las habilidades comunicativas necesarias a un profesor para maximizar los efectos de aprendizaje del estudiante para la optimización del proceso didáctico son:

(1) Pasar el énfasis de la teoría a la práctica de la comunicación, el apoyo teórico es necesario, pero no suficiente, mientras que el aprendizaje basado en situaciones concretas es muy importante;

(2) Aprender a través de los intercambios de experiencias, es decir, yo, como profesora con más de 27 años de experiencia, aún podría mejorar mis métodos de enseñanza, aprendiendo de otros pedagogos que ponen en práctica estos modelos de comunicación eficaz;

(3) El profesor debería de estar consciente de sus potenciales barreras de comunicación y aceptar asistir a cursos de formación;

(4) La necesidad de enfatizar el componente empático de la interacción con el estudiante está motivada por el hecho de que él es el principal actor institucional al nivel en el que se mide el desempeño universitario;

(5) La formación de conocimientos fundamentales de psicología educativa; tener en cuenta las necesidades vocacionales de los estudiantes se convierte en una condición absolutamente necesaria para una comunicación eficaz y, en definitiva, para un método de educación que alcance sus objetivos;

(6) Abarcar ciertos componentes que desarrollen la capacidad de adaptarse a necesidades y demandas en constante cambio, bajo la presión de la dinámica social y la evolución de las tecnologías de la información;

(7) Un detalle donde aparecen diferencias importantes entre la percepción de los estudiantes y la de los profesores es el de las estrategias para facilitar la transferencia de conocimientos;
(8) Disminuir el papel autoritario desempeñado por el profesor y percibido por la mayoría como un papel de tirano y despota;
(9) Centrarse en una relación de colaboración profesor-estudiante supone el uso por parte del profesor, en primer lugar, de un requisito que apoye la reducción del carácter personal de un potencial conflicto, centrándose en estrategias de manifestación social destinadas a garantizar una gestión eficaz del potencial conflicto, con especial atención a las etapas de inicio y escalada del potencial conflicto. En este sentido, es recomendable no priorizar situaciones que afecten la autoestima del estudiante y la confianza en la institución universitaria, teniendo estos dos elementos un impacto negativo a corto, a mediano y a largo plazo. Es fundamental que yo, como profesora, tenga las habilidades necesarias para interactuar con estudiantes que, a lo mejor puedan tener ciertas situaciones especiales; y así pues, es muy importante que yo, como profesora, sepa interactuar con estudiantes con ciertas dificultades o problemas de salud, con déficit de atención o discapacidad, o con otros problemas medicos (Melero 2000: 44).

Las competencias de un profesor universitario son generales y se considera que estas competencias se refieren a determinadas características de la educación y del actual sistema educativo universitario, ya que, las competencias de un profesor universitario son distintas, según su nivel de experiencia y la asignatura que enseña. En este sentido, se podrían evidenciar:
(1) Habilidades científicas, metódicas y psicopedagógicas:
- dirigir el proceso de enseñanza y el proceso de evaluación, y fructificar conocimientos científicos, psicopedagógicos y metódicos especializados de alto nivel;
- demostrar que puede trabajar con estudiantes que se presentan a través de diferentes identidades y puede comprenderlos, alentarlos, hacer que se sientan a salvo y brindarles apoyo motivacional para lograr los objetivos propuestos. Por ejemplo: desde tiempos remotos, existe la discriminación, esta forma de tratar a otras personas de manera diferente e injusta debido a su adhesión a una determinada comunidad social, ha dado lugar, cada vez, a más y más formas de comportamiento discriminatorio, las cuales, tienen en común el hecho de que implican una determinada forma de exclusión social o forma

de rechazo humano, y entre las formas más frecuentes de discriminación se encuentran: la discriminación racial, la discriminación étnica, la discriminación religiosa, la discriminación por la nacionalidad, la discriminación por el idioma, la discriminación por la orientación sexual, la discriminación por creencias políticas, la discriminación por la edad, la discriminación de las personas discapacitadas, la discriminación laboral, la discriminación de género, la discriminación por el estado de salud o de vacunación, etcétera. Todas estas formas de discriminación existen y se manifiestan a cada paso, ante la falta de leyes firmes que combatan la discriminación de todo tipo, y a pesar de los esfuerzos legislativos para combatir el fenómeno, aunque en la mayoría de los países democráticos existan ya leyes contra la discriminación y, en general, la igualdad de derechos esté garantizada por la Constitución. Lo digo rotundamente, y lo digo deliberadamente, como profesora universitaria, pero también como persona que pertenece a La Comunidad LGBTQIA+, y sé lo que digo, y sé que es muy complicado, aunque estemos en 2024, hallar tolerancia en una zona geográfica que aún lleva la huella del conservadurismo balcánico;

- desarrollar y valerse de herramientas de evaluación específicas del proceso educativo y del nivel de formación de los estudiantes;
- asegurar la formación profesional de los estudiantes hacia la dirección de las competencias clave: las habilidades y las competencias lingüísticas, las habilidades y las competencias de aprendizaje, las habilidades y las competencias cívicas, las habilidades y las competencias interpersonales, las habilidades y las competencias interculturales y sociales, las habilidades y las competencias de expresión cultural (por ejemplo: *La Semana dedicada a Las Lenguas Extranjeras* y *El Concurso de Traducciones*, en el marco del Departamento de Lenguas Extranjeras y Comunicación de la Facultad de Ingeniería en Lenguas Extranjeras de La Universidad Técnica de Construcciones de Bucarest;
- tener conocimientos de psicología y metodología.

(2) Habilidades directivas:

- cumplir con la legislación en el ámbito de la educación;
- ser receptivo a la innovación y al concepto de creación y creatividad;
- ser capaz de coordinar actividades diversificadas en el espíritu de la igualdad de oportunidades, la igualdad religiosa, la igualdad racial, la igualdad de género, etcétera;

- expresar sentido crítico a la hora de autoevaluarse periódicamente y realizar cambios tras la autoevaluación;
- diagnosticar, pronosticar y diseñar actividades en conformidad con las asignaturas específicas;
- se capaz de asignar y priorizar tareas, proyectos, debates;
- gestionar correctamente y provechosamente el tiempo dedicado a todos los estudiantes.

(3) Competencias de evaluación:
- dominar las técnicas de evaluación, y de superación personal;
- tener capacidades de análisis y síntesis, para construir alternativas, para tomar decisiones óptimas según el contexto dado;
- respetar las particularidades de cada categoría de lección;
- saber aplicar las normas de ética profesional;
- dominar las técnicas del cumplimiento de decisions y medidas;

(4) Facultades de toma de decisiones:
- establecer variantes de decisión y de elección más adecuadas a la hora de comunicar algunos aspectos;
- tener capacidad para trabajar en grupos o equipos;
- motivar al estudiante constantemente y despertar su interés;
- demostrar flexibilidad y valentía a la hora de tomar la decisión correcta en el momento de la evaluación;
- asumir la responsabilidad de todas las evaluaciones, recomendaciones y acciones emprendidas;
- conocer la legislación, en general, y la legislación universitaria, en particular.

(5) Habilidades de relacionarse:
- mostrar confianza y respeto hacia los estudiantes;
- comunicarse abiertamente con los estudiantes y mostrar equidad en las relaciones con ellos;
- colaborar eficazmente con superiores, estudiantes y otros profesores;
- asesorar a los estudiantes sobre diversas cuestiones;
- tener capacidad organizativa, persuasión y resistencia al estrés.

(6) Competencias formativas:
- participar en los cursos de formación profesional recomendados por los compañeros de otros países;
- realizar sesiones de formación para profesores principiantes;
- motivar a otros compañeros para su propio desarrollo profesional;
- asesorar a los profesores principiantes para los cambios constantes en el proceso de enseñanza y evaluación, con el propósito de

innovación y evolución en el proceso de enseñanza.

Las competencias especializadas se difunden en tres direcciones:

(1) Desde el punto de vista teórico, el profesor debe ser capaz de:

- asimilar y realizar los contenidos científicos propios de las materias enseñadas y su metodología relacionada;
- dominar las técnicas de información y documentación necesarias para desarrollar diferentes cargos académicos;
- actualizar, procesar, esencializar, ilustrar y desarrollar materiales del curso;
- captar los valores formativos e informativos de los contenidos.

El plan teórico sugiere al profesor la necesidad de:

- conocer, comprender y aplicar los contenidos de las ciencias de la educación (la pedagogía, la psicología, la metodología, la didáctica cognitiva, la gestión didáctica y educativa, la teoría de la comunicación, la teoría de la información, la sociología, la lógica, la teoría de los valores, la deontología, las políticas educativas);
- hacer correlaciones entre los contenidos asimilados para la formación y consolidación de una cultura educativa sistémica;
- procesar, transformar, adaptar y desarrollar conceptos educativos para su aplicación en situaciones específicas;
- comprender la relación entre las ciencias de la educación y la psicología;
- conocer la teoría de la investigación del proceso educativo;
- comprender la evolución de la educación contemporánea.

(2) Desde el punto de vista operacional, el profesor debe ser capaz de:

- asegurar la asimilación de los contenidos por parte de los estudiantes para que desarrollen estructuras operativas motivacionales y afectivas;
- proporcionarles técnicas de actividad intelectual a los estudiantes;
- animar a los estudiantes para que puedan hallar la forma de pensar propia hacia la asignatura enseñada, correlacionándola con otras asignaturas para desarrollar la forma de pensar sistémica;
- comunicarse con fluidez, expresividad y coherencia;
- valorar el contenido de la asignatura educativa, estructurando conductas relacionadas con los valores de la ética social y la integridad social.

El plan operativo describe la capacidad del profesor para:

- el análisis y diagnóstico del estado educativo del grupo de estudiantes y de cada estudiante individualmente;

- la decisión de cómo aplicar la teoría de las ciencias de la educación y de la psicología en determinadas condiciones educativas;
- la difusión del enfoque de los soportes teóricos de los cursos al inicio de cada año universitario;
- el desarrollo y la implementación de proyectos educativos;
- la evaluación & la autoevaluación, la regulación la autorregulación;
- dirigir el proceso educativo de manera que se formen capacidades de cooperación, comunicación, pensamiento crítico, convergente, divergente, flexible y creativo, para la resolución de situaciones problemáticas, para la autoevaluación y la autorregulación;
- la investigación del proceso educativo con fines de mejora.

(3) En el plan creativo, el professor desarrolla los criterios para:
- adaptar los contenidos enseñados a las particularidades del desarrollo intelectual de cada estudiante;
- estimular el máximo potencial del intelecto de cada estudiante mediante el procesamiento de los contenidos;
- promover un aprendizaje proactivo, participativo, anticipativo, social y creativo;
- gestionar posibles situaciones críticas, así como su resolución;
- debatir contenidos y estrategias de aprendizaje.

El plan creativo enfatiza para el profesor la capacidad de:
- mostrar empatía y dedicación vocacional, así como también adaptación a algunas situaciones atípicas de desarrollo personal;
- mostrar capacidad para comprender a las personas vulnerables y sus problemas;
- innovar y desarrollar las inclinaciones, habilidades, talentos y vocaciones de cada estudiante;
- cooperar permanentemente con otros compañeros de la Unión Europea para modernizar constantemente las técnicas de enseñanza.

Las competencias psicorelacionales para un profesor deberían disponer, teóricamente, asimilar conocimientos de: psicología relacional, psicopedagogía social, y también de orientación del comportamiento humano. Las competencias psicorrelacionales de un profesor proporcionan, desde el punto de vista operativo: la organización de grupos de estudiantes, la comunicación efectiva con cada grupo, el desarrollo de relaciones positivas dentro de los grupos, la manifestación de conductas empáticas, motivando a los grupos de estudiantes a lograr objetivos comunes (Ghenţulescu 2019: 44).

3. Conclusiones

En el ámbito educativo es imprescindible saber vincularse, precisamente para transmitir el saber valorar con precisión las necesidades de los demás, el saber comunicar las propias necesidades con claridad y el sabes expresarse; en este sentido, es sumamente importante el componente de comunicación no verbal, ya que una impresión relajada pero segura inspira profesionalidad. Las habilidades necesarias, en este sentido, serían: la inteligencia emocional, la gestión de las expectativas, la adaptabilidad, el vocabulario adaptado, el conocimiento del interlocutor, la paciencia, la persuasión. El feedback es una parte esencial al trabajar con un grupo de estudiantes, y sobre todo lo que se destaca al difundir o recibir el feedback demuestra que un profesor tiene habilidades avanzadas para trabajar en equipo y demuestra las buenas conexiones que se dan con los demás, y que las respuestas de las encuestas van procesadas de manera eficaz. Es importante difundir el feedback constantemente a los estudiantes, pero al mismo tiempo es importante recibirlo. Los comentarios constructivos ayudarán al profesor a mejorar su forma de trabajar y a cumplir con las expectativas. He aquí algunas maneras de difundir un feedback eficaz y aceptar un feedback constructivo: centrarse en el comportamiento y no en la persona, ser preciso al difundir el feedback, reconocer las propias debilidades, no tomar el feedback de manera personal sino constructiva, mantener una actitud profesional cuando se difunde el feedback, ya quenresalta el deseo de crecer. Si un ser humano aspira a ser profesor para siempre, debería tener el don de motivar a los demás, y esto demostraría que es capaz de comunicar e inspirar a los estudiantes para que trabajen productivamente y cumplan los objetivos establecidos, también debería tener el don de saber escuchar a los estudiantes y prestar atención a sus necesidades. Las habilidades de motivación abarcan: la positividad, la confiabilidad, la conciencia de equipo, la argumentación de los objetivos (Dragomir 2004: 62). Muchos profesores actúan con honestidad porque la honestidad significa confianza recíproca entre el profesor y los estudiantes; o sea, conferir prioridad a la comunicación honesta demuestra que yo, como profesora, valoro la autenticidad, la transparencia y la confianza, y que me esfuerzo por inculcar estas cualidades en el marco de mi grupo de estudiantes. La honestidad va percibida por los estudiantes porque ellos sienten que yo soy una persona honesta, es decir, soy confiable,

cumplo lo que prometo, soy responsable, estoy atenta a las necesidades de los demás, no se me olvidan las cosas, no me presto a los compromisos y no intento obtener beneficios personales.

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Abstract

A mandatory condition for ensuring quality in the educational sector is closely linked to human resources and the way in which they are developed to implement an attempt at educational optimization, an attempt reflected in the development of general and specific skills. Thus, the basic skills of a teacher should be based on skills such as: communication, the desire to constantly improve, the ability to manage (i.e. forecast, organize, deploy, evaluate), the valorization of content, research and innovation in educational practice, the ability to find the moods of students, as well as the use of computer-based educational technology, and above all, creativity. In this sense, an operating procedure is vital, and I, as a teacher, should make sure that the effect of what I am disseminating is towards a correct understanding of the content by the students, so that they can develop, in real life, affective-motivational operating structures, as well as the expansion of intellectual activity techniques; the procedure for forming the way of thinking directed towards a certain subject is extremely important.

Key words: learning, communication skills, understanding, creation

Learning in Digital Context: Challenges, Opportunities

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Abstract

Many papers on opportunities and challenges of online learning and teaching have been published as a result of a pandemic that is still today shaking the world and forcing teachers to reassess what technology can bring to learners and what limits it also may impose on them.
As a teacher of French Language, I find myself perplexed in searching the right apps and digital media, thinking hard which might work better for my students. Of course I do not intend to offer a set of recipes or lesson plans on what works or does not work in technology-mediated contexts or online. Instead, my goal is to share the reflections based on over 15 years of teaching and promoting language learning in online or hybrid contexts. While focusing on language learning (fully or partially) online, my reflection will seek to see how the development of these new digital skills in open contexts is closely linked to the wider and critical issues of the development of digital literacy and citizenship. This paper aims to offer a few concrete examples of language tasks that exploit open access to digital resources and tools in order to enhance collaboration,
content production, as well as the development of critical thinking among learners.

Keywords

opportunities, challenges, skills, digital literacy, accessibility

1. Introduction

In the 21st century, digital learning has become a central component of education systems worldwide. It refers to the use of technology to facilitate education and learning, ranging from online courses and virtual classrooms to digital textbooks and collaborative platforms. This evolution has transformed traditional classroom settings and extended the reach of educational opportunities, enabling learners

from various geographical locations to access knowledge. Digital learning offers flexibility, better engagement, constant feedback and many resources that improve both teaching and learning processes. However, there are also new challenges that must be addressed to ensure equitable access, successful integration, and meaningful engagement. The transition to digital learning has been accelerated by the COVID-19 pandemic, which forced educational institutions to rapidly adopt online learning platforms and digital technologies. This global shift has revealed both the promise and the limitations of digital education. Despite its many advantages, digital learning presents challenges such as the digital divide, varying levels of digital literacy, and disparities in access to technology. As digital learning continues to shape the future of education, it is crucial to evaluate the opportunities, challenges, and essential skills required for success in this evolving landscape and also the role of the teacher in this process. This paper explores the key aspects of digital learning, including its opportunities and challenges, the necessary skills both for students and educators, and the role of digital literacy in building a digitally qualified educational experience .

2. The Rise of Digital Learning.

Digital learning has grown importantly during the past two decades: Since 2023, we have already the International Day for Digital Learning, first celebration on 2024. Since its launch in 2000, the worldwide market for online learning has grown by over 900%, making it the fastest-growing segment in the education industry. This growth is motivated by progresses in technology, increasing internet accessibility, and the growing need for flexible learning options. ."No screen can ever replace a teacher. However, when applied properly, technology can complement and enhance the work of educators. To ensure that technology improves learning outcomes and reduces inequalities, we must actively adapt the digital revolution in education, on our own terms." said Audrey Azoulay ,Director-General of UNESCO. The model thus moves from that of “teacher-centered pedagogy” to that of “learner-centered pedagogy” (Benraouane S.A., 2011). This adoption of digital tools and platforms in education has opened up new avenues for personalized learning, offering students the ability to learn at their own pace, access resources anytime and anywhere, and engage with interactive content. In the early 2000s,

digital learning was largely limited to simple online courses and static e-learning modules. However, the emergence of more sophisticated tools, such as Learning Management Systems (LMS), massive open online courses (MOOCs), virtual and augmented reality (VR/AR), and artificial intelligence (AI)-based systems, has drastically altered the landscape. These technologies have facilitated the creation of dynamic, interactive, and immersive learning environments that engage students and foster deeper understanding. The flexibility of digital learning allows our students to access a wide range of educational materials, from video lectures and podcasts to interactive simulations and collaborative platforms. Moreover, digital learning supports a wide variety of learning styles and preferences, ensuring that content is accessible to diverse learners, including those with disabilities. The ability to access education remotely, particularly in areas with limited access to traditional schools, has democratized learning opportunities, allowing students from disadvantaged backgrounds to receive quality education. However, the digital divide remains a persistent barrier for millions of people globally, preventing them from the opportunities of digital technologies. This barrier, the digital competencies and information literacy are increasingly becoming a key components to overcome.

3. Opportunities in Digital Learning

Digital learning offers numerous opportunities to improve educational outcomes and transform the learning experience. Some of the key opportunities include:

3.1 Personalization of Learning

One of the most significant advantages of digital learning is the ability to personalize educational content to meet the needs of individual learners. Adaptive learning technologies use algorithms to adjust content based on a student's progress, strengths, and weaknesses. This personalized approach ensures that students are challenged at an appropriate level, preventing frustration from tasks that are too difficult or boredom from tasks that are too easy.

3.2 Accessibility and Flexibility

Digital learning has made education more accessible than ever before. Learners can access content anytime, anywhere, allowing them to

study at their own pace and on their own schedule.To my understanding, no form of education has as much flexibility as what is offered by online education.This flexibility is particularly beneficial for adult learners, working professionals, and students in remote areas who may not have access to traditional classroom settings.

Moreover, digital learning tools often come with features such as subtitles, screen readers, and speech-to-text, making education more inclusive for students with disabilities. Students with diverse learning needs, such as those with dyslexia or hearing impairments, can benefit from these technologies, ensuring a more equitable educational experience.

3.3 Global Learning Communities

Digital learning enables the creation of global learning communities, where students from different cultural and geographic backgrounds can interact, collaborate, and exchange ideas. Platforms like online discussion forums, webinars, and video conferencing tools allow learners to connect with their peers and instructors in real time, promoting cross-cultural understanding and collaboration.

Global learning communities can also provide opportunities for students to engage in projects that address global challenges, such as climate change, poverty, and public health. By working together on such issues, students gain practical experience while contributing to solutions that have a real-world impact.

3.4 Lifelong Learning and Professional Development

Digital learning supports the concept of lifelong learning by offering opportunities for individuals to continue their education throughout their careers. Online courses and certifications allow professionals to acquire new skills, stay up-to-date with industry trends, and enhance their employability. This model is particularly important in a rapidly changing job market, where technological advancements and new skills are in constant demand.

3.5 Increased Parental Involvement

Since the internet can easily be accessed homeschooling online offers a better way of engaging parents in the education of their children. Parents can have one-on-one communication, and thus get more involved in their child's learning. This can enable them to keep a close

watch on them and shape and mold them as and when necessary. This engagement can go a long way in building a good parent-child relationship and can be useful in ensuring the children get more support in their learning activities.

4. Challenges in Digital Learning

Despite the many opportunities, digital learning faces significant challenges that must be addressed for it to be truly effective. These challenges include:

4.1 The Digital Divide

The digital divide refers to the gap between individuals who have access to modern technology and the internet and those who do not. This divide disproportionately affects low-income communities, rural areas, and developing countries, where access to high-speed internet and digital devices is limited. As a result, many students are unable to fully participate in digital learning opportunities.

The COVID-19 pandemic highlighted the digital divide, as millions of students around the world were unable to access online learning due to a lack of devices or reliable internet connections. Bridging the digital divide is critical to ensuring that all students have equal access to digital education.Despite promising opportunities over the past 20 years, such as enhanced accessibility for marginalized learners through advancements like connectivity, portability, open educational resources, and artificial intelligence, significant inequalities persist, particularly in connectivity, capacities and access to quality digital learning content. UNESCO's Global Education Monitoring Report found that only 40% of primary schools are connected to the internet.

4.2 Digital Literacy

Digital literacy is a fundamental requirement for effective engagement with digital learning tools and platforms. Digital literacy encompasses the skills required to navigate the digital world, including the ability to use technology, critically evaluate online content, and protect one's privacy and security. Without digital literacy, students may struggle to access and use online resources effectively, hindering their ability to learn.

Unfortunately, many students and educators lack the necessary digital literacy skills to fully benefit from digital learning.

This gap can lead to disengagement, poor academic performance, and difficulties in navigating online platforms. Therefore, integrating digital literacy into curricula and offering professional development for educators is essential for improving the effectiveness of digital learning.

4.3 Lack of Engagement and Motivation

Another challenge of digital learning is the potential for decreased student engagement and motivation. In traditional classroom settings, face-to-face interactions with peers and instructors provide a level of social connection that can enhance learning. However, in digital learning environments, students may experience feelings of isolation, lack of accountability, and distractions from the home environment.

To address this challenge, educators must develop strategies that foster active engagement, such as incorporating interactive activities, collaborative projects, and real-time feedback. Additionally, clear communication, regular check-ins, and the creation of a supportive online community can help maintain student motivation.

4.4 Decrease of Social Relation

E-learning decreases social relations among learners. Several studies have focused on the social relationship and inter-action among students in the home learning set during the COVID-19 pandemic. So, it is a really disadvantage to consider that online education can lead to feelings of isolation, as students are not physically present in a classroom and may not have the same opportunities to interact with other students and form social connections.

5. Essential Skills for Digital Learning

To succeed in a digital learning environment, students need a set of essential skills that go beyond traditional academic knowledge. These include:

5.1 Technical Proficiency

Students must be able to use digital tools and platforms effectively, including learning management systems, video conferencing tools, and collaborative software. Technical proficiency enables students to access course materials, submit assignments, communicate with instructors, and participate in group activities.

5.2 Critical Thinking and Problem Solving

Digital learning environments often require students to think critically and solve problems independently. The ability to evaluate online information, analyze data, and draw conclusions is essential for success in digital learning. Students must also be able to adapt to new technologies and troubleshoot technical issues as they arise.

5.3 Communication and Collaboration

In digital learning, effective communication and collaboration are key to building a supportive learning community. Students must be able to communicate clearly in writing and through video conferencing, participate in group discussions, and collaborate with peers on projects.

5.4 Digital Citizenship and Ethics

A lot has changed since Digital Citizenship in Schools was first published. But one thing has remained constant: the importance of teaching students how to respect and protect themselves and others online.Digital learning environments present unique ethical considerations, such as online privacy, cyberbullying, and intellectual property. Students need to understand the concept of digital citizenship, which involves using technology responsibly and ethically, respecting others' rights, and ensuring their own digital safety.Digital citizenship is about thinking critically, behaving safely, and participating responsibly and ethically in the digital world.Mike Ribble, co-author of Digital Citizenship Handbook for School Leaders: Fostering Positive Interactions Online, outlines nine main elements of digital citizenship. These are grouped into three categories: law, access, digital etiquette, digital literacy, communication, commerce, rights and responsibilities, health and wellness, security. Everyone who accesses the digital world has certain rights and privileges. Students should realize that while the online environment provides great opportunities, there are also dangers

6. The Role of Digital Literacy in Digital Learning

Digital literacy is a cornerstone of effective digital learning. It is not enough for students to simply be able to use technology; they must

also be able to navigate the digital world with critical thinking, awareness, and responsibility. Digital literacy includes the ability to:

- Access and evaluate information from various online sources
- Use digital tools to create and share content
- Communicate effectively in online spaces
- Protect personal information and ensure online safety

By promoting digital literacy, educators can empower students to become informed, responsible, and engaged learners in the digital age. o maximize the potential of digital learning, the development of digital skills and literacy is essential. Digital literacy, as mentioned, is no longer just about knowing how to use technology—it is about being able to critically evaluate, create, and communicate in digital spaces. In order to thrive in the digital age, students must be equipped with a set of skills that includes not only basic computer proficiency but also critical thinking, problem-solving, and the ability to evaluate digital content for accuracy and reliability.

Educators play a crucial role in fostering digital literacy and skills among students. Professional development programs for teachers are necessary to ensure that they are equipped with the knowledge and tools to effectively teach digital literacy. This includes not only technical skills but also pedagogical strategies that integrate technology into the curriculum in meaningful and engaging ways. The goal is to ensure that both educators and learners are prepared to navigate digital environments successfully and responsibly. In an increasingly digital world, developing digital literacy is essential not only for academic success but for active participation in society. Unfortunately, many students and educators alike are not fully equipped with the digital skills necessary to navigate the complex and rapidly changing digital landscape. The absence of these skills can lead to disengagement, frustration, and a diminished learning experience. Moreover, it is important to recognize that digital literacy must be cultivated at all levels of education, from primary school through higher education and into the workplace. As technology continues to evolve, the skills required to succeed in the digital world will also change. Therefore, fostering a culture of continuous learning and adaptability is essential for future generations of learners.

The Role of the teacher in digital era

In the traditional situation, writes Alison King, " the professor is the central figure, the "sage on the stage," the one who has the knowledge and transmits that knowledge to the students, who simply memorize the information". In a such model , the student is like a passive actor in the process, wile in the digital era, students are not anymore reproducers, but producers. Things have changed for teachers also; In the digital age, teachers are needed to be able to keep up with the times, can play various roles as change bearers, learning consultant. The process of learning in conventional contexts is a result of the exchange between the teacher and the learner. In the digital era this reciprocity is often moderated by the information and the communications technology. The result is the change of the learning environment and the different learning outcomes. The teacher-student interaction in a face-to- face form doesn't only represent a way of knowledge transfer but it stimulates the student‟s learning on the following dimensions, according to T.D. Anderson and D.R. Garrison (1998): understanding, sustaining critical reflection, building content appropriate approaches, dealing successfully with misconceptions. When the technology is added in this equation, it requires the learners‟ competencies development for an appropriate use of this technology. The role of the teacher in the digital era has evolved significantly, transitioning from traditional knowledge transmitters to dynamic facilitators of learning. In this new landscape, teachers play several crucial roles that go beyond simply delivering content.

Facilitator of Learning: Teachers are now expected to guide students through the learning process by fostering collaboration, critical thinking, and problem-solving skills. They help students navigate digital tools, encouraging them to become independent, self-directed learners who can effectively use technology to access information, analyze data, and engage in creative endeavors.

Mentor and Coach: In the digital era, teachers must serve as mentors, offering personalized guidance and support. With the vast amount of online resources available, students can often feel overwhelmed, and teachers can help students filter, interpret, and apply information appropriately. Teachers also play a key role in helping students develop essential life skills such as digital literacy, ethical use of technology, and online communication.

Curriculum Designer and Adaptor: As digital learning tools continue to evolve, teachers must adapt curricula to integrate new technologies effectively. This includes selecting appropriate digital resources, creating interactive learning experiences, and ensuring that the curriculum is aligned with both educational goals and digital advancements.

Creator of a Safe and Inclusive Learning Environment: In the digital era, teachers must also ensure that the virtual classroom is a safe, inclusive space for all students. They need to be aware of issues related to online safety, cyberbullying, and digital privacy, providing students with the knowledge and tools to navigate the digital world responsibly and respectfully.

Lifelong Learner: The pace of technological change means that teachers must continually update their own skills. This includes staying informed about new digital tools, platforms, and teaching methods, as well as engaging in ongoing professional development. Teachers must model lifelong learning for their students, showing them that learning does not stop with formal education.

So, the role of the teacher in the digital era is multifaceted. Teachers are no longer just deliverers of content; they are mentors, facilitators, designers, and lifelong learners themselves. As technology continues to evolve, teachers will remain central to ensuring that students are equipped with the critical skills and knowledge they need to succeed in a digital world.

Conclusions

Digital learning holds immense potential to transform education, making learning more accessible, flexible, and personalized. However, to realize this potential, it is essential to address the challenges related to access, digital literacy, and student engagement. By ensuring that all students have access to the necessary tools, resources, and skills, we can create an inclusive and effective digital learning learning digital represents a transformative shift in the educational landscape, offering both vast opportunities and significant challenges. The integration of technology into education has the

potential to enhance learning experiences, increase accessibility, and cater to diverse learning needs. It allows for personalized learning, fostering collaboration, and empowering students with the skills needed to navigate a digital world. However, this shift also presents challenges, including the digital divide, issues of equity, data privacy concerns, and the need for continuous adaptation to evolving technologies. In this new digital era, the role of the teacher is more critical than ever. Teachers must not only embrace technology but also guide students through its effective use, fostering critical thinking, creativity, and digital literacy. Educators must evolve from traditional knowledge transmitters to facilitators and mentors, helping students navigate the complexities of a digital world while ensuring that technology serves to complement and enhance traditional pedagogies. The future of education will depend on a balanced and thoughtful approach to integrating digital tools, supported by professional development for teachers, to ensure that all students can fully benefit from the opportunities that digital learning offers.

To this end, policymakers, educators, and institutions must work together to bridge the digital divide, integrate digital literacy into curricula, and develop strategies that foster engagement and motivation in online learning. Only by addressing these challenges can we unlock the full potential of digital learning and create equitable opportunities for all learners

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Evaluarea competenței fonologice în discursul oral prin monitorizarea prezentării elementelor de prozodie

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Abstract

Lucrarea îşi propune câteva obiective ale cercetării, care au un caracter analitic, dar în acelaşi timp, pot fi abordate şi holistic.

Prima problemă de cercetare se referă la evaluarea/ monitorizarea activităţii de producere orală a discursului. Obiectivul propus poate fi evaluat dintr-o perspectivă generală: modalitatea de conturare a competenţei lingvistice şi de comunicare a utilizatorului. Studiul, totuşi, are un caracter imersiv, prin cercetarea elementelor fundamentale ale procesului de achiziţionare a competenţei de comunicare şi reliefează rolul fundamental al abilităţilor, deprinderilor fonetico- fonologice. Astfel se analizează traseul de evaluare etapizată a dexterităţilor de pronunţie şi de exprimare verbală, pentru a asigura manifestarea plenară a conştiinţei fonologice în cadrul competenţelor fonetico- fonologice.

Evaluarea produsului oral, are un caracter iterativ, stratificat, sistematic. CECRL la compartimentul fonetică/fonologie propune pe niveluri de competenţă lingvistică descriptorii care au un caracter general, dar cu intenţie de evaluare directoare. Studiul a examinat descriptorii propuşi pentru nivelul de competenţă A2, la compartimentul fonetică şi fonologie şi a detaliat descriptorul prin intermediul activităţii de operaţionalizare. Operaţionalizarea obiectivelor s-a realizat într-un cadru conceptual de "control fonologic", o replică a procesului de formare a conştiinţei fonologice. Algoritmizarea activităţilor de învăţare sunt replicate de activităţile de evaluare a competenţei de inteligibilitate fonologică.

Studiul îşi propune, de asemenea, să prezinte diverse strategii de evaluare a competenţei de receptare şi pronunţie: analiza şi interpretarea erorilor, modelul de învăţare a vorbirii, ghidarea/ facilitarea fonetică, etc... Valoarea cercetării constă în viziunea sa de ansamblu: pe de o parte aspectul teoretic :

caracterul de prognosticare și diagnosticare a evaluării, dar și aspectul praxiologic.

Relativ la bunele practici pentru formarea și menținerea competențelor foneticofonologice am propus un produs – facilitator fundamentat pe o strategie algoritmizată a studiului și am optat pentru diferențierea metodelor articulatorii de cele verbo- tonale. Secvența fonologică este prezentată prin intermediul elementelor de prozodie: acuitatea sunetelor, accentuarea, durata sunetelor, ritmul discursului, concordanța dintre structurile intonaționale și conținutul discursului.

Se va face, de asemenea, o prezentare a resurselor didactice care sunt eficiente și pot constitui puncte de reper pentru studiul RLS (din domeniul : Italiana ca limbă străină (ITALS); Franceza ca limbă străină - FLE). Resursele didactice sunt prezentate expozitiv, din cauza că această nișă pentru RLS mai are spații care pot fi completate, dar au fost conturate și puncte de plecare pentru adaptarea materialului la rolul formativ al sistemul fonetic al limbii române.

Keywords

evaluare orală, fonologie versus elemente de prozodie, Portofoliul de fonodidactică al textului, metode verbo-tonale versus metodica/ fonetică articulatorie.

Perspectiva conceptuală a termenilor circumscriși modelelor de formare a competenței fonetico-fonologice

Traseul teoretico-practic al elaborării unui instrument de evaluare al competenței fonetico-fonologice în aspectul prezenței adecvate a elementelor prozodice este unui deosebit de complex și care solicită o vastă cercetare experiențială.

Astfel, lucrarea își propune să identifice rolul și prezența conexiunilor dintre percepție/pronunție și elementele de prozodie în elaborarea unei resurse didactice de evaluare a competențelor fonetico- fonologice. În acest sens , vom face referire la un studiu bine focalizat pe reperele fundamentale- ”Evaluating the essentials: the place of prosody in oral production ” de Dan Frost și Jean O’Dnnell [1,2018]. Valoarea studiului la care facem referire este incontestabilă tocmai printr-o rigoare deosebită a cercetării care acoperă punctual și etapizat momentele , fără care ar fi imposibilă, înțelegerea aportului gamei prozodice la formarea unei resurse de evaluare și integrarea acesteia în procesul de formare și de consolidare a competenței lingvistice și de comunicare. Competența de comunicare are, ca

împrumut din critica literară, o dublă intenție. Caracterul comunicării poate fi tranzitiv [2,1974: T. Vianu despre dubla intenție a limbajului] și, în cazul nostru emotiv-identitar. Prima parte a cercetării clarifică conexiunea dintre sistemele fonetico-fonologice dintre limba studiată și limba maternă. Termenul de transfer lingvistic este unul, tradițional deja și ar fi irelevant să facem referire la studiile care relevă acest concept (un nume ar fi, totuși de menționat, citat de autorii studiului: Weinrich, tocmai pentru a menționa anul în care a propus termenul de transfer/interferență lingvistică-1953). Referindu-ne la traseul istoric al noțiunii de transfer lingvistic, în general, și fonologic (în cazul nostru) putem menționa Cercul de la Praga (Polivanov;1931., Trubetzkoy, 1939) care au profilat problema perceperii/ receptării. În cazul studiului unei limbi străine, la nivelul foneticii perceptive se evidențiază problema ”surdității fonologice”. Bineînțeles, studiile specializate și care au un alt obiectiv al cercetării vor descrie instrumentarul modern pentru determinarea relației dintre elementele de fonetică acustică și cele ale foneticii perceptive.

În vederea examinării transferului fonologic se vor utiliza câțiva termeni esențiali:

”ipoteza analizei contrastive„ (Lado,1957) și ”ipoteza marcherilor diferențiali” (Eckmann,

1977). La începutul aceluiași deceniu apare termenul de interlimbaj (conexiune lingvistică) (Thirdly.,Selinker). În anul 1981 Corder propune strategia didactică de augmentare a deprinderilor fonetice prin intermediul strategiilor de pronosticare versus diagnosticare în baza studiului erorilor. (Pentru onestitatea cercetării menționez că acest traseu tematicocronologic a fost bazat pe cercetările din studiul sus-menționat). În aceeași ordine de idei poate fi menționat Krashen care face referire la ”Modelul de monitorizare” Printre preocupările recente sunt și evidențierea caracteristicilor modelui propus de Flege (1995, 2003 și (n.n. modelul actualizat propus în 2021)„ Speech Learning Model”/ 1995;2003:

SLM; 2021: SLM – r/. Printre caracteristicile modelului revizuit putem menționa: caracteristica de bază, centrarea pe fonetica segmentală , dar și necesitatea acțiunii care stabilește ”...harta lingvistică a similarităților și disimilarității fonetice în ambele procese de percepere și producere [3, 2021;p.88]. Un alt termen care apare în CECRL, ediția revizuită este - iteligibilitatea al cărei componentă fundamentală este comprehensiunea. În studiul unei limbi străine un

rol esențial îl are și confortul psihologic - lipsa acestuia poate determina creșterea gradului de ” surditate la stres” , circumstanță favorizantă și responsabilă de diminuarea motivației intrinseci, dificultăți de studiu și chiar abandonarea învățării unei limbi.

Repere interferențiale dintre pronunție și elemente ale prozodie

Un obiectiv esențial al cercetării este stabilirea modalității de operaționalizare a itemilor în cadrul examenului oral de RLS, cu aplicarea descriptorilor de control fonologic. Astfel descriptorul general pentru nivelul de competență lingvistică A2: ”În general, pronunția este suficient de clară pentru a fi înțeles, în pofida accentului străin sesizabil, dar partenerul de conversație / interlocutorul n.n./ va întreba prin repetare din când în când” [4,p.9].

Totuși, pentru conturarea clară a cadrului de evaluare se vor stabili limitele celor trei repere:

1. Pronunție suficient de clară
2. Nivelul de manifestare al accentului străin
3. Frecvența necesității de a întreba prin repetiție.

Relativ la primul element integrant al descriptorului ” pronunția suficient de clară” se va acorda atenție următoarelor aspecte:

- Pronunția la nivel segmental. Discrepanța dintre pronunția corectă și greșelile de pronunție este în măsură să schimbe mesajul propus?
- Pronunția la nivel de lexem este inteligibilă și adecvată contextului enunțului?
- Relativ la accentul străin sesizabil:

1) Plasarea inadecvată a accentului constituie un impediment pentru înțelegerea mesajului general al enunțului.

2) Ce modalități de exersare a accentului propune strategia didactică a profesorului și care dintre acestea sunt apropiate stilului personal de învățare al utilizatorului în vederea exersării aplicării corecte a accentului.

Relativ la frecvența solicitării de clarificări pentru interlocutor:

- Frecvența intervenției interlocutorului pentru a solicita, prin repetare, clarificări este atât de mare încât se pierde ideea mesajului transmis?

- Întrebările au un caracter iterativ sau repetitiv?
- Care e cauza necesității de a solicita clarificări: pronunție incorectă, rapiditatea sau lentoarea vorbirii, omiterea unor sunete, plasarea accentelor inadecvate care schimbă ideea generală a anunțului, acuitatea joasă a comunicării, etc...

Astfel, la stabilirea nivelului de concordanță a caracterului de control fonologic și nivelul de competență lingvistică și de comunicare se va ține cont de răspunsurile la întrebările menționate anterior. Fără îndoială, este deja redundant să mai accentuăm faptul că evaluarea controlului fonologic în activitățile de producere orală se va realiza cât mai riguros măsurabil, iar chestionarul anterior este o resursă de indicatori concreți a/i evaluării

Rolul unui instrument de evaluare este asigurare a unei structuri a ”așteptărilor”. Modalitatea de evaluare orală implică ambele părți, cadrul didactic și utilizatorul, dar sunt prezente și perspective multiple de evaluare. Evaluarea din partea profesorului care reperează indicii obținuți la o strategie didactică și la un program de studiu lingvistic, cu un caracter oarecum uniformizat, și utilizatorul care realizează comparația între realitatea indicatorilor referitor la deprinderile fonetico-fonologice și așteptările personale versus progresul individual în studiul limbii străine.

Conceptul de inteligibilitate între comprehensiune și elemente de prozodie

Abordarea modalității de evaluare a produsului oral prin prisma elementelor de prozodie, în concepția lui Forst și D Onnell, este mai curând analitică decât holistică. Analiza indicatorilor de evaluare a dexterităților de aplicare a elementelor de prozodie se realizează în raport cu indicii variabili derivați din aplicarea principiilor de fonetică articulatorie, în special , elementul segmental-ritm și emotivitate, intonație, silabe, vocale consoane. Fără îndoială , vorbim aici despre o abordare integralistă, complementară și unitară a evaluării conceptului de control fonologic, care se manifestă ca parte componentă a controlului gramatical și lexical. În vederea organizării procesului de evaluare a aplicării elementelor de prozodie în discursul oral al utilizatorului se va propune (Forst, D Onnell) un set din opt aspecte ale compartimentului - prozodie, patru vor fi interpretate din perspectivă calitativă și patru – c antitativă.

Astfel , fișa de evaluare ar cuprinde informații despre : accentuarea cuvintelor ca manifestare a imprimării acestora în cadrul textului o anume importanță. Principiul emotivității, stratificării importanței și ierarhiei ideilor dintr-un mesaj sunt , de asemenea, elemente integrante ale procesului de accentuare. Accentuarea adecvată a cuvinteleo în enunț sau a enunțurilor în cadrul textului demonstrează nivelul de comprehensiune al textului.

Următorul element pentru evaluarea aspectelor de prozodie este folosirea voluntară sau involuntară a pauzei. De obicei, unul dintre impedimentele mari în lectură și producerea discursului oral este pauza. Pauza voluntară potențează o idee și accentuează anumite aspecte ale textului. Rolul pauzei voluntare este predictiv, anunță o nouă idee sau are un rol de a atenționa cititorul asupra ideii importante care va urma, sau, dimpotrivă, oferă timp lectorului sau interlocutorului de a medita la aspectele tranzitive anterioare.

Problema care ne preocupă pe noi , în mod deosebit este pauza involuntară care poate fi generată de următoarele contexte:

1. Incapacitatea utilizatorului de a pronunța adecvat anumite segmente de lexem
2. Lipsa siguranței utilizatorului în cazul în care are mai multe variante de lectură/pronunție și ezită să opteze pentru una dintre acestea
3. Lungimea cuvintelor poate fi un obstacol pentru pronunție/ lectură
4. În mod similar, lungimea frazelor pot obosi cititorul/ interlocutorul
5. Stresul generat de teama de a greși în pronunție sau lectură
6. Elementele noi de pronunție pot constitui surse de pauză nejustificată
7. Carențe de ordin lexical
8. Carențe de ordin gramatical și conștientizarea acestora.

Observația ca metodă didactică în cadrul evaluărilor formative va avea un caracter constant și va fi circumscrisă procesului de analiză calitativă, în mod deosebit, prin completarea Fișei de observare.

Al treilea element în sistemul de evaluare a produsului oral este Focalizarea , care poate avea un caracter punctual/ imersiv sau de

accentuare contrastivă. Ritmul este o altă caracteristă a discursului oral care poate fi evaluat. Bineînțeles, una dintre problemele de pronunție observată la studenții străinii atât în comunicare cât și vorbire este reducerea cuvintelor , ca volum de sunete/ litere. Rareori, ca element de hipercorectitudine inadecvată se remarcă și o suprasolicitare sunet/ grafem. În mod deosebit, astfel de erori sunt făcute de utilizatorii nativi sau care vorbesc una dintre limbile care au astfel de caracteristici de pronunție. Sunt propuse, de asemenea , și activități de monitorizare a accentuării sau lipsei de accentuare a vocalelor. Algoritmul de recuperare a deprinderilor de accentuare poate fi realizat la nivel:

- De lexem, accentuarea adecvată a cuvântului.
- La nivel de enunț. Accentuarea în funcție de tipul enunțului (interogativ, enunțiativ sau exclamativ)
- Accentuarea în cadrul discursului general pentru a contura ideea - chei sau a amplifica emoția transmisă prin intermediul discursului sau fragmentului citit.

Spontaneitatea comunicării reprezintă un alt indiciu al evaluării , care se manifestă pregnant în cazul discursului oral sau situațiilor dialogate, este prezent într-o anumită măsură și în cadrul activităților de lectură.

Și ultimul element, dar nu și în ordinea importanței, se referă la structurile intonaționale. Structurile intonaționale reprezintă elementul liant dintre caracterul tranzitiv al textului sau mesajului oral și contextul în care se desfășoară acesta.

Modele de referință. Aplicabilitate/ Adaptare

Fără îndoială, cercetarea ar avea un caracter incomplet dacă am elucida exclusiv problema evaluării deprinderilor fonetico-fonologice în cadrul monitorizării discursului oral și nu am avea în vedere și modalitățile, strategiile didactice și resursele bibliografice de referință în vederea minimizării efectelor problemelor de pronunție.

Argument pentru prezentarea unei resurse didactice de referință , din domeniul FLE (franceza ca limbă străină) ar putea constitui lipsa resurselor specializate în domeniul foneticii corective pentru RLS – româna ca Limbă Străină. Sugestiile de adaptare și transfer didactic, în concordanță cu specificul sistemului fonetic al limbii române, nu constitui o descrie având caracter tranzitiv, dar este

o modalitate de cercetare care lărgește orizontul de cunoaștere a problemei prin reflectarea bunelor practici de învățare a limbilor străine. Așadar, propunem materialul didactic , ”Phonetique corrective en FLE. Methode Verbo-Tonale” realizat în 2013 de cercetătorii : Billieres M., Alazard C., Astesano C; Nocaudie O. Resursa este deosebit de valoroasă prin corelarea constantă dintre aspectele de toerie ale învățării și aspectele practice.

Inițial autorii definesc noțiunea de corecție fonetică/ fonetică corectivă și propun o viziune exhaustivă de aplicare a acesteia. Autorii constată : „ La practique de la phonetique corrective en classe de langue est souvent ressentie comme un moment delicat: en quel endroit du cours placer sette activite, quels exercices proposer, , de quelle facon et pendant combien de temps temps,

Faut-il y recourir regulieremento occasionnellement, comment surmonter les eventuels blocages ou echecs rencontres tant par les apprenant que l’enseignant?„[5, 2013].

Întrebările au, cu adevărat, un caracter pertinent. În studiul limbii străine este importantă activitatea de transfer informațional și de consolidare/ formare a deprinderilor și abilităților care se transformă, prin exersare, în competențe, dar mai este un elemente deosebit de important – motivația intrinsecă. Corecția fonetică poate inhiba utilizatorul în cazul în care profesorul corectează fiecare aspect fonetic astfel încât se pierde firul logic al comunicării, iar utilizatorul nu mai se poate concentra la conținutul discursului transmis. Corectarea fonetică, în cazul în care este excesiv de complexă, durează mult și pune un deosebit accent pe corectitudinea pronunției în detrimentul aspectelor de comunicare poate fi un factor de încetinire în progresul studiului limbii străine și este un punct de plecare pentru demotivarea acestuia.

Corectarea fonetică are, bineînțeles, și un caracter benefic, care augmentează abilitățile de studiu ale utilizatorului. Prin compararea diverselor valori ale indicilor de monitorizare a competențelor fonetico -fonologice la diverse etape temporale, utilizatorii vor căpăta încredere în sine, vor avea o siguranță în exprimare, vor evita pauzele nejustificate, unitățile tonale vor fi în concordanță cu circumstanțele de comunicare, accentuarea ideilor va fi mai evidentă și bine combinată cu mesajul discursului transmis. Constatăm că activitatea de evaluare pertinentă și măsurabilă a competențelor fonetice și de prozodie în cadrul activității orale se

combină cu metodele de corecție fonetică (mai ales la evaluările punctuale și formative). Autorii propun definiții noțiunii de fonetică corectivă pentru următoarele aspecte:

La nivel segmental : ”Fonetica corectivă servește la corijarea pronunției incorecte a sunetelor, vocalelor și consoanelor din sistemul fonetic al unei limbi străine

1. Printre caracteristicile studiului propus sunt elementele de ritm și de intonație ca parte integrantă a manifestării în vorbire a sistemului vocalic sau consonantic
2. La nivel fonologic: includerea aspectelor de prozodie, în special, ritmul și intonația
3. Fonetica corectivă și aspectele mimico-gestuale.

În general, studiul face o descriere a metodelor articulatorii și verbo-tonale. Această metodă a fost elaborată pe parcursul deceniului șase al secolului trecut de Peter Guberina, profesor francez la Universitatea din Zagreb și director al Laboratorului fonetic de la aceeași universitate.

În comparație cu metoda verbo-tonală care combină transmiterea adecvată a sunetelor la nivel segmental cu încărcătura afectivă, implicită a acestuia prin intermediul ritmului și intonației, metoda articulatorie este focalizată prioritar pe deprinderile fonetice. Metoda articulatorie propune exerciții de percepere și de diferențiere auditivă. Pentru studiul limbii române astfel de informații sinoptice se dau la prima lecție cu opțiune de selectare dual: b/p; o/u; v/f; d/t; e/i, etc.... Sunt prezentate și exercițiile de repetare /integrare a unor lexeme separate , a unor fraze scurte, repetarea unor structuri fixe în mini dialoguri și , uneori repetarea unor informații din beletristică , în deosebi, texte din genul liric.

Metoda verbo-tonală are rolul de a recupera carența auditivă specifică ”surdității fonetice” fenomen întâlnit la studiul unei limbi străine. Exercițiile repetitive specifice metodei articulatorii se pot atașa și activități care integrează plenar setul senzorial al utilizatorului. Sistemul fonetic care combină sunete în lexeme , realizează acest lucru acordându-le și un element puternic afectiv, emoțional. Comunicarea colocvială și chiar profesională nu se poate realiza exclusiv prin viziunea tranzitivă a acesteia. Recuperarea carențelor de „surditate fonetică” se realizează prin intermediul ritmului , care poate implica mișcările corpului, ale mâinilor. Utilizatorii vor folosi în procesul de studiu al limbii materiale audio-

video, iar recuperarea sensului nu se va realiza, exclusiv, prin metode de transmitere informațională, ci printr-o abordare integrală/ unitară/ complexă – text plus emotivitate/ atmosferă/ afectivitate. Un astfel de „areal al recuperării ” are un caracter mai vast, care solicită un utilizator implicat și care implică plenar setul senzorial disponibil învățării. Este cazul ,cu certitudine, de a descrie succint unele tehnici, aplicate în experiența profesională , care au circumscris metodelor verbo- tonale:

1. Realizarea portofoliului fonodidactic al textului.
2. Utilizatorilor li se propune o întâlnire inițială cu autorul unui text, ales atent conform principiilor de concordanță cu obiectivele propuse
3. Autorul va face o descriere generală și o recomandare a textului
4. Utilizatorii vor lectura/ înregistra prima activitate de citire a textului
5. Pentru corijarea aspectelor de pronunție se vor selecta diftongii ascendenți, descendenți specifici sistemului fonetic al limbii române (de obicei, se confundă vocalele în hiat cu diftongii, dar se va folosi metoda deductivă prin comparare și constatare).
6. Vor fi selectate cuvintele care conțin consoane consecutive sau care au un număr mare de semne grafice și se vor citi de către utilizator, apoi vor audia modelul propus, ulterior prin repetare vor exersa pronunția. Aici este cazul a indica faptul că profesorul va oferi un model de lectură a lexemului impregnat și de elementul de afectivitate (de ex. pietroi, piatră, pietricică)
7. Exersarea se va realiza la nivel de lexem , îmbinare de cuvânt , dar și enunț.
8. Textul va fi ulterior tradus în limba maternă, dar li se va solicita utilizatorilor să realizeze o lectură expresivă a textului tradus.
9. Ulterior utilizatorii vor audia traducerea cu elemente de emotivitate/ afectivitate propus de profesor: deseori lectura e propusă de autorul însuși, de editor, de un actor sau de un profesor.
10. Apoi textul este segmentat și sunt marcate elementele de susținere a lecturii.
11. Utilizatorii vor propune marcarea pauzelor, accentului, ritmului, duratei lungi sau scurte ale unui/ unor sunete, se vor marca multicromatic structurile intonaționale, în funcție de contextul

comunicării

12. Suplimentar, opțional, este a se realiza și desene în baza textului.

13. Textul tradus, textul în limba studiată și modelele de lectură expresive vor fi plasate pe spațiul unei cărți personalizate.

14. Ca elemente ale textului multimodal poate fi adăugat desenul utilizatorului/ imaginea textului (element interesant și din punct de vedere intercultural), dar și alte detalii: muzică, efecte de atenționare, materiale video de promovare a textului, reportaj audio-video despre textul studiat

15. Activitatea se va finaliza cu un context autentic de comunicare: întâlnirea cu editorul, scriitorul , pictorul în diverse contexte, instituționalizat , la editură, tipografie, sau se va propune descoperirea drumului de creație.

În concluzie afirmăm că elementele metodei articulatorii au noi valențe, mai puternice în cazul în care sunt integrate în viziunea metodei verbo-tonale.

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ABSTRACT

The paper sets forth several research objectives that are analytical in nature yet can also be approached holistically.

The first research issue focuses on assessing/monitoring the activity of oral discourse production. The proposed objective can be evaluated from a general perspective: the way the user's linguistic and communicative competence is developed. The study, however, has an immersive character, as it investigates the fundamental elements of the process of acquiring communication competence and highlights the essential role of phonetic-phonological skills and habits. Thus, the staged evaluation process of pronunciation and verbal expression skills is analyzed to ensure the full manifestation of phonological awareness within phoneticphonological competencies.

The evaluation of the oral product is characterized as iterative, layered, and systematic. The CEFR in the phonetics/phonology section proposes descriptors at linguistic competence levels that are general in nature but intended for guiding assessment. The study examined the descriptors proposed for the A2 competence level in the phonetics and phonology section and detailed the descriptor through the operationalization process. The operationalization of the objectives was carried out within a conceptual framework of "phonological control," a replica of the development process of phonological awareness. The algorithmization of learning activities is replicated in the activities for assessing phonological intelligibility competence.

The study also aims to present various strategies for assessing reception and pronunciation competence: error analysis and interpretation, the speech learning model, phonetic guidance/facilitation, etc.

The value of the research lies in its overall perspective: on one hand, the theoretical aspect, including the prognostic and diagnostic nature of assessment, and on the other hand, the praxiological aspect. Regarding best practices for the development and maintenance of phonetic-phonological competencies, we proposed a facilitator product based on an algorithmic strategy of study and opted for

differentiating between articulatory methods and verbo-tonal ones. The phonological sequence is presented through prosodic elements: sound acuity, emphasis, sound duration, speech rhythm, and the alignment between intonational structures and the content of the discourse.
A presentation will also be made of the teaching resources that are effective and can serve as reference points for studying RLS (in the fields of: Italian as a foreign language - ITALS; French as a foreign language - FLE). The teaching resources are presented expositorily, as this niche for RLS still has gaps that can be filled, but starting points have also been outlined for adapting the material to the formative role of the Romanian language's phonetic system.

Key words: oral assessment, phonology versus prosodic elements, phonodidactic portfolio of the text, verbo-tonal methods versus articulatory phonetics methodology.

Mesajul literar oral în ciclul primar

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Abstract

Importanța determinării strategiilor comunicative de receptare - învățare a mesajului literar oral este definită:

- *de rolul prioritar al limbajului literar în formarea competențelor de comunicare literară a elevilor ciclului primar;*
- *de complexitatea decodificării limbajului mesajelor literare orale, ca îmbinări de cuvinte ce funcționează ca o singură unitate semantică [Callo T., Burlacu A., Carmen V., Țau El.];*
- *de necesitatea formării capacității de a interpreta sensurile unităților literare, considerată element intrinsec al competenței lingvistice a elevilor ciclului primar, din care rezultă responsabilitatea receptării - învățării mesajului literar oral prin strategii comunicative.*

Valorificarea potențialului noilor strategii educaționale în asigurarea calității instruirii în învățământul primar constituie dimensiunea prioritară a învățării literaturii române, având în vedere faptul că finalitatea acestui proces, competențele de comunicare literară și interculturale, sau mai mult ca niciodată parte a calificărilor necesare pentru inserție literară într-o societate informatizată a cunoașterii și a comunicării literare fluente. În perspectiva învățământului formativ, centrat pe competențe, se atrage atenție deosebită metodelor interactive de predare a literaturii române, ținând cont că necesitatea de a cunoaşte literatura română la nivel de comunicare este într o continuă creştere, aceasta fiind una din modelele de instruire productivă.

Keywords

mesaj literar oral, strategii, receptare-învățare

Este necesar a apela la teoria de receptare a mesajelor orale ca un model de comunicare literar-artistică, de unde, în opinia lui Eftimie N. Și Goia V., Drăgătoiu I. începe, de fapt, abordarea comunicativă în predarea limbii și literaturii române [4, p.17-19] ; [89], scopul fiind a dezvolta ceea ce Hymes D. a numit „competență comunicativă" [11,

p.16-21] . Hymes D. A inventat acest termen cu scopul de a face un contrast între limbă ca mijloc de comunicare și teoria competenței dezvoltată de Chomsky N., care susținea că prima preocupare a teoriei lingvistice este prezența unui ideal emițător-recipient aflați într-o situație de conversație absolut omogenă, care își cunosc limba perfect și care nu sunt afectați de condițiile gramaticale irelevante, precum limita de memorie, distracție, lipsă de concentrare, interes și greșeli [12, p.3-4]. Pentru Chomsky N. esența teoriei lingvistice este de a caracteriza abilitățile abstracte pe care le posedă emițătorii, cu ajutorul cărora pot să formuleze fraze corecte din punct de vedere gramatical pentru ca mesajele orale să fie pe înțelesul fiecăruia. Hymes D. consideră steril acest punct de vedere în ceea ce privește lingvistica, susținând că teoria lingvistică necesită a fi văzută dintr-o perspectivă mult mai largă unde ar fi vizate atât comunicarea, cât și cultura. Teoria lui Hymes D. despre competența comunicativă este o referire la ceea ce ar trebui să cunoască emițătorul pentru a fi competent în actul comunicării.

În opinia lui Hymes D., o persoană care dobândește competența comunicativă, obține în același timp, atât cunoștințe, cât și abilitatea de a folosi limba în diferite contexte, mesaje orale. Autorul sugerează că competența lingvistică este numai un component al competenței de comunicare. Din sinteza funcțiilor actului comunicativ putem elabora un tabel general al funcțiilor, implicând și caracteristica fiecăruia. Specificarea generală a funcțiilor poate explica și posibilitatea de receptare a mesajelor orale.

Tabelul 1.2. Funcțiile actului comunicativ (sinteză)

Denumirea funcției	**Caracteristici educaționale**
1.referențială	elevul se conformează cadrului situațional concret
2.conotativă	elevul influențează pozitiv interlocutorul
3.expresivă	elevul interpretează atitudinal lumea prin exteriorizarea evidentă a acestor atitudini
4.metalingvistică	elevul își asigură mesajul cu un arsenal de gesturi, mimică, mișcări, care precizează cele

	transmise
5.poetică	elevul supraveghează felul cum formulează intențiile sale
6.fatică	elevul se simte responsabil de felul cum vorbește, cât de clar și corect pronunță cuvântul.
7.transformatoare	elevul schimbă atitudinea celuilalt, reprezentările lui anterioare
8.de catharsis	elevul tinde spre ceva nou
9.informativă	elevul acumulează informații necesare
10.reglativă	elevul ,,face ordine ” în relațiile sale cu alții
11.valorică	elevul conștientizează valoarea sa personală și pune în lumină valorile celui cu care comunică
12.emotivă	elevul exteriorizează afectiv atitudinile sale față de fenomenele înconjurătoare
13.apreciativă	elevul apreciază lumea, realitatea
14.etică	elevul conștientizează valoarea comportamentului său verbal-comunicativ
15.convențională	elevul ,,semnează” acorduri de colaborare verbală cu partenerul
16.emfatică	elevul este solidar cu partenerul
17.eficiență practică	elevul ,,se alege ” cu rezultate concrete.
18.contact	elevul știe cum se stabilește un contact verbal cu cineva

19.identificarea	elevul poate identifica personalitatea celuilalt
20.exprimare a statutului	elevul se autodezvăluie în diverse aspecte
21.modificare a statutului	elevul poate să se schimbe operativ în funcție de diverși factori influențională
22.ideatică	elevul manifestă tendințe constante spre autoexprimare
23.influențare	elevul influențează ambientul situațional în ansamblu
24.evaluare	elevul apreciază, evaluează lumea și realitatea înconjurătoare
25.cercetare	elevul cercetează lumea

Analizând opiniile lingviștilor, observăm faptul că aceștia tratează diferit teoria limbii, contribuind indirect, la orientarea spre tehnologiile comunicative de predare a contextelor, mesajelor orale în limba română. Actul comunicativ este, în esență și ca întreg, unul irepetabil, deoarece contextele, mesajele orale nu mai sunt aceleași într-o etapă viitoare. Paralel cu noțiunea de act comunicativ se utilizează tot mai frecvent și noțiunea de constante ale actului comunicativ. Didacticianul Eryxcuna semnalează următoarele caracteristici ale actului comunicativ (educațional): [5 p.6]

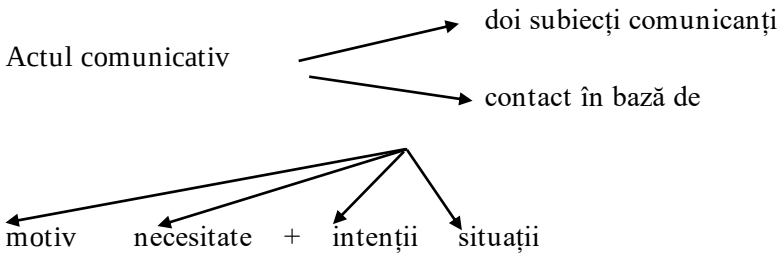

Figura 1.1. Prezentarea actului comunicativ

Vom utiliza conceptul de receptare a mesajelor ca termen general, una din variațiile acestuia fiind mesajul oral la literatura română. În același timp, nu respingem nici termenul de mesaj oral al limbajului literar și vom explica atât noțiunea de receptare a mesajului oral la literatura română, cât și noțiunea de receptare a mesajului oral al limbajului literar. În definițiile cercetătorilor consacrați în acest controversat domeniu insuficient clarificat la ora actuală putem observa următoarele:

- ***interesul***, care concentrează atenția elevului asupra mesajelor orale în literatura română, fixează privirea lui până la a o face întrebătoare: Ce comunică mesajul oral? Despre ce este el? [1];
- ***respectul***, care menține mesajul oral literar în independența și în specificitatea sa, împiedică confundarea lui cu lucrurile fizice ale universului cotidian, știe să dirijeze această atitudine întrebătoare până la o etapă analitică de înțelegere. Din această condiție rezultă și o primă cerință, un prim obiectiv important al activității profesorului: stimularea interesului elevilor vizavi de mesajele orale literare. Or, privirea grăbită și distrată a elevului asupra mesajului oral literar nu poate duce decât la o interpretare rigidă și superficială [7].
- ***orientarea comunicativă*** ce se exprimă prin faptul că elevul se așteaptă în urma contactului cu mesajul literar oral, la o plăcere, la o satisfacție estetică. ,,Uimirea definește calitatea plăcerii estetice: sentimentul ei de surpriză asigură întreținerea acelui interes fără de care conștiința elevului nu ar fi capabilă să prelucreze și să conștientizeze informația estetică a mesajului oral literar, iar aspectul lui contemplativ urmărește și solicită interpretarea [9, p. 243-244]

În al doilea rând, el, elevul ,,consumatorul de mesaje, simte nevoia de a comunica spiritual cu autorul acestor mesaje , de a face schimb de impresii cu cei din jur. Întrebările ce solicită opinia personală a elevului despre impresiile lăsate de acest mesaj literar oral ori atitudinea lui, de exemplu, față de personajul literar („Ce părere ai tu despre personaj?”), atitudinile colegilor (,,Ce credeți fiecare dintre voi despre personajul în cauză?”), a celor din jurul vostru (,,Care-i atitudinea părinților față de acest personaj?”), opinia autorului (,,Relevați atitudinea scriitorului din felul în care a fost construit personajul în primul mesaj literar oral, dar în al doilea mesaj literar oral etc.?”) au menirea tocmai să satisfacă această necesitate a lor de

a-și împărtăși impresiile, de a scoate o concluzie în urma comparării punctului propriu de vedere cu celelalte.

- ***orientarea cognitivă*** înțeleasă ca un interes al elevului pentru mesajul literar oral ca o sursă de noi cunoștințe (despre un nou scriitor, despre un nou erou, despre o altă viziune asupra problemei, despre caracteristicile unei formule estetice a mesajului literar oral puțin or deloc cunoscute, etc.). Desigur, elementul noului, menținut de curiozitate ca emoție dominantă ce va anima activitatea elevilor, trebuie să aibă prioritate; . [8]
- ***orientarea axiologică*** exprimată prin identificarea cititorului (elevului) cu acele personaje din multiplele mesaje literare orale, care-i sunt cele mai apropiate sub aspectul preferințelor și orientării sale valorice și care pot atrage coparticiparea sa la universul ideatic al mesajelor literare orale (,,Cum ai acționa tu în locul personajului?"); „De ce ai proceda așa?"; ,,Cum îți califici acest comportament?"; „Cu care personaj , în niciun caz, nu te poți identifica? De ce?"); [3]
- ***dorința cititorului (elevului),*** mai mult sau mai puțin înțeleasă, de a-și identifica propria sa activitate și de a-și proiecta propria sa forță imaginativă asupra mesajului literar oral, coparticipând, astfel, printr-un act de ,,post creație".[14, 27 p.].

Este important de reținut că receptarea este un element definitoriu al oricărui proces de comunicare literară. Or, actul de creație a mesajului literar oral, conform opiniei lui Sartr, ,,este în momentul conceperii unei opere (în cazul nostru: a conceperii unui mesaj literar oral), doar un moment incomplet, abstract; Procesul scrierii unui mesaj literar, ca act strategic, include și procesul lecturii lui. Interesele combinate ale autorului unei opere literare cu cele ale cititorului (elevului) contribuie la nașterea obiectului concret și imaginar care este mesajul literar oral personalizat al elevului [13].

Definită ca formă specifică a activității elevului, ce ,,repetă și reproduce structura creatoare a mesajuluiu literar oral (prin „co-operare" și ,,post-creație"), dar în ordine inversă [10, p .238-262], receptarea artistică a mesajelor orale diferă de la receptor (elev) la receptor (la elev), întrucât în baza relației dintre autor și cititor (elev) se află un mod de înțelegere diferit de procesul percepției.

Dacă mesajul literar oral este o expresie esențializată a unei opere literare, a ceea ce este mai profund, mai caracteristic, mai durabil ,,în ființa artistică a elevului", a receptare a acestuia impune o

pedagogie a lecturii productive. Perceput ca,, un eveniment al cunoașterii", lectura mesajului literar oral devine un act de educație și de formare a elevului, astfel încât elevul (cititorul) trebuie să aibă conștiința (capacitatea) că forma estetică a mesajului literar oral este transmisibilă. Astfel, mesajul literar oral nu este numai așteptare, ci și provocare pentru elevi; nu numai receptare, ci și angajare. Mai mulți cercetători în domeniu T.Vianu [15]]au subliniat importanța primului contact revelator cu mesajele orale ale operelor de artă, când subiectul (elevul) intră sub fascinația lor nemijlocită.

Acest moment, după opinia lui Tudor Vianu, este un debut al ieșirii din indiferență; el poate interveni după o frază, după câteva ganduri ale mesajului și destinația lor sunt interesele, nu spontane și confuze ale elevilor, ci cele practice imediate, astfel mesajele literare orale devin un stimulent puternic al lecturii [15, p. 305-307].

În cazul elevilor, de exemplu, la întrebarea profesorului de ce le-a plăcut/nu le-a plăcut povestirea ,,*Căprioara" de E.Garleanu* ei reproduc povestea desprinsă din text (Mi-a plăcut, pentru că se povestește despre o căprioară care voia...). După cum se vede din exemplele aduse, ideile emise de această categorie de elevi se rezumă de multe ori la „îmi place/nu-mi place", ,,în viață așa ceva nu e posibil", ,,e plictisitor", ,,n-am înțeles nimic",etc. Acești elevi reprezintă tipul receptorului nativ. Ținand cont de faptul dat, vor fi evitate întrebările sau sarcinile de natură reproductivă, care cer informații exacte despre cele prezentate în MLO, efort minim din partea elevului, de tipul: ,,Ce gândește căprioara despre puiul ei?";,,Unde vrea căprioara să-și ducă puiul?";,,Cu cine se întâlnește căprioara?",etc.

Pot fi formulate întrebările sau sarcinile aplicative, răspunsurile cărora cer o racordare a modalității de a gândi logic la diferite situații din viața elevului: (ex:Ce a determinat-o pe căprioara din povestea lui E.Garleanu să se comporte anume așa? ,,Cum ar proceda orice altă mamă care își iubește copilul, în situația, în care viața lui e în pericol? Cum calificați acest tip de comportament? etc.) Dorim să menționăm importanța întrebărilor interpretative, care cer descoperirea conexiunilor dintre idei, fapte, valori și necesitatea de a le argumentta (ex.în baza unei poezii: Ce semnificații comportă versurile-refren ale poeziei?; Comparați cele două părți ale poeziei?). De asemenea, important este alternarea întrebărilor deschise cu întrebările închise .(ex. *Întrebări deschise :*De ce crezi că elevii nu au răspuns inițial la

salutul învățătorului? Pentru textul ,,Ptima zi de școală" (Această întrebare încurajează elevii să reflecteze asupra emoțiilor și comportamentului personajelor.); Cum ai descrie atitudinea învățătorului Nicolae Apostol față de elevi? (Îi ajută pe elevi să analizeze caracterul și metodele pedagogice ale învățătorului.)
*Întrebări închise :*Învățătorul Nicolae Apostol era emoționat când a intrat în clasă? Da/Nu)

În această ordine de idei, analiza studiilor de specialitate ne permite să identificăm parametrii definirii și clasificării noțiunii de receptare a mesajelor literare orale (MLO) .

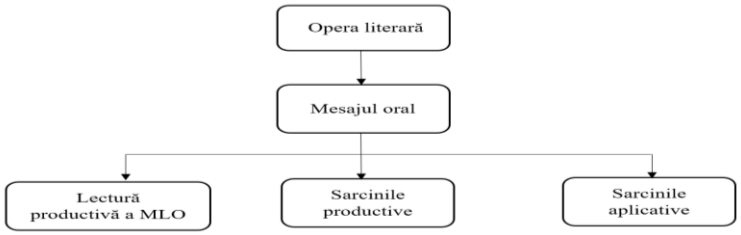

Figura 1.2 Nivelul I de receptare a MLO

Analiza definițiilor date noțiunii de receptare a MLO ne-a condus la identificarea unor determinante pentru definirea acestei noțiuni (figura 1.6)

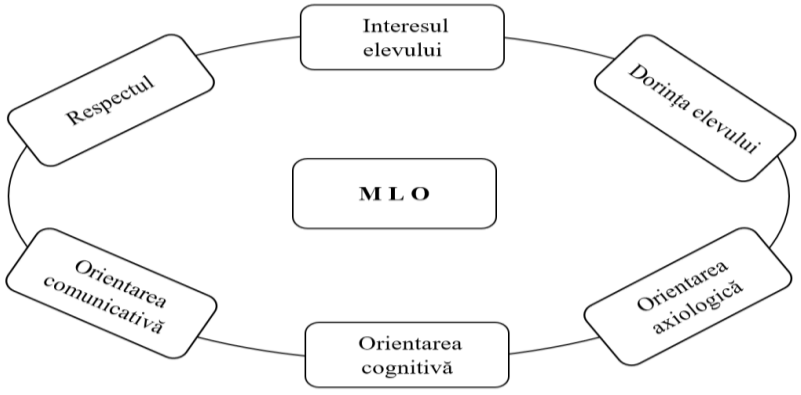

Figura 1.3. Parametrii definirii și clasificării noțiunii de receptare a MLO, nivelul I

Al doilea nivel de receptare, numit de Tudor Vianu intelectual-apreciativ sau analitic-intelectual, iar în didactică și productiv, se caracterizeaza prin faptul că elevii demonstrează cunoștințe de interpretare a MLO studiat, analizează, dezvăluie existența specificului unor judecăți , idei. Elevii se pot identifica cu personajele, detaliază și aprofundează un aspect sau altul al MLO. Având în vedere aceste caracteristici, profesorul va încuraja activitatea elevilor respectivi prin formularea unor sarcini care să-i ajute a-și organiza intuițiile lor în comentarii unitare, de fapt, la această etapă asocierea sentimentului, a trăirilor elevilor cu diferiți factori intelectuali lasă încă de dorit. Se observă o orientare exagerată asupra aspectului formal al MLO, fără intenția de a pătrunde forma interioară, nucleul ideatic existențial al MLO. Perceput fragmentar, unilateral, MLO nu poate să le producă acea trăire, ca treaptă intermediară necesară continuării și desăvarșirii procesului de receptare. Sarcinile cele mai eficiente sunt, în primul rând, cele analitice, care oferă posibilitatea de a cerceta în profunzime MLO, de a-l examina în diferite situații de manifestare. Evident, gândirea analitico-sintetică a elevilor ca nivel al receptării MLO, se formează în baza și în corespundere directă cu taxonomia lui Bloom, cu cele câteva nivele ale aptitudinilor cognitive formate (nivelul cunoștințelor, al înțelegeri, al aplicării, al analizei, al sintezei și al evaluării). Așadar, cât privește **etapa cunoștințelor,** sarcinile de lucru vizează:

- rememorarea faptelor, evenimentelor, informației în vederea determinării datelore cazului descris în MLO: *Precizați cui aparține replica; Recunoașteți în fragmentul dat procedeul literar;etc.*
- localizarea/identificarea problemei: *Completați, conform opiniei personale, spațiile libere din replicile de pe fișe, apoi reconstituiți, pe baza MLO, aceste replici ale personajelor. Comparați variantele voastre cu cele ale autorului; Cu ce problemă se confruntă personajul? Ce declanșează conflictul interior al personajului? De ce natură este problema dată?etc.*
- organizarea informației: *Alcătuiește pe baza MLO biografia lui Nică, având ca repere: categoria socială din care face parte, ocupația, portretul fizic/moral; Alcătuiți un portret al lui Nică ținând cont de opiniile exprimate de alte personaje;etc.*
- cercetare: *Justificați cu referințe la MLO condiția de copil răsfățat*

și needucat al lui Nică;

- descrierea: *Descrieți o eventuală schimbare a unui elev în momentul asimilării MLO;*
- evidențierea secvențelor*: Ce episoade din MLO veți selecta pentru a prezenta un discurs literar? Care sunt aspectele problemei cu care se confruntă personajul?; Distincția dintre faptă și opinie: Întocmiți un dosar al acțiunilor personajului Nică și o fișă a opiniilor acestuia;*

Etapa înțelegerii presupune un șir de sarcini sau strategii de lucru care trebuie să-l includă pe elev în următoarele activități:

- rezumare (*Povestiți în maximum 10 fraze povestea desprinsă din povestea Moș Ion Roată și Cuza-Vodă; Prezentați informația principală din fragment/operă în formă de piramidă: numele personajului, ocupația lui, trei caracteristici, comportamentul manifestat într-o situație concretă, problema cu care se confruntă, felul în care soluționează problema;)*
- aplicare (*Găsiți în operă argumente pro și contra în ceea ce privește vina ce o poartă personajul…..pentru…;Comparați personajele*);
- abstractizare (*Există în scara alternativelor personajului Moș Ion Roată posibilitatea de a ieși din impas?*)
- transformare (*Dacă ați avea posibilitatea să modificați ceva în MLO , ce anume veți modifica?Ce modificări ar suferi personajul, dacă veți avea posibilitatea să-l creați după bunul vostru plac?, etc*);
- decodificare (*Ce semnificație comportă titlul povestirii ,,Dumbrava minunată" ?)*

Etapa aplicării, incluzând mai multe operații, denotă capacitatea elevului de a analiza faptele și problema, de a interpreta, a investiga, a clasifica și de a formula anumite concepte. Astfel, în procesul studierii MLO, elevii, la această etapă de lucru, sunt solicitați să analizeze comportamentul personajelor, anumite circumstanțe în care acționează sau care le determină să ia o decizie ori să se comporte într-un anumit mod, relațiile dintre personaje, diverse atitudini umane, etc.

- să analizeze (Analizați comportamentul personajului și raportați-l la un anumit tip de comportament: demn de urmat, satisfăcător, condamnabil,etc; Analizați relațiile dintre personaje.)

- să interpreteze (Cum explicați gestul lui Cuza Vodă de a îl săruta pe Moș Ion Roată?

Investigarea faptelor, clasificarea informației sunt pe cât de importante, pe atât de necesare în procesul de formare, a gândirii analitice a elevului. Iată de ce formularea sarcinilor cu diferite grade de complexitate trebuie să fie o prezență obligatorie în procesul de studiere a MLO. Această activitate de investigație urmărește, de fapt, găsirea în MLO a argumentelor necesare pentru a susține ori a combate un punct de vedere-propriu sau al altora (Susțineți ori combateți spusele personajului.)

Etapa analizei, unul destul de complex, presupune operații de:

- gândire asociativă (*Supuneți unei analize comparative personajul lupul din poveștile ,,Capra cu trei iezi" de Ion Creangă și ,,Cartea junglei " de R.Kipling)*
- gândire creativă (*În rol de jurnaliști care au asistat la spanzurarea omului leneș, din povestirea ,,Povestea unui om leneș" de I.Creangă;pregătiți sau scrieți un comunicat de presă pe marginea cazului)*
- imaginativă (*Cum s-ar fi construit destinul lui Niculăeș Onișor dacă nu i-ar fi murit mama sau dacă s-ar fi născut într-o familie potentă financiar?-,,Povestea unui om leneș de M.Sadoveanu*)
- de simulare *(Cum ați fi procedat voi în locul mamei lui Ștefan cel Mare, ținând cont de situația în care se afla fiul său? - Muma lui Ștefan cel Mare de D. Bolinitineanu)*

Luarea unor decizii, sintetizarea informației și a argumentelor, formularea ipotezei rezonabile, enunțarea concluziilor vizează *nivelul sintezei*. Deci, regruparea faptelor, structurarea lor într-un ansamblu coerent sunt posibile doar în cazul în care profesorul va formula și sarcinile respective: *Formulați-vă punctul de vedere final cu privire la tipul uman pe care-l reprezintă personajul;Formulați în ce constă sensul vieții lui .)*

Cât privește ultima etapă, cea a *evaluării*, acesta urmărește criticarea, argumentarea deductivă, enunțarea concluziilor garantate, compararea deciziilor cu rezolvarea cazului (*Ce i-ați reproșa personajului/scriitorului-autor al operei? În ce măsură decizia personală inițială coincide cu cea finală? Ce a contribuit la schimbarea acesteia? Ce ați învățat din experiența trăită de personaj?*

În ce măsură concluzia finală satisface convingerile voastre, etc). Eficiența metodei de evaluare depinde de modul în care sunt formulate întrebările și ce se urmărește cu precădere: simpla reproducere a cunoștințelor, interpretarea și prelucrarea lor, capacitatea de a opera cu ele, de a le aplica în practică. Este mai potrivită vârstelor mici, obișnuindu-i pe copii să expună un subiect [47**].**

Sintetizarea dezbaterilor științifice asupra conceptului vizat (gândirea analitico-sintetică a elevilor ca nivel al receptării MLO, se formează în baza și în corespundere directă cu taxonomia lui Bloom) a favorizat adaptarea *conceptului de lucru cu MLO*. Astfel, *definim etapele de bază a recetării MLO,* respectând viabilitatea structurală a acestui concept de lucru.

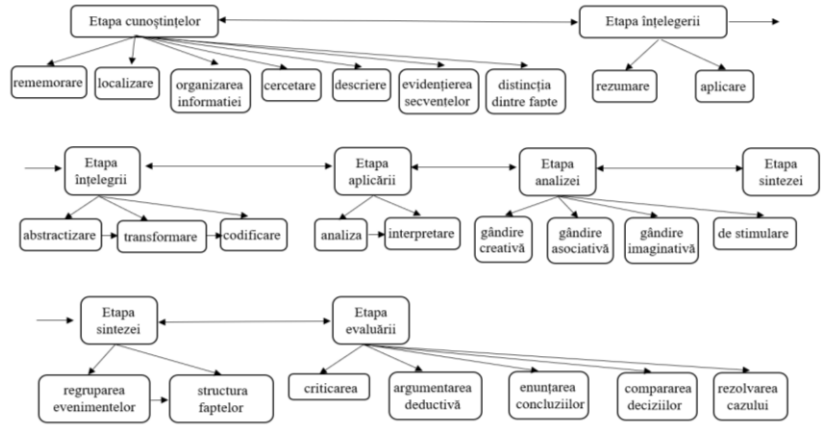

Figura 1.4. .Definirea etapelor de receptare a MLO în corespundere cu taxonomia lui Bloom

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Abstract

The importance of determining the communicative strategies of reception - learning of the oral literary message is defined:. 2 the priority role of the literary language in the formation of literary communication skills of primary cycle students;. •the complexity of decoding the language of oral literary messages, as word joints that function as a single semantic unit [Callo T., Burlacu A., Carmen V., Tau El.];. •the need to train the capacity to interpret the meanings of literary units, which is considered an intrinsic element of the linguistic competence of primary cycle pupils, is, from which the responsibility of receiving - learning the oral literary message through communicative strategies.. Harnessing the potential of new educational strategies in ensuring the quality of training in primary education is the priority dimension of learning Romanian literature, given the fact that the purpose of this process, the literary and intercultural communication skills, are, or more than ever part of the qualifications required for literary insertion into a computerized society of knowledge and fluent literary communication. In the perspective of the formative education, focused on competences, special attention is drawn to the interactive methods of teaching Romanian literature, taking into account that the need to know Romanian literature at the communication level is constantly growing, this being one of the models of productive training.

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

Teaching Polar Studies in English to High School Students in Romania. The importance of visual and audio aids and props in communication and the assimilation of knowledge

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Audio-visuals make classes friendlier, stimulate the students' imagination, enhance the efficiency of the teaching process and facilitate learning.
(Vizental 2014: 47)

Abstract

Teaching Antarctic and Arctic aspects in English to Romanian high school students is a challenge especially because Romania is a non-polar country and in the geography textbooks the information is extremely scarce. However, it is this lack of knowledge about the subject that makes teenagers even more eager to find out details about both poles. Watching videos and debating them leads to enriching the vocabulary by putting the learner in the world of the language, engaging in the process of learning all the channels of perception. The virtual is the most accessible variant which can lead to a familiarization with such extreme environments. Last but not least, the advantage of explaining and communicating in English while teaching polar aspects to high school students is that English is the accepted language in many international forums in which Romania is involved and the educational process can be made known at a higher level.

Keywords

teaching English, teaching polar studies, visual props, videos

Teaching Antarctic and Arctic aspects in English to Romanian high school students is a challenge especially because Romania is a non-polar country and in the geography textbooks the information is

extremely scarce[16]. However, it is this lack of knowledge about the subject that makes teenagers even more eager to find out details about ecosystems, life, pollution and the protection of the environment at both poles. If I arouse their curiosity, if I get them involved with the subject, then they will definitely learn also vocabulary and various issues connected to the polar world. At the same time, I am highly aware of the fact that for a generation familiarized with the visual interface of multimedia, visual methods become a must to facilitate retaining information and staying attentive for a longer time. The use of visual props and aids in the classroom is of major importance to attain an effective teaching and learning process.

And here I come as a teacher of English but also as a coordinator of programs and projects as well as the main person in charge with environmental awareness in Edmond Nicolau Technical College in Bucharest. As such, I have as mission to promote environmental issues among students teaching them how to evaluate what happens in terms of climate change and determining them to become eager to protect the planet that is their Home. I prefer to teach these aspects mostly in English because if students have the occasion to get involved in international competitions, they will already be able to express themselves in English knowing the terms in the language they will use for communication.

The need for polar education started during the national programs recently introduced by the Ministry of Education: The Green Week (Săptămâna Verde) and Another Type of School (Școala Altfel), which both encourage the deviation from a strict traditional way of teaching and the innovation in terms of subjects tackled that have nevertheless as purpose the enriching of knowledge of the students in class. At Edmond Nicolau Technical College I also introduce activities with polar focus during Antarctica day (the 1st of December) or the Polar Weeks (in March and in September). Polar education has par excellence an interdisciplinary approach and so many domains can be reached in class such as

1. Physics - astrophysics, astronomy;

[16]In the 7th and the 10th grade textbooks of Geography there are some details about North America and about Antarctica that some teachers simply skip because the curriculum is too overloaded.

2. Earth sciences ("critical" processes and phenomena for "Earth systems" - oceans, atmosphere, cryosphere, climate, etc.), meteorology; pedology (soil science) - bioremediation;
3. Chemistry - pollution - ecology;
4. Biology / biodiversity; microbiology and biochemistry - with biotechnological applications (biologically active products), including at the level of cold / alpine areas;
5. Pharmacy
6. Extreme medicine, telemedicine (for Indigenous populations in the Arctic, research stations at poles / alpine areas);
7. Psychology of small groups, isolated in extreme conditions;
8. Bionic architecture / ecological constructions on the Antarctic continent (self-sustained, zero pollution);
9. History and Geography (discovery of Antarctica, memorable expeditions, research stations that became historic sites, international cooperations etc.)
10. Artistic fields - for awareness of polar issues (including the protection of the environment and species), and as means of psychological support in extreme conditions (e.g. the caricatures produced by Emil Racoviță in the Belgian Expedition, or the art of the Inuit, etc.)

Extracurricular activities on polar themes could generate successful experiences, in line with world policies on awareness of the role of polar areas in determining climate change, with possible consequences on the biosphere/ humanity. Dissemination of these ideas could arouse the interest of some students in research. These activities also allow the involvement of students with some disabilities, which is recommended by the inclusion policies, including those of the Antarctic Treaty System[17].

[17] The Antarctic Treaty was signed in Washington on 1 December 1959 by the twelve countries whose scientists had been active in and around Antarctica during the International Geophysical Year (IGY) of 1957-58. It entered into force in 1961 and has since been acceded to by many other nations. The total number of Parties to the Treaty is now 57. Romania is a non-consultative party at the yearly meetings but it can come up with advice, it can present its works and it can actively collaborate with other countries, consultative or non-consultative, which it already does, being involved in several working groups, one of them being on educational matters. And in

In introducing the polar world to them in a foreign language like English, either when it comes to geography, literature, art, ecology, security aspects, it is crucial to use visual props or props combining the visual with the audio. At the same time the level of the language in the materials selected for teaching should be adapted to the level of English in each classroom.

Visual props and videos have several functions when it comes to language teaching: directing attention, awakening appropriate prior knowledge, managing mental load, building mental models, transferring new skills, optimizing motivation (Clark and Lions 2011 qtd. in Suryanto:40).

In my classes I use

- Comics
- Picture books
- Television
- Drama
- Animated graphics
- Flowcharts
- Venn diagrams etc (see image 1)
- Videos from the Internet as well as videos created by the teacher, in this case, myself.

I have noticed that comics and picture books have a high level of attraction towards the younger classes (the 9th and the 10th grades) who are fascinated with the action even if sometimes the imagination of the author distorts reality to a certain degree. Thus, for example in the humorous book *Evil Emperor Penguin: Antics in Antarctica* the Penguin has big plans for world domination, while Evil Cat acts as a sort of "foil" who counters the penguin's plans—often in a way that highlights how impractical and funny the penguin's ambitions are. The interactions between the two characters—Evil Penguin trying to enact his ridiculous plans, and Evil Cat either undermining or complicating them—create a humorous dynamic that is central to the book's comedic tone. While the book is primarily a funny story, it also

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terms of education Romania has left a good impression by its rich activities promoting polar studies among pupils and students of all ages such as conferences, webinars, articles, exhibitions, contests etc.

introduces pupils to aspects of Antarctic life, such as the harsh icy environment and the animals that inhabit it. It's not a traditional educational book, but the setting adds an element of learning about the cold continent in a lighthearted way. The book is illustrated in a vibrant, detailed style, which helps to bring the penguin's over-the-top personality to life. The penguin's dramatic facial expressions and exaggerated body language help convey the humor.

Other books that I have frequently used in class are:

●*Frozen World: Polar Meltdown* by Sean Callery, a short informative exploration of climate change and its dramatic impact on the polar regions, explaining the science behind the melting ice sheets and glaciers, while highlighting the larger implications for the planet and at the same time inviting to constructive measures. In 32 pages we get the basics about how ecosystems get altered, but what I like is the balance between educational content and storytelling. Each chapter is filled with well-researched facts, paired with striking photographs and illustrations that help bring the information to life.

●*Polar Survival Handbook* by Jen Green is an engaging and informative guide that offers readers a thrilling insight into the challenges of surviving in some of the most extreme environments on Earth—the polar regions. This practical survival guide uses clear and accessible language, along with vibrant illustrations, to explain the skills and knowledge required to manage in the harsh conditions of the frozen wilderness. The book covers a wide range of topics, from how to stay warm in freezing temperatures, what kit to prepare for your exploration, to how to navigate through blizzards or how to build shelters or attract rescue teams, making it an excellent resource for curious minds interested in the wild, unforgiving environments at the poles.

●*Polar Regions: Exploring the Icy Wilderness of the Polar* by Gerard Cheshire offers a captivating and well-rounded exploration of Earth's two polar regions: the Arctic and the Antarctic. With a focus on the unique environments, wildlife, and geography of these frozen landscapes, Cheshire provides readers with a rich understanding of what makes the poles both fascinating and fragile. The clear and engaging writing style ensures that complex scientific ideas are conveyed in a way that is both understandable and enjoyable for a broad audience.

The book is peppered with stunning images of polar landscapes, from

snow-covered mountains to icy seas teeming with life. These images not only enhance the text but also allow readers to visually connect with the environments described, making the book feel more like an immersive journey to the poles. Whether it's a close-up of a polar bear hunting on the ice or a sweeping view of Antarctica's icebergs, the visuals bring the regions to life, underscoring the sheer scale and beauty of these remote, frozen worlds. Rich in scientific detail yet accessible to younger readers, the book offers both an educational and visually amazing experience. It is impossible not to love it! Whether for students, nature enthusiasts, or anyone interested in the coldest and most remote places on Earth, this book provides a deep dive into the polar regions' uniqueness and vulnerability.

●*Ice Life in the Freezing Cold* by Rosalyn Wade is an educational and visually captivating exploration of life in the harshest environments on Earth—the icy realms of the Arctic and Antarctic, but also the high mountains covered in glaciers. The stunning imagery, from vast ice fields to close-up portraits of Arctic people or creatures, elevates the book beyond a typical educational read, turning it into an immersive visual experience. In addition to the powerful visuals, maps, the book comes with a CD with a free interactive computer game as well with a short graphic novel called *The Emperor's Egg*.

●*Arctic & Antarctic* by Barbara Taylor is a beautifully written and visually rich guide to the two polar regions. From polar bears and penguins to seals, whales, and migratory birds, Taylor provides readers with a detailed look at the diverse wildlife that thrives in these harsh climates. The book also covers the role of ice and snow in the global climate system, highlighting the importance of these regions to the health of the planet.

●*Step Into the Arctic World* by Jen Green discusses the unique human cultures that have adapted to life in the far north, touching on the history and traditions of the Inuit and other Indigenous peoples. Subjects such us hunting, clothing, art and crafts, beliefs and rituals, ceremonies, festivals, short presentations of the development of the Arctic and how it came to be today are tackled. The use of both real images and artistic renderings helps readers visualize the dramatic landscapes and diverse wildlife, giving them a sense of what it might be like to experience the Arctic first-hand. The book's layout is user-friendly, with clear headings and captions that make it easy to navigate the content.

●*Madhouse at the End of the Earth* by Julian Sancton is a gripping historical account of an ill-fated Antarctic expedition led by the Belgian explorer Adrien de Gerlache in the late 19th century. This book is not only for lovers of adventure and history but for anyone interested in the limits of human endurance and the dark side of exploration. Besides some sketches intertwined in the text, there are also some photos in black and white regarding the crew, the ship and their experience at the South Pole which can give a vivid idea to students about the mission in which also our scientist, Emil Racoviţă, had been involved.

Besides books, I have recently discovered important infographics that can be used with all classes to discuss scientific issues such as plastic pollution at the poles. The works which are systematizing information in a clear way are created by researchers within the Scientific Committee on Antarctic Research (SCAR), for example, and have been publicly posted on the SCAR site as a result of a competition (image 2): https://scar.org/scar-news/life-sciences/plastic-news/winners-infographic-competition?fbclid=IwY2xjawHEKEZleHRuA2FlbQIxMAABHVcUeod5hICKmvlqMmqYPEg-f2pa5ZCMSPo76r2hKbXFr1V9oR_q4xcFcA_aem_g8pvRvlFfLaPaA9Yv2ixjA.

Other files meant to make science more accessible can be found at https://scar.org/~documents/scar-publications/infographics?layout=list. A wealth of materials can be also accessed on SeaIce Portal https://www.meereisportal.de/en/maps-graphics/infographics, and many other sites (World Wildlife Fund, Polar Bears International, NASA, US National Science Foundation, PolarTREC).

One of the main benefits of teaching polar studies in English is that it helps students learn about science and the environment. Topics like global warming, protecting wildlife, and polar research introduce new vocabulary and ideas, improving both their English skills and their understanding of global issues. Since English is the main language used in most scientific research, it's important for students to be able to talk about these topics in English.

Learning about polar studies in English also helps students build skills like critical thinking, problem-solving, and teamwork. For example, they might talk about the ethics of exploring the polar regions, how

melting ice affects sea levels, or the rules for using Antarctica. These discussions help students understand the topics better and practice English in real-life situations. At the same time, the lessons become much more attractive if videos are used.

> Video makes meaning clearer by illustrating relationships in a way that is not possible with words, which proves a well-known saying that a picture is worth thousand words. Two minutes of video can provide an hour of classroom work, or it can be used to introduce a range of activity for five minutes. A ten-minute programmer can be useful for more advanced students. Less advanced students may wish something much shorter because their limited command of the language also limits their attention span. (Usmanovna 2023:446)

Either if we deal with an interview with a researcher, with a documentary or a short visual material created by me, the first point is always to shortly mention the main issue of discussion and explain the new vocabulary. In order to save time, special handouts are brought to the students with the list of words explained and also with examples that render the context. In case a less advanced student asks the meaning of a word that is not on the list, either the teacher or one of the student's colleagues comes up with an explanation that he/she can jot down on the handout after the list already provided. Most of the time some questions are registered on the handout and the students are supposed to answer them immediately after having watched the video. Sometimes a whole debate can follow after watching the video or they can receive as a task a piece of creative writing that is connected to the video, for example imagining how they spend a day in Antarctica after watching a video in which both tourists and researchers were filmed in action in the environment from the south pole. This way from the visual and auditive they get either to speaking or to using their imagination of capacity of systematizing information and coming up with original ideas, the teacher being able to check how the vocabulary has been assimilated in their written pieces. At the same time, because the material presented is from polar authorities or checked/created by me, correct and not distorted aspects are turned to good account, leading to the enrichment of knowledge. Depending on how much time rests until the break sometimes a Kahoot or google forms quiz can be added to the activity. During the lessons the teacher is the organizer of the activity (dividing the class in small groups, assigning tasks), the facilitator of interaction (offering advice if a

pupil needs help), a moderator and at the same time also a sort of analyst (making observations and correcting mistakes if necessary).

Sometimes an interesting class can start from a video created by the teacher in which an imaginary dialogue takes place between two animals. An interesting discussion sprang up after watching mp4 files in which a polar bear and a penguin were worried about their own fate, yet, at the same time, on the background there were represented huge issues about the change in ecosystems both at the North and at the South Pole. The language for the intermediate level could be altered and the content could become more difficult. The video for the intermediate level had the following transcript:

Polar bear: Hey there, little friend. Have you noticed how the ice is melting faster than ever?

Penguin: I sure have. It's really concerning. Our homes are changing, and it's getting harder to find stable ice.

Polar bear: Exactly. For me, it means less hunting ground and more competition for food. What's it like for you?

Penguin: We're struggling too. Warmer waters are affecting the fish we rely on, and some of our breeding grounds are disappearing.

Polar bear: It's frustrating to see how our worlds are interconnected. We need to raise awareness and push for change.

Penguin: Absolutely. Together, we can highlight the urgency of the situation and inspire others to take action.

The same discussion could become more complex for the classes with a more advanced level of English:

Polar Bear: It's alarming to *witness* the rapid changes in our environment, particularly the melting ice caps. Our habitat is *diminishing* at an unprecedented rate.

Penguin: Indeed, the effects of global warming are *far-reaching*. While I may *dwell* in a different hemisphere, the rise in ocean temperatures is drastically altering my feeding grounds.

Polar Bear: The loss of sea ice not only affects my hunting but also *disrupts* the entire Arctic ecosystem. We're witnessing the collapse of a delicate balance.

Penguin: Similarly, the fluctuations in krill populations are threatening my species. The interconnectedness of our worlds *underscores* the urgency of the situation.

Polar Bear: It's *disheartening* to realize that the actions of humans

> *play a pivotal role* in this crisis. Their disregard for our planet is endangering us both.
> **Penguin:** Precisely. We must *advocate* for collective action to combat climate change, for the survival of our species and the preservation of our environments depends on it.

A wealth of material can be explored from the Polar Educators International[18] site. Anyone can find all sorts of resources there – files, videos, explanations – grouped in six themes: Oceans, Earth, Ice, Atmosphere, People, Space. All details are tried and tested for an international audience and can be used either within independent activities or as part of a series having as main theme the polar regions. A major support in teaching polar studies is also *The Polar Resource Book* that is downloadable from the site and in its introduction its aim is clearly presented:

> The book is written for a multidisciplinary and international audience including educators, undergraduate and graduate students; as well as experts from the natural, physical and social sciences, the humanities, and the arts, who wish to present their work in the classroom or public arena. […] The book combines science teaching in schools with public education and outreach. In the Prelude you will become familiar with six basic themes of polar science: Atmosphere, Ice, Ocean, Land, People and Space; and in Chapter 1 we show you how these themes can be implemented in the classroom. Chapter 2 explains how polar scientists can present their field of expertise in public. Chapter 3 focuses on how polar research can be addressed in large- and small-scale education and outreach initiatives. Finally, the concluding chapter, an essay on capacity building among reindeer herding peoples in the circumpolar north, introduces you to the variety of indigenous voices in the Arctic regions. (Kaiser 2010: 2)

[18] PEI (association created in 2012) is a global network of educators and polar researchers passionate about creating connections between polar research, education and the global community. Any teacher who is passionate about this field of polar studies and who also knows English - because the language of communication within the PEI is English- can become a PEI member and this does not involve any cost. https://polareducator.org/get-involved/

On the Internet are available with or without subscription documentaries and films that build little by little fascination and huge curiosity among students. Here I can give some examples:

●***Antarctica, A Year on Ice*** (2013) directed by Anthony Powell is a visually breathtaking documentary that takes you to the remote research stations of Antarctica, home to a small group of scientists, technicians, and craftsmen who live there year-round. Isolated from the world, they endure extreme conditions, from months of darkness to endless daylight. Through stunning time-lapse photography, the film captures both the harshness and beauty of this unforgiving landscape, showing the daily lives, work, and camaraderie of those who call it home. Filmmaker Anthony Powell showcases Antarctica's natural wonders and the emotional challenges faced by those living in its isolation. It's a powerful testament to human resilience and the allure of adventure in the planet's last great wilderness.

●***Arctic Ascent with Alex Honnold*** (2024). The series made up of 3 episodes focuses on the breathtaking exploration of human endurance in one of the planet's most extreme environments. The film follows Honnold as he attempts to scale an unclimbed, ice-covered peak in the Arctic and it is a sort of meditation on pushing boundaries in the face of nature's raw power.

●***Arctic sinkholes*** (2022), produced and directed by Nick Tanner, highlights the rapid changes occurring in the Arctic as the permafrost—permanently frozen ground—begins to thaw, leading to the formation of massive sinkholes. The film captures the awe-inspiring and alarming scale of geological shifts which are happening at a much faster pace than previously anticipated.

● ***Polar View: Using satellite data to serve the Canadian Arctic*** (2021) posted online by the Canadian Space Agency is about the main purpose of the organization Polar View: satellite observation of the Canadian North for scientists, operators in the Arctic and northern communities by providing important data about ice, for example.

However, I must emphasize the fact that it is very important to have during classes what Thomas C. Hammond and John K. Lee called *critical viewing*. Watching videos is not just a matter of entertainment. The viewer must be aware of the process of the production (producer, place, context, genre, purpose) as well of his or her own person (associations with previous knowledge, possible

identifications, impact it might have upon one's person and what questions might be raised after watching etc.)

> Critical viewing of video parallels critical reading of texts. As with critical reading, critical viewing is mentally active and requires the viewer to be in dialogue with the material. The critical viewer is ready to challenge the video and engage it as a text or argument, not just as information or entertainment. (Hammond and Lee qtd.in Bull and Bell 2010: 6)

That's why before watching a video it is important to establish a schema of interpretation and the basic details about the materials used in class should be communicated to students.

For the time being, the learning in my classes has taken place successfully via visuals combined with the books ordered in Canada and USA. Ther next step I have on my list of priorities is to encourage students to create their own videos when they have a project to present. For this they should get familiar first with the information they need to use and then with the programs for creating videos. I must confess that videos of polar studies classes have an important role to help also novice teachers learn good techniques from studying the practice of more expert teachers. And again, in this respect, the site of Polar Educators International might help as well.

I also discovered that a virtual field trip to Antarctica can provide students with a firsthand experience of the continent's icy landscapes, scientific research stations, and unique ecosystems. VR experiences can also help students visualize the effects of climate change on the polar environment, such as the melting of glaciers or the disappearance of sea ice. These immersive experiences not only help students understand complex scientific concepts but also improve their English-language skills by providing opportunities to describe what they see and learn. For this purpose, I recommend, for example, the site https://antartidainmersiva.com/ via which students can visit the station Pedro Vicente Maldonado operated by Ecuador.

The teaching of polar-related subjects within a high school can be done successfully either during the national programs or as extracurricular activities during the whole year, especially with the classes not having learning issues and who advance quicklier within the compulsory EFL curriculum. This way more polar activities can be added in their case. The addition of authentical material produced by native speakers has positive effects and the activities connected to

them develop the pupils' analytical spirit and encourage their creativity.

The possibility to turn students into co-producers - if they are not advanced in polar matters - is rather risky at the beginning, but for performance, competition, after thorough preparation interesting creations might be brought to attention and this was proven at the contest organized by the Romanian Academy, the NCAR (National Commission for Antarctic Research). There I could see that students from schools and high schools ventured to create videos on polar themes. Thus, it is for me quite clear that no matter the space where polar matters are dealt with, either in class or publicly within competitions, multimedia communication and learning are gaining more and more ground.

> An alternative to purely verbal presentations is to use multimedia presentations in which people learn from both words and pictures –a situation that I call *multimedia learning*. Recent advances in graphics technology have prompted new efforts to understand the potential of multimedia as a means of promoting human understanding – a potential that I call *the promise of multimedia learning*. (Mayer 2009: ix)[19]

Last by not least, I would like to bring to attention the fact that polar studies are not a limited domain and they give students, teachers, researchers and public figures preoccupied with the Arctic or with Antarctica the chance to interact with scientists or politicians who do

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[19] The purpose of my article is to encourage the study of polar matters in Romania and not to theorize the type of multimedia and their impact on learners, but those who want to explore the theoretical and methodological approach of multimedia are highly advised to consult the book *Multimedia Learning* by R.E Mayer which came out in 2009 at Cambridge University Press. At page 10 we have enumerated the three views of multimedia: 1) Delivery media - Two or more delivery devices (computer screen and amplified speakers; projector and lecturer's voice) 2) Presentation mode - Verbal and pictorial representations (on-screen text and animation; printed text and illustrations) 3) Sensory modality - Auditory and visual Senses (narration and animation; lecture and slides). Another important book about a modern approach to teaching and the use of digital media is *Learning and Teaching with Technology: Principles and Practices* edited by Som Naidu.

care about the fate of our planet, and maybe also to visit the far away icy extents. It was my pleasure to get involved in polar activities and represent Romania within international forums.
I can mention in this sense, education and dissemination activities in which I have been involved:
-ATCM (Antarctic Treaty Consultative Meeting) - participating in 2023 and 2024 within the meetings with consultative and non-consultative countries where discussions and negotiations take place; also taking part within the E&O ICG (Education and Outreach Intersessional Contact Group), working with the Romanian team on the official documents of Romania, mainly the education and outreach fields.
-SCAR (Scientific Committee on Antarctic Research) -being a member of the Standing Committee on the Humanities and Social Sciences, presenting in August 2024 in Pucón, Chile, the posters about polar education in Romania
-APECS (Association of Polar Early Career Scientists) -actively participating in events and competitions from 2021 to 2024.
-teaching at Edmond Nicolau Technical College in Bucharest and including activities with polar focus either during national programs or as extracurricular activities; preparing the students from this college for contests on polar themes (from 2020 on).
-presenting polar themes in international conferences (in October 2015 in Zagreb, Croatia, about Canada as the Queen of Northern Snow from a touristic point of view; in September 2018 in Prague, the Czech Republic, about the frictions that exist in the Arctic among several states; in September 2019 in Lodz, Poland, about the cooperation between Canada and the USA in the Arctic; in September 2024 in Maribor, Slovenia, the presentation about Canadian Rangers)

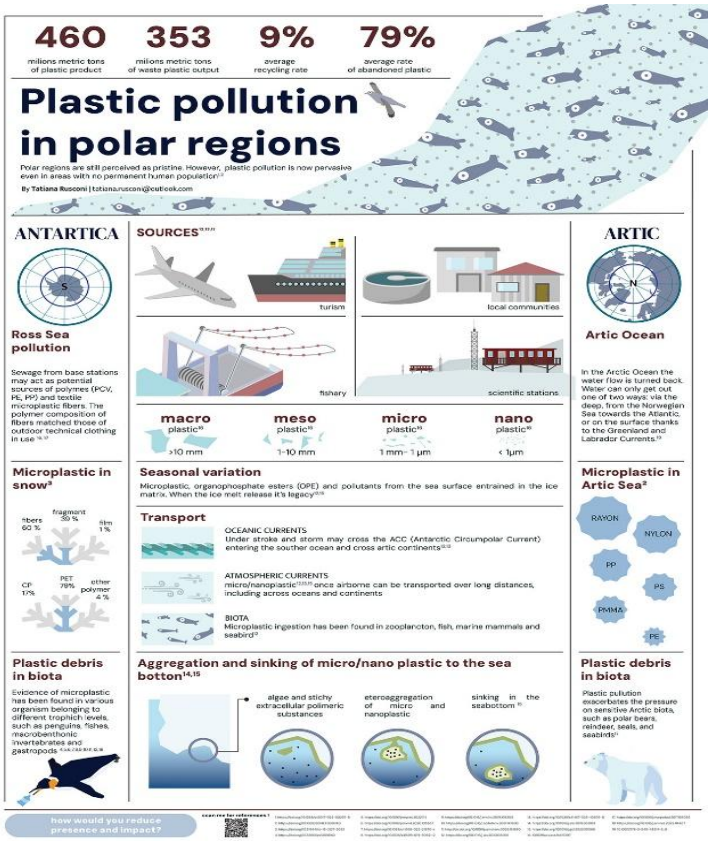
My conclusion would be that watching videos and debating them leads to enriching one's vocabulary by putting the learner in the world of the language, engaging all the channels of perception in the process of learning. For a generation familiarized with the visual interface of multimedia, visual props and especially videos are crucial to retain information and stay attentive for a longer time. At the same time, in the context of the difficulty of travelling to regions like the poles, the virtual is the most accessible variant which can lead to a familiarization with such extreme environments. Last but not least, the teaching and the communication in English while presenting polar

aspects to high school students is that English is the language of communication in many international forums in which Romania is involved and the educational process can be made known at a higher level.

Teaching English as a second language to high school students in Romania can be both rewarding and challenging, especially when covering complex topics like polar studies. The Arctic and Antarctic regions are becoming more important due to climate change, politics, and environmental concerns. Including polar studies in the English curriculum helps students improve their language skills while also learning about important global issues. This encourages critical thinking and teamwork. By using effective teaching methods, along with visuals, audio, and props, teachers can make these tough topics easier to understand and more interesting, especially for students who are learning English as a second language.

Image 1 (below)-Materials used in class

Image 2 - Copyright https://scar.org/scar-news/life-sciences/plastic-news/winners-infographic-competition?fbclid=IwY2xjawHEKEZleHRuA2FlbQIxMAABHVcUeod5hICKmvlqMmqYPEg-f2pa5ZCMSPo76r2hKbXFr1V9oR_q4xcFcA_aem_g8pvRvlFfLaPaA9Yv2ixjA



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♦ **TRANSLATION STUDIES** ♦

Anglicismele din terminologia corporatistă în limba română actuală

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Abstract

Progresele, înregistrate în ultimele decenii în toate domeniile de activitate, au amplificat dorința de integrare în pulsul lumii internaționale, ceea ce a determinat modificări, în sens evolutiv, nu doar în sfera informaticii, a tehnicii și a afacerilor, ci și în spațiul cultural și, mai ales, lingvistic. Adaptarea limbii române la noile realități s-a produs cu repeziciune, demonstrând, încă o dată, caracterul dinamic al lexicului românesc și capacitatea acestuia de inovare. Noul limbaj instituit reprezintă, așadar, imaginea tendinței de globalizare, reflectată la nivel lingvistic. În acest context, terminologia corporatistă, cu diferențe semnificative față de cea economică, s-a dezvoltat în mod firesc, din nevoia eficientizării colaborării și a comunicării, dar și ca răspuns la mecanismele de gândire și de exprimare actuale.

Keywords

lexicografie, globalizare, terminologie, corporație, vocabular

1. Globalizarea, dezvoltarea activității economice și consecințele de ordin lingvistic

În spațiul românesc, segmentul temporal reprezentat de ultimele trei decenii (din anii '90 și până în prezent) constituie o perioadă marcată de modificări substanțiale, calitative și cantitative, reperate atât la nivel politico-economic, cât și social, cultural și lingvistic. Dorința de reintegrare a societății românești în pulsul lumii internaționale s-a amplificat, generând schimbări majore în toate segmentele sale. Progresele din domeniul informaticii, al tehnicii, al afacerilor și al comerțului, al modei, al turismului, al divertismentului etc. au contribuit la răspândirea ideii de globalizare, un fenomen aflat,

la momentul actual, în plină expansiune. În acord cu dorința de sincronizare cu tendințele vestice, de integrare în fluxul internațional, în relația dintre dinamica societății și necesitățile comunicării resimțite de către vorbitori s-a impus o reconfigurare. Raportul limbă-societate capătă, în acest context, o nouă dimensiune, devenind esențială armonizarea faptelor de limbă cu noile realități extralingvistice, asigurarea corectitudinii actului de comunicare și facilitarea înțelegerii acestuia (Chițu 2012: 68). Adaptarea limbii române la schimbările care au loc în societate (care, în prezenta situație, se realizează prin pătrunderea de unități lingvistice de origine anglo-americană) dovedește, încă o dată, caracterul dinamic al lexicului românesc și capacitatea de inovare, de evoluție a vocabularului.

Extinderea rețelelor comerciale și apariția, pe teritoriul românesc, a organizațiilor multinaționale a reprezentat nu doar o provocare economică și politică, ci și una socio-lingvistică, determinând constituirea unui nou limbaj socioprofesional, a unei terminologii specifice (în acord cu desfășurarea activităților). Noul lexic economic instituit reflectă, alături de alte limbaje specializate, imaginea tendinței de internaționalizare la nivel lingvistic, realizată, pe de-o parte, prin prezența împrumuturilor de proveniență engleză și a calcurilor, iar pe de altă parte, prin încercările de uniformizare a limbajului.

Lexicul de specialitate aparținând terminologiei economice este unul vast, fiind utilizat în activități practice și teoretice deopotrivă (articole științifice, tratate academice, manuale școlare, traduceri etc.). În ceea ce privește atitudinea vorbitorilor în raport cu utilizarea unităților lexicale englezești, care aparțin terminologiei economice, se constată faptul că aceștia le întrebuințează nu doar în mediul profesional, ci și în viața cotidiană, cea din urmă acțiune având ca motivație semnalarea apartenenței acestora la o anumită categorie, în timp ce prima pune în valoare ideea adaptării lingvistice la noile realități extralingvistice. Cu toate acestea, raționamentele aflate în spatele împrumutării unor elemente lexicale de proveniență englezească se cer a fi de natură obiectivă, și nu subiectivă, în sensul în care, cuvintele preluate trebuie să răspundă anumitor exigențe privind acuratețea și precizia, să ajute la decodarea informației, la

comprehensiunea contextului lingvistic și să simplifice procesul de dezambiguizare a sensurilor[20].

2. Apariția organizațiilor multinaționale și a terminologiei corporatiste

Sub aspectul globalizării, organizațiile comerciale tind spre a-și desfășura activitatea economică și schimburile comerciale pe piața internațională, dând naștere înființării corporațiilor și a organizațiilor multinaționale. Extinderea acestora la nivel global, prin intermediul filialelor, a generat schimbări și la nivel lingvistic prin constituirea așa-numitului limbaj corporatist. Terminologia corporatistă s-a dezvoltat în mod firesc, din nevoia eficientizării colaborării și a comunicării, la baza acestora aflându-se relațiile interne, dintre angajații societăților comerciale, și cele externe, cu potențialii clienți și colaboratori. Abordarea acestui tip de comunicare este vizibilă în cadrul tuturor activităților economice și manageriale, de la conducere, organizarea muncii, gestionarea proiectelor, recrutare de personal, producție, vânzare, promovare etc., având la baza sa o terminologie specifică, în calitate de rezultat firesc al nevoii de redare a unor concepte teoretice și a relațiilor internaționale care se întrevăd. În centrul curentului tip de comunicare se regăsește ideea utilizării unei limbi comune, dominată de influența anglo-americană, având, după cum observă Rodica Zafiu, și o valoare de cod, asemenea unui jargon, funcționând precum un simbol, o modalitate de recunoaștere a celor care aparțin unei astfel de „comunități" (Zafiu 2010).

Limbajul corporatist este, aidoma altor terminologii, relativ ușor de identificat ca urmare a caracterului său globalizant (abundența anglicismelor adaptate și neadaptate, a unităților frezeologice, a calcurilor și a expresiilor idiomatice) și manipulator, a receptivității în ceea ce privește inovațiile de limbă, a exigențelor privind claritatea,

[20] În legătură cu acest aspect, Daniela Mariana Constantin (Popa), în studiul intitulat *Limbajul corporatist între rigiditate, manipulare și globalizare*, discută, pe lângă nevoia de integrare și de menținere în cadrul unui grup, și despre necesități obiective, rațiuni care au la bază nevoia de a se adapta și din punct de vedere lingvistic la noutățile actuale, de preluare, de înțelegere și de utilizare a noului tip de limbaj (Cf. Constantin (Popa) 2018: 205).

exactitatea, concizia, accesibilitatea, și, nu în ultimul rând, a rigidității lingvistice și stilistice prezente în discurs[21]. În esență, comunicarea corporatistă este puternic clișeizată, brevilocventă, lipsită de nuanțare, de libertate de gândire, bazată pe structuri riguroase, pe informație puternic schematizată, pe formule și pe sintagme fixe, care devin clișee prin frecvența utilizării lor, redate într-o notă obligatoriu optimistă (de aici și tendința de manipulare, în vedere obținerii obiectivului scontat) și pe îmbinări previzibile de cuvinte (ca urmare a unui lexic sărac și repetitiv). La nivel morfologic, se remarcă prezența construcțiilor pasive și impersonale, utilizarea exagerată a substantivelor sau a grupurilor nominale și preferința pentru infinitivul lung în defavoarea verbelor la modurile personale, toate acestea ducând la opacizarea discursului. Abrevierile ocupă și ele un loc important în cadrul limbajului corporatist, fiind redate frecvent și aproape mecanic, fără a fi însă explicitate și, de multe ori, rămânând neînțelese de către interlocutor. Deschiderea către împrumuturile de origine englezească și abuzul întrebuințării acestora rămâne, totuși, principala particularitate, impunând anumite cerințe angajaților din partea mediului de lucru. Printre acestea se numără abilitățile de comunicare avansate în limba engleză, adaptarea interculturală, pregătirea profesională, cunoașterea terminologiei aferente domeniului și utilizarea adecvată a limbajului. Competențele lingvistice, indiferent de locul ocupat de către personal în cadrul entității juridice din care face parte, reprezintă, în acest context, un dat esențial, motiv pentru care, din nefericire, o parte dintre cei care își desfășoară activitatea profesională în cadrul mediilor de afaceri internaționale „se supun obișnuinței și necesității de a rosti unitățile lexicale împrumutate din limba engleză și impuse de comunicarea corporatistă, deși sensul acestora este adesea complet necunoscut” (Chițu 2012: 69).

Asupra cercetării terminologiei corporatiste, în diverse moduri, (identificarea stratagemelor comunicaționale și a modalităților de manipulare prin discurs, stabilirea asemănărilor și a distincțiilor

[21] Cu toate acestea, cel puțin în corespondența comercială subiectivă și în textele de popularizare, se constată și prezența stilului individual, respectiv a funcției emotiv-expresive a limbii.

dintre limbajul corporatist și „limba de lemn”[22], clasificarea comunicării corporatiste[23] și structurarea vocabularului comercial[24], respectiv studierea stilului administrativ care marchează acest tip de comunicare[25]) s-au oprit lingviști precum Tatiana Slama-Cazacu (Slama-Cazacu 2000), Rodica Zafiu (Zafiu 2007), Șerb Stancu (Stancu 2001), Olga Bălănescu (Bălănescu 1997: 27–37), Daniela Mariana Constantin (Constantin 2023), Lavinia Suciu (Suciu 2008: 55–63), Ramona Elena Chițu (Chițu 2012: 65–73) etc.

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[22] Rodica Zafiu este cea care abordează îndeaproape, printr-o metodă comparativă, schematismele gândirii, care apropie limbajul corporatist de „limba de lemn”, astfel: „Asemănarea cu prototipul discursului clișeizat al totalitarismului comunist se realizează prin conștiința pozitivă, optimistă, colectivistă, ideea progresului inevitabil și continuu, garanția succesului care stă în unitate și implicare, trendul ascendent, idealul omului activ, educarea/transformarea rapidă, aproape miraculoasă, determinarea etc. Tema comunicării, ocolită de vechea ideologie, se dovedește a fi principala deosebire instituită între acestea, la care se adaugă și focusarea asupra obiectivelor strategice imediate în defavoarea scopului mitologic guvernator al ierarhiei de valori comuniste.” (Zafiu 2010).

[23] Comunicarea corporatistă este clasificată astfel: orală (acoperă varianta oficială și neoficială, unde stilul conversației este predominant) și cea scrisă (varianta exclusiv oficială, subordonată stilului administrativ).

[24] În lucrarea *Limbajul comercial în româna contemporană*, Olga Bălănescu realizează o clasificare a vocabularului comercial în trei structuri: vocabular comun, literar mediu și specializat. Acesta din urmă este însă unul cu totul particular, deosebit prin complexitatea sa, cuprinzând atât unități lexicale specifice, formate pe teren românesc, cât și termeni specializați de proveniență străină, adaptați și neadaptați fonetic și morfologic sistemului limbii române (Cf. Bălănescu 1997: 29).

[25] Lavinia Suciu se numără printre cei care, în articolul intitulat *Legitimitatea în și prin limbaj a comunicării corporatiste*, s-au oprit asupra analizării caracteristicilor care legitimează considerarea limbajului corporatist drept variantă funcțională a stilului administrativ, dintre care amintim aici adoptarea modelului colectiv de întrebuințare a limbii, tipizare, organizare sintactică și lexico-semantică și deschiderea spre împrumuturile lexicale neadaptate. În egală măsură, aceasta discută și despre instabilitatea terminologică a comunicării corporatiste, în sensul în care numeroși termeni de specialitate din alte domenii de activitate pătrund în interiorul acesteia, interferându-se (Cf. Suciu 2008: 58).

3. Obiectivele cercetării

Prezentul studiu își propune analizarea împrumuturilor de origine anglo-americană, care aparțin terminologiei corporatiste. Corpusul lucrării este alcătuit din elemente lexicale și din sintagme de proveniență britanică și americană, extrase din materiale informative (comunicări lunare, evaluări ale angajaților, cursuri de perfecționare, scrisori de bonus)[26] expediate angajaților, prin mijloace electronice (via e-mail), de către corpul de conducere a multinaționalei Philip Morris International, care își desfășoară activitatea și pe teritoriul României, și din corespondența oficială, respectiv neoficială, în perioada aprilie 2022–august 2023. În urma analizării materialelor puse la dispoziție, a rezultat un inventar de 67 de termeni, clasificați în trei categorii (unități lexicale – 36, abrevieri – 21 și expresii – 10), desemnând noțiuni utilizate în organizarea internă a activității și în comunicarea cu echipele de lucru, procedee de îmbunătățire a calității produsului și a interacțiunii cu clientul, metode de perfecționare și de pregătire a personalului, produse, campanii și programe destinate consumatorilor, materiale publicitare și obiecte de uz intern.

Inventarul obținut va fi comparat, sub aspectul prezenței și al definirii, cu articolele de dicționar înregistrate în lucrări lexicografice de uz general contemporane, precum DEX [27] și MDA [28], de neologisme, DAN[29], și normative, asemenea DOOM$_3$[30]. În egală măsură, se va urmări și semantismul pe care termenii împrumutați îl au în limba de proveniență, iar pentru acest fapt ne vom raporta la

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[26] Toate aceste documente au intrat în posesia noastră, în perioada menționată, din partea unor actuali angajați ai companiei, al căror nume, din motive GDPR, nu poate fi făcut public.

[27] DEX = *Dicţionarul explicativ al limbii române*, ediţia a II-a, revăzută şi adăugită, Univers Enciclopedic, Bucureşti, 2016.

[28] MDA = *Micul Dicționar Academic*, vol. I–II, Bucureşti, Univers Enciclopedic Gold, 2010.

[29] DAN = Florin Marcu, *Dicționar actualizat de neologisme*, București, Editura Saeculum Vizual, 2013.

[30] DOOM^3 = *Dicționarul ortografic, ortoepic și morfologic al limbii române*, ediția a III-a revăzută și adăugită, București, Univers Enciclopedic, 2021.

datele oferite de CD[31] și OALD[32]. În acest punct, abordarea noastră are un caracter predominant descriptiv.

4. Analiza corpusului

4.1. Termeni împrumutați din limba engleză care definesc procese și proceduri operaționale

Atenta cercetare a corpusului ne-a permis să constatăm că unitățile lexicale englezești, care definesc noțiuni utilizate în organizarea internă a activității și în comunicarea cu echipele de lucru, ocupă un loc semnificativ în cadrul discursului corporatist oficial și neoficial, fiind prezente în fiecare dintre notele informative expediate și în corespondențele dintre conducere și angajați.

Frecvența engl. *newsletter*, în detrimentul sintagmei românești *buletin informativ*, este covârșitoare, substantivul fiind împrumutat din limba engleză cu sensul său principal „a report containing news of the activities of a club or organization that is sent regularly to all its members" (CD, *s.v. newsletter*). În discursul corporatist, cuvântul este regăsit, aproape în totalitate, în cadrul unui grup nominal format din adjectiv + substantiv, de tipul *monthly newsletter* (buletin informativ lunar) și *weekly newsletter* (buletin informativ săptămânal).

Contextele ilustrative abundă în textele supuse analizei, pentru ambele forme, certificând întrebuințarea cuvântului:

„doresc să vă transmit prin intermediul newsletter-ului..." (Martie, 2023);

„în newsletter de update săptămânal" (Aprilie, 2022);

„în newsletter-ul săptămânal" (Mai, 2022).

Unitatea lexicală în cauză nu apare înregistrată în dicționarele românești de uz general, însă face parte din nomenclatura DOOM[3].

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[31] CD = *Cambridge Dictionary*, disponibil online la adresa https://dictionary.cambridge.org/.

[32] OALD = *Oxford Learner's Dictionaries*, disponibil online la adresa https://www.oxfordlearnersdictionaries.com/.

Newsletter este, așadar, adaptat limbii române, încadrat în clasa substantivelor, pron. *nĭuzletăr*, având pluralul *newslettere*, pron. *nĭuzletăre* (DOOM3, *s.v. newsletter*).

În cadrul *buletinului informativ*, pentru exemplificarea subiectelor care urmează a fi dezbătute, este utilizat engl. *topics*, cu sensul de *subiecte* (de discuție), cuvânt care figurează în lucrările lexicografice englezești ca fiind monosemantic [„a subject that you talk, write or learn about" (OALD, *s.v. topics*)] și care este preluat în limba română astfel:

„Topics-urile pe care ne dorim să le adresăm sunt..." (August, 2023).

Alte două unități lexicale cu recurență în documentele analizate sunt *update* și *reinforcement*, fiecare dintre acestea având drept numitor comun noțiunea de informație. În cazul primului termen (*update*), acesta se referă la *actualizarea* (unei informații), iar al doilea (*reinforcement*), la întărirea și la *consolidarea* sa.

Edificatoare în acest sens sunt exemplele:

„Revenim cu update în legătură cu campaniile aferente lansării" (Aprilie, 2022);

„revenim cu update la comunicarea..." (Mai, 2022);

„Vă rog să faceți un reinforcement cu colegii pe partea de beneficii" (Aprilie, 2023);

„update-uri de business importante de împărtășit echipei" (Mai, 2023);

„Dacă sunt mai multe subiecte pe care doriți să faceți reinforcement la nivel de echipă, adresați-le în zile diferite" (Mai, 2023);

„Vă rog să faceți un reinforcement cu echipele voastre" (Iulie, 2023).

Prin raportare la datele oferite de către OALD în cadrul descrierii articolului de dicționar *update*, cuvântul are o semnificație dublă. Prin sensul principal, se înțelege redarea celei mai recente informații despre un aspect specific, de regulă, din domeniul vânzărilor [„a report or brodcast that gives the most recent informaion

about something; a new version of something containing the most recent information" (OALD, *s.v. update*)], cel secundar având în vedere îmbunătățirea unei aplicații sau a unui program din domeniul informaticii, specializare care este consemnată prin marca de domeniu „computing" [„the most recent improvements to a computer program that are sent to users of the program" (OALD, *s.v. update*)].

În DEX, cuvântul este tratat monosemantic, fiind înregistrat cu sensul de „tranzacție recentă sau informație curentă reflectând nivelul vânzărilor" (DEX, *s.v. update*). Acesta este încadrat în clasa gramaticală a substantivului, categoria gramaticală a genului neutru, fiind defectiv de plural.

Asemenea unității lexicale *update*, și cuvântul *reinforcement* este tratat în OALD ca fiind polisemantic. Utilizat cu formă de plural (*reinforcements*), substantivul are înțelesul de soldați sau ofițeri de poliție trimiși într-un anumit loc în scopul oferirii de suport [„extra soldiers or police officenrs who are sent to a place because more are needed" (OALD, *s.v. reinforcement*)], în timp ce sensul de accentuare a unui sentiment sau a unei idei îi revine formei de singular *reinforcement* [„the acrt of making something stronger, expecially a feeling or an idea" (OALD, *s.v. reinforcement*)]. Termenul *reinforcement* nu este înregistrat în dicționarele românești de uz general, normative și de neologisme.

În cazul primului dintre împrumuturile mai sus menționate, limba română a preluat ambele semnificații ale etimonului, deși în DEX este consemnat doar unul singur, cel de bază, comparativ cu cel de al doilea cuvânt, întrebuințat numai cu sens secundar.

Rămânând în sfera de organizare a activității zilnice în interiorul multinaționalelor, discursul corporatist abundă de împrumuturi anglo-americane precum *task, checklist, flow, template, tab, split* și *ticket* în ciuda faptului că toate aceste unități lingvistice au corespondent în limba română. Spre exemplu, engl. *task* este utilizat în detrimentul rom. *sarcină* (de lucru), cuvântul *cheklist* are ca echivalent rom. *listă* (de verificare), în timp ce sinonimul engl. *flow*, în limba română, este *cursivitate/flux* (în interacțiunea cu clientul). Concurențial pentru rom. *șablon* este engl. *template*, iar rom. *secțiune/filă* (în cadrul unui program de lucru pe calculator) este înlocuit complet de engl. *tab*. Se constată, de asemenea, preferința nejustificată, credem noi, pentru engl. *split* ca termen înlocuitor pentru rom. *fragmentat/divizat*, întrebuințat numai cu valoare adjectivală, și

pentru engl. *ticket*, deşi în vocabularul limbii noastre există unitatea lingvistică *solicitare/cerere* (de soluționare/de remediere a unei probleme).

În urma analizării nomenclaturii dicționarelor englezești de uz general a rezultat, în cazul cuvântului *task*, faptul că limba română a preluat sensul său principal, acela de sarcină (de lucru), care trebuie îndeplinită de către persoana desemnată pentru realizarea sa [„a piece of work that somebody has to do, especially a hard or unpleasent one" (OALD, *s.v. task*)]. Și unitatea lexicală *checklist* a fost împrumutată monosemantic, desemnând o listă de îndatoriri care trebuie obligatoriu efectuate [„a list of the things you must remember to do, to take with you or to find" (OALD, *s.v. checklist*)]. La această categorie se adaugă și engl. *split*, prin care se înțelege rezultatul acțiunii de a diviza un anumit lucru (în situația de față un document electronic de tip Excel) în două sau mai multe părți [„result of divide or make something divide, into two or more parts" (OALD, *s.v. split*)]. Elementul lexical *flow* se încadrează și el în rândul cuvintelor împrumutate cu sensul de bază, acela de mișcare regulată, continuă și cursivă, în aceeași direcție, a cuiva sau ceva, utilizat, în cazul nostru, în contextul interacțiunii cu clientul [the steady and continuous movement of something/somebody în one direction/ the continous production or supply of something" (OALD, *s.v. flow*)].

Dacă pentru lexemele mai sus menționate sensul împrumutat în limba română a fost cel principal, conform atestărilor din lucrările lexicografice a limbii de origine, în cazul a trei cuvinte, înțelesul regăsit în comunicarea corporatistă românească este cel secundar prin raportare la etimonul său. Astfel că, unitatea lingvistică *template* este reprezentată ca fiind un fișier de tip șablon, utilizat drept model în vederea producerii altor exemple similare [„a thing that is used as a model for producing other similar examples" (OALD, *s.v. template*]. O situație asemănătoare este regăsită și în cazul cuvintelor *tab* [„an additional document or page that can be opened computer software" (OALD, *s.v. tab*)] și *ticket* [„a request for a problem to be fixed that is entered into a system that manages such requests" (OALD, *s.v. ticket*)], cu mențiunea că redactorii dicționarelor englezești consultate notează în corpul acestor două articole și semnificația specializată, prin marca de domeniu *computing* (OALD, *s.v. tab*), referindu-se la utilizarea sa în industria tehnologiei informației [*in information technology* (OALD, *s.v. ticket*)].

Contextele ilustrative numeroase, extrase din materialele analizate, reprezintă o dovadă a acestui fapt:

„o să ținem acest task pe hold până luni” (Aprilie, 2022);
„colegi, legat de acest task, vin cu o mențiune” (Iulie, 2023);
„o să vă rog să îmi confirmați acest task până la ora 16” (Ianuarie, 2023);
„checklist-ul pentru a confirma...” (Aprilie, 2022);
„către fișierul de checklist” (Mai, 2022);
„procedura actualizată a acestui flow” (Mai, 2022);
„flow-ul este același” (Mai, 2022);
„Template pe care să îl folosiți atunci când pregătiți și conduceți daily briefing” (Iunie, 2023);
„Utilizarea acestui template va oferi consistență procesului...” (Iunie, 2023);
„Tab-ul NBA se va activa...” (Mai, 2022);
„SC va avea acces la acest tab” (Mai, 2022);
„tab pe care îl vom folosi...” (Mai, 2022);
„a fost introdus tab-ul...” (Septembrie, 2022);
„vom accesa tab-ul” (Septembrie, 2022);
„conform legendă fișier split pe locații” (Septembrie, 2022);
„ridicați ticket de comandă” (Septembrie, 2022).

Dintre împrumuturile aduse în discuție mai sus, doar unitatea lexicală *checklist* se regăsește înregistrată în dicționarele normative românești asemenea DOOM[3]. Aceasta figurează drept un substantiv neutru, împrumutat din limba engleză, pronunțat *čeklist,* neavând formă de plural (DOOM3, *s.v. checklist*).

Parte a inventarului nostru sunt și împrumuturile englezești precum *briefing* și *meeting*, întrebuințate în interacțiunea directă dintre corpul de conducere și administratorii filialelor. *Briefing*-ul, tradus în limba română prin structura *sesiune de informare*, reprezintă o întâlnire cu întreaga echipă dintr-o anumită locație (directorul de magazin și consultanții de vânzări), realizată la începutul zilei sau la schimbarea de tură a angajaților, prin care se urmărește realizarea unui sumar, a unei sinteze zilnice, necesară pentru îmbunătățirea performanței. Cu alte cuvinte, aceasta funcționează după principiul unei ședințe scurte în cadrul căreia se comunică informațiile

importante și se abordează problemele ori situațiile apărute în cursul zilei precedente sau actuale, susținută într-o manieră motivantă și energizantă de către o persoană desemnată responsabilă pentru livrarea acestui raport zilnic. Întrucât întâlnirea este menită să aibă loc în fiecare zi, apariția sintagmei *daily breafing*, cu sensul de *sesiune zilnică de informare,* a fost una așteptată.

În comunicarea corporatistă românească, a putut fi observată și expresia *daily briefing*:

„Briefing-urile de succes cu echipa sunt captivante și au un scop clar pentru care le organizați" (Iunie, 2023);

„pentru alți oameni desemnați responsabili cu livrarea briefului zilnic" (Iunie, 2023);

„Daily Briefing-ul este un excelent instrument de comunicare cu echipa, care va permite..." (Iunie, 2023);

„Succes în organizarea sesiunilor de daily briefing" (Iunie, 2023);

„impactul daily briefing-ului la nivelul echipei voastre..." (Iunie, 2023).

Frecvența utilizării sale nu se remarcă doar prin raportare la recurența cu care termenul este întrebuințat în discursul corporatist, ci și prin înregistrarea lui în DEX. În cadrul său, cuvântul *briefing* apare ca un împrumut din limba engleză, încadrat în clasa substantivelor de gen neutru, cu pluralul *briefinguri*, definind o „scurtă întrunire în care se dau informații sau instrucțiuni, se prezintă un raport etc." (DEX, *s.v. briefing*).

Meeting-ul ține locul rom. *ședință,* o întâlnire intra-organizațională, care are loc între departamentele din „spatele" afacerii (*back office*), cuprinzând tehnică IT, contabilitate și finanțe, resurse umane și comunicare și cele din „fața" sa (*front office*), din acestea făcând parte așa-numiții „angajați de pe teren", aceia care realizează vânzările propriu-zise și care interacționează cu clienții. Cu toate acestea, în DEX, unitatea lexicală *meeting* apare definită drept o „[î]ntrunire publică pentru dezbaterea unui subiect politic și social." (DEX, *s.v. meeting*), în mod diferit, dacă e să comparăm cu sensul regăsit în discursul corporatist. Mai mult decât atât, în descrierea articolului de dicționar, este notată calea de pătrundere multiplă, din engl., fr. *meeting* (DEX, *s.v. meeting*).

Cuvântul este adaptat limbii române, inclus în clasa nominalelor de gen neutru, cu pluralul *mitinguri*, având forma grafică *miting*, nu *meeting*, conform DOOM[3] (DOOM3, *s.v. meeting*).

De referință sunt exemplele:

„în cadrul meetingului" (Aprilie, 2022);
„prezentată în meeting-ul de luni" (Noiembrie, 2022);
„mai multe detalii despre materiale veți primi în cadrul meeting-ului de mâine" (Mai, 2023);
„în meetingul de miercuri vrem să abordăm mai multe subiecte destul de importante legate de organizare" (Iulie, 2023);
„valabil pentru toți colegii din meeting-ul de huddle" (Iulie, 2023).

În urma analizării corpusului de lucru, au rezultat alte patru cuvinte de origine anglo-americană, cu utilizare recurentă: *reminder, quiz, refit* și *guideline*.

Lista se deschide cu bine-cunoscutul și adesea ironizatul *reminder*, tradus prin locuțiunea substantivală *aducere-aminte* sau prin substantivul *memento*, în funcție de context[33]. Echivalat cu rom. *aducere-aminte*, *reminder* se referă acțiunea de a reaminti cuiva sau sieși efectuarea, adesea obligatorie și urgentă, a unei activități, până la termenul-limită stabilit:

„revenim cu un reminder pe flow-ul..." (Aprilie, 2022);
„ca reminder, urmează perioada Paștelui, nu uitați de «săptămânile negre» din această perioadă" (Aprilie, 2023);
„cu ocazia aceasta vin cu un reminder pentru a promova acest chestionar" (Iulie, 2023).

Mai puțin amabilă și cordială, în ciuda traducerii sale, aparent inofensivă și elegantă, este expresia *kind reminder*. Prin intermediul său, nevoia comunicării eficiente și rapide își face simțită prezența din nou, astfel că sintagma englezească în cauză se răspândește, în mod

[33] Omniprezența acestui englezism în cadrul limbajului corporatist se datorează și preluării ambelor sensuri din limba de origine.

accelerat, în toate contextele comunicării scrise. Tradus prin *aducere aminte amabilă/prietenoasă*, cerințele imperative ale acestei expresii sunt clare, reprezentând o modalitate de a sugera cuiva, fără a include alte cuvinte, faptul că trebuie să îndeplinească, până la o dată prestabilită, o sarcină, care a mai fost menționată și anterior.

Redăm mai jos câteva dintre situațiile întâlnite:

„kind reminder: până marți la 12:00 vă rog să treceți toate mărimile voastre și ale oamenilor de la voi din echipă" (Februarie, 2023);
„kind reminder până la final de zi" (August, 2023).

De cele mai multe ori, pentru optimizarea timpului de lucru și urgentarea efectuării sarcinii date, corpul de conducere revine (sub formă de răspuns) la e-mailurile trimise în trecut angajaților și include, în linia de subiect, această expresie, fără alte mențiuni:

„Kind reminder. P.S. vă rog să nu uitați de feedback" (Ianuarie, 2023)[34];
„Bună dimineața! Kind reminder" (Februarie, 2023)[35];
„kind reminder" (Iulie, 2023)[36].

Înlocuirea rom. *memento,* definit drept semn distinctiv, însemnare, notă care reamintește ceva, cu engl. *reminder*, se realizează în situația în care face referire la setarea, amânarea sau dezactivarea unor evenimente sau activități din calendarul electronic.

Elocvent, în acest sens, este exemplul:

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[34] E-mail trimis la data de 15 ianuarie sub formă de răspuns la unul expediat în 13 ianuarie.
[35] E-mail trimis la data de 14 februarie sub formă de răspuns la unul expediat în 13 februarie.
[36] E-mail trimis la data de 9 aprilie sub formă de răspuns la unul expediat în 5 aprilie.

„setarea unui reminder în calendarul locației voastre pe stație” (Ianuarie, 2023).

Parte a cuvintelor de origine engleză, incluse în segmentul procese și proceduri operaționale, este unitatea lingvistică *quiz*. În limba română, cuvântul a preluat numai sensul secundar al etimonului său, acela de *chestionar*. De cele mai multe ori, acesta este întrebuințat în interacțiunea dintre consultanții de vânzări și clienți, cei din urmă fiind invitați să răspundă unei liste de întrebări pentru a fi recompensați cu diverse premii·

Reprezentative pentru consemnarea sa în cadrul discursului corporatist sunt enunțurile:

„în urma efectuării quiz-ului” (Mai, 2022);
„în raportul de quiz...” (Iulie, 2023).

Categoria anterior precizată include și engl. *refit*, echivalat, în discursul corporatist, prin rom. *reparație/reechipare/reamenajare de spații*[37]. Atestată în dicționarele englezești ca fiind monosemantică, unitatea lexicală *refit* este definită drept „the process or putting a ship or a building, etc., especially a public or industrial building, back into good condition by repairing it or adding new parts” (CD, *s.v. refit*).

De menționat este structura:

„după refit-ul din vara anului 2021” (Aprilie, 2022).

Concurențial pentru sintagmele românești *linie directoare/indicație/cerință instituțională/standard organizațional* este engl. *guideline*, care, în cazul nostru, face referire la un set de reguli și de îndrumări, privind igiena personală, îmbrăcămintea, încălțămintea și conduita la locul de muncă, pe care angajații unei corporații îl primesc din partea conducerii și pe care au obligația de a-l respecta, conform fișei postului. Potrivit dicționarelor englezești

[37] În cadrul politicilor de marketing, *refit* poate fi înțeles drept reorientare a strategiei.

consultate, cuvântul este înregistrat în limba de origine ca având două sensuri, dintre care limba română l-a preluat numai pe cel principal, acela de „a set of rules or instructions that are given by an official organization telling you hot to do something, especially something difficult" (OALD, *s.v. guideline*).

Pentru această problematică au fost identificate următoarele situații exemplificatoare:

„atașat găsiți guideline-ul pentru aspectul și folosirea uniformei" (Septembrie, 2022);

„respectarea acestui guideline este obligatorie" (Septembrie, 2022);

„Toată lumea are datoria de a veni la locul de muncă într-un mod prezentabil și de a respecta guideline-ul de imagine" (Ianuarie, 2023);

„se va primi, împreună cu această comunicare, și guideline-ul pentru uniforme" (Ianuarie, 2023);

„uniformă conform guideline" (Mai, 2023).

4.2. Termeni împrumutați din limba engleză care definesc programe de suport și de loializare destinate clienților

După cum am putut observa, planificarea și organizarea activității, atribuirea sarcinilor și a rolurilor în cadrul echipelor de lucru, monitorizarea performanței locațiilor și a atingerii obiectivelor de afaceri reprezintă acțiuni care au loc zilnic în cadrul corporațiilor. Cu toate acestea însă, satisfacția consumatorului și experiența acestuia în cadrul punctelor de lucru rămân scopul principal al unei multinaționale. Inițiativele și campaniile comerciale, ofertele, lansările de produse, livrările și serviciile de curierat, soluționarea problemelor, a obiecțiilor și a reclamațiilor primite din partea clienților reprezintă puncte esențiale în conducerea companiei și în dezvoltarea ansamblului de activități operaționale. În acest context, inventarul rezultat include și împrumuturi englezești care definesc produse, campanii și programe destinate consumatorilor (*user, device, good, dummy, trade-in, voucher, discount* și *bundle*).

Particular fiecărei societăți comerciale, clienții cărora multinaționalele se adresează, prin intermediul produselor pe care le

comercializează, sunt denumiți în moduri diferite. În cazul de față, pentru exemplificarea acestora, este utilizat engl. *user*, echivalat prin rom. *utilizator* (a unui anumit produs), preluând din limba de origine sensul principal atestat în dicționarele de uz general „a person or thing that uses something" (OALD, *s.v. user*). Produsele comercializate sunt identificate prin engl. *device*, în detrimentul rom. *dispozitiv*, împrumutând din limba engleză, asemenea unității lexicale precedente, numai semnificația de bază „an object or a piece of equipement that has been designed to do a particular job" (OALD, *s.v. device*).

Cuvântul *device* figurează ca parte a materialului lexical al DOOM[3], fiind înregistrat cu valoare substantivală, gen neutru, cu forma de plural *device-uri* și pronunțarea *divaĭs* (pentru singular), respectiv *divaĭsuri* (pentru plural) (DOOM3, *s.v. device*).

Următoarele exemple sunt concludente în acest sens:

„acest flow este valabil doar pentru acești useri" (Mai, 2022);
„recompensă generală acordată tuturor user-ilor care completează" (Mai, 2023);
„anulare vânzare, înregistrare vânzare, modificare date user" (Iunie, 2023);
„menționează că device-ul..." (Aprilie, 2022);
„o problemă a device-ului" (Aprilie, 2022);
„dacă device-ul se strică pe loc" (Mai, 2022).

Pornind de la engl. *device*, din nevoia particularizării sale, au fost împrumutate și cuvintele *good*, respectiv *dummy*, ambele cu valoare adjectivală și utilizate în grupuri nominale (adjectiv + substantiv). Primul dintre acestea, tradus prin rom. *funcțional*, face referire la un dispozitiv care este în stare perfectă pentru a fi utilizat, în timp ce, prin engl. *dummy*, cu echivalentul românesc *machetă/prototip*, se înțelege un dispozitiv fals, care copiază în totalitate aspectul unuia adevărat.

Ilustrative sunt, de pildă, situațiile:

„device good în stoc" (Septembrie, 2022);
„colete de device good către..." (Martie, 2023);

„veți primi și dummy device” (Aprilie, 2022).

Printre programele destinate consumatorilor se numără cel de *trade-in*, locuțiune verbală de origine engleză, sinonimă cu *buy back*, definită drept *a vinde un produs (contra produsului vechi și a unei diferențe de preț)/a da la schimb un produs vechi cu diferența de preț*[38]. Utilizarea sa cu sens specializat este semnalată și în OALD, unde, după redarea definiției „to give something used as part of the paymenet for something new” (OALD, *s.v. trade-in*), redactorii menționează apartenența la domeniul afacerilor prin marca de întrebuințare *business* (OALD, *s.v. trade-in*).

Notăm câteva exemple care atestă întrebuințarea, în discursul corporatist, a engl. *trade-in*:

„inițiativa de trade in va dispune de câteva modificări” (Mai, 2022);
„se poate efectua trade in pentru...” (Mai, 2022);
„nu poate fi achiziționat prin programul de trade in” (Noiembrie, 2022);
„opțiunea de achiziție prin trade in” (Mai, 2023).

O noutate în cadrul limbajului corporatist, parte a secțiunii dedicate campaniilor pentru consumatori, este engl. *bundle*, reprezentând ansamblul de produse care sunt vândute împreună, sub forma unui *pachet promoțional*. Semnificația preluată din limba de proveniență este cea secundară, „a number of thing that belong, or are sold together” (OALD, *s.v. bundle*), cuvântul putând fi tradus prin rom. *pachet*:

„cu prezentarea bundle” (Septembrie, 2022);
„s-a încheiat promoția bundle la...” (Martie, 2023);
„s-au încărcat stocuri suplimentare de bundle” (Mai, 2023);
„nu uitați să treceți și tipul de bundle” (Iulie, 2023).

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[38] Structura *buy back* are o răspândire mai largă în rândul cumpărătorilor în comparație cu *trade-in*, acesta din urmă fiind întrebuințat doar în interiorul corporațiilor.

Amintim aici și engl. *discount*, respectiv engl. *voucher*, ca termeni concurențiali pentru rom. *reducere* și rom. *cupon*, recurenți și în limbajul economic:

„discount la unul din produse” (Aprilie, 2022);
„însă discount-ul pentru achiziție” (Noiembrie, 2022);
„50% discount accesorii” (Noiembrie, 2022);
„nu se aplică discount la casa de marcat” (Noiembrie, 2022);
„există opțiunea de voucher” (Mai, 2022);
„voucherul generat cu ajutorul...” (Mai, 2022);
„atașat, găsiți vouchere” (Decembrie, 2022);
„în acest caz, puteți utiliza voucher-ul acum...” (Mai, 2023).

Substantivul *voucher* este adaptat limbii române, fiind înregistrat în dicționarele românești de uz general, normative și de neologisme, inclus în categoria gramaticală a genului neutru, având, de asemenea, pluralul *vouchere*. *Voucher*-ul desemnează, în limbajul economic, un cupon fizic sau în format electronic, care poate fi utilizat pentru achiziționarea unor produse ori servicii în locul banilor. În funcție de caz, acest cupon poate acoperi întreaga contravaloare sau numai o parte a sa. Cuvântul a fost împrumutat și utilizat, în discursul economic și corporatist, cu sensul său de bază din limba engleză [„a printed piece of paper or an electornic code that cam be used instead of money to pay for something, or that allows you to pay less than the usual price of something” (OALD, *s.v. voucher*)], cu toate că, în DEX, acesta apare definit distinct, înțeles drept un „document de călătorie eliberat unui turist de o agenție de turism, reprezentând contravaloarea serviciilor prestate” (DEX, *s.v. voucher*). Și unitatea lexicală *discount* figurează în DEX, însemnând „rabat comercial” (DEX, *s.v. voucher*), o reducere de preț față de prețul cu amănuntul al unui produs sau al unui serviciu prestat, acordată de către comerciant clientului în situații excepționale (cumpărarea unei cantități mai mari, achiziție în extrasezon, fidelitate). Înregistrată monosemantic în dicționarele românești, lexemul a fost împrumutat cu sensul de bază a etimonului său [„an amount of money that is taken off the usual cost of something” (OALD, *s.v. discount*)].

4.3. Termeni împrumutați din limba engleză care definesc procedee de îmbunătățire a calității produsului și a interacțiunii cu clientul

Cercetarea unităților lexicale englezești, incluse în categoria procedeelor de îmbunătățire a calității produsului, se deschide cu engl. *upgrade*, frecvent întâlnit, în ciuda faptului că își găsește echivalent în limba română prin structura *îmbunătățire (a unor echipamente software)*. Cuvântul a fost împrumutat cu sensul său principal din limba engleză [„to make a machine, computer system, etc. more powerful and efficient; to start using a new and better version of a machine, system, etc." (OALD, *s.v. upgrade*)], redactorii OLAD semnalând, în corpul articolului de dicționar, utilizarea specializată, destinată domeniului IT, prin marcajul *computers* (OALD, *s.v. upgrade*). Definiția consemnată acestei intrări în DEX include aspectele sale importante, „versiune de produs nouă sau îmbunătățită" (DEX, *s.v. upgrade*), „trecere la o versiune nouă, îmbunătățită" (DEX, *s.v. upgrade*), fiind, și aici, precizată accepțiunea specializată, prin marca de domeniu *inform.*, situată imediat după încadrarea în clasa gramaticală a substantivului și în categoria gramaticală a genului masculin (DEX, *s.v. upgrade*).

Redăm mai jos un exemplu:

„va beneficia de un upgrade care va îmbunătăți modul de lucru" (Aprilie, 2022).

Deployment reprezintă și el un cuvânt de origine engleză întâlnit în comunicarea corporatistă, vizând acțiunea de *implementare a unor procese și a unor activități* necesare pentru conceperea de sisteme *software* sau pentru actualizarea lor cu noi versiuni disponibile. De regulă, această unitate lexicală este regăsită în cadrul corespondenței dintre departamentul IT al companiei și angajații din locațiile propriu-zise, care operează în mod constant, în procesul de vânzare, cu aplicațiile și programele computerizate administrate de către corporație.

Amintim aici câteva exemple care surprind întrebuințarea sa:

„În acest scop, vom organiza un val de deployment” (Aprilie, 2022);

„durata estimată a deployment-ului este 11:00-13:30, revenim cu update în cazul în care procesul se finalizează mai devreme” (Aprilie, 2023);

„colegii ne-au transmis că au finalizat deployment-ul, cele două site-uri pot fi accesate acum” (Mai, 2023);

„vom avea deployment DCS, astfel că cele două site-uri nu vor putea fi accesate” (Iulie, 2023).

Consolidarea relației cu consumatorul este, în cadrul multinaționalelor, fundamentală, motiv pentru care întreaga atenție este îndreptată spre cunoașterea clientului, comunicarea eficientă cu acesta și remedierea defecțiunilor întâmpinate în cazul produselor comercializate. De cele mai multe ori, soluționarea disfuncționalităților se realizează prin înlocuirea produsului defect cu unul nou, perfect utilizabil. Acest procedeu este denumit, în cadrul corporațiilor, *replacement* [„the act of replacing one thing with another, especially something that is newer or bette, because the first thing is old, broken etc.” (OALD, *s.v. replacement*], cuvânt de origine engleză întrebuințat în locul rom. *înlocuire (a unor device-uri defecte)*. Unitatea lingvistică împrumutată nu apare indicată în dicționarele românești contemporane, deși numeroasele exemple extrase din materialele documentate certifică răspândirea sa:

„Au fost implementate două noi reguli în procesul de replacement” (Aprilie, 2022);

„faptul că replacement-ul i-a fost refuzat” (Mai, 2022);

„rezolvarea a fost cu cod de replacement către consumator” (Martie, 2023);

„în caz de replacement, titularul dispozitivelor trebuie să vină în locație” (Aprilie, 2023);

„vă las mai jos câteva idei în urma huddle-ului de replacement” (Iulie, 2023);

„situații de replacement pentru următoarele probleme...” (August, 2023);

„flow-ul corect pentru replacement” (August, 2023).

4.4. Termeni împrumutați din limba engleză care definesc metode de perfecționare și de pregătire a personalului

În afara competențelor lingvistice impuse de către societatea comercială angajatoare, personalul este nevoit să cunoască competențele specifice postului ocupat și să dezvolte, în mod constant, aptitudini noi. Pentru acest lucru, sunt organizate sesiuni de *formare/calificare* (*training*), de *mentorat* (*coaching*) și de *integrare* (*onboarding*) a angajaților în companie sau în noua lor echipă, susținute de către un formator specialist (*trainer*), care concepe, proiectează, organizează planurile de învățare și care susține întâlnirile.

În cadrul sesiunilor de învățare, sunt discutate, în funcție de tematica stabilită și de poziția ocupată în companie, aspecte privind întâlnirea echipei și adaptarea la mediul de lucru, deprinderea unor competențe noi, activități practice zilnice în locație, cunoașterea produsului, interacțiunea cu consumatorul, sisteme operaționale, programe de suport și loializare pentru clienți, analizarea rapoartelor, procese și proceduri HR etc.

Din punct de vedere lingvistic, noutatea este reprezentată de înlocuirea aproape în totalitate, în discursul corporatist oral și scris, a cuvintelor românești *formare/calificare, pregătire* și *integrare* cu împrumuturile englezești *training, coaching* și *onboarding*. Fiecare dintre unitățile lexicale *coaching* și *onboarding* a preluat, din limba de proveniență, sensul de bază atestat în lucrările lexicografice consultate. Astfel că, *coaching* este definit drept „the process of training somebody to play a sport, to do a job better or improve a skill" (OALD, *s.v. coaching*), iar *onboarding*, „the process of snrusing a new employee or customer becomes familiar with an organization or products or services" (OALD, *s.v. onboarding*), în acord cu semnificațiile identificate de către noi în corpusul analizat.

O situație aparte este reprezentată de cuvântul *training*. Singurul înregistrat, din seria anterioară, în nomenclatura DEX, aceasta este consemnat cu sensul secundar notat în OALD, acela de „the process of preparing to take part in a sports competition by doing physical exercise" (OALD, *s.v. training*). În DEX, ideea de pregătire și de antrenament (fizic) apare indirect subliniată în definiția cuvântului *training*, redată prin sinonimie (DEX, *s.v. training*), însă, aprofundând problematica prin consultarea engl. *trainer*, s-a constat faptul că, în

corpul articolului de dicționar, este menționată apartenența la domeniul sportului (prin marcajul *sport*) (DEX, *s.v. trainer*). Discursul corporatist însă ne-a relevat și o altă semnificație a sa, în concordanță cu sensul de bază menționat în OALD: „the process or learning the skills that you need to do a job" (OALD, *s.v. training*). Ambele împrumuturi sunt adaptate în limba română: *training* este încadrat în clasa substantivelor de gen neutru, formând pluralul în „-uri" (*traininguri*), iar *trainer*, inclus în aceeași clasa gramaticală, categoria gramaticală a genului masculin, cu pluralul *traineri* (DOOM3, *s.v. training*; *s.v. trainer*).

Situațiile de mai jos demonstrează răspândirea termenilor discutați aici:

„dorește să realizeze o sesiune de training GCP, împreună cu colegii" (Ianuarie, 2023);

„training reinforcement replacement" (Martie, 2023);

„Vom reveni înainte de data de implementare cu informații adiționale și vom organiza un training" (Aprilie, 2022);

„găsiți atașat manualul de training" (Mai, 2022);

„Discutați nevoile de dezvoltare a oamenilor din echipă (coaching)" (Iunie, 2023);

„stabiliți sau comunicați tematica de coaching pentru ziua respectivă" (Iunie, 2023);

„maxim 2 subiecte de coaching pentru ziua în curs" (Iunie, 2023);

„onboarding angajat nou" (Iunie, 2023);

„formatul de onboarding pentru fiecare angajat nou" (Iunie, 2023);

„planul de onboarding pentru noii angajați" (Iulie, 2023).

4.5. Termeni împrumutați din limba engleză care definesc materiale publicitare și obiecte de uz intern

Ultima categorie a cuvintelor împrumutate din limba engleză, care fac parte din limbajul corporatist, este cea care are drept referință materialele și obiectele de uz intern (regăsite în reprezentanțele corporațiilor), unități lexicale pe care personalul angajat le utilizează în mod regulat, în interacțiunea dintre ei înșiși, nu doar în cea cu superiorii lor. Lexeme precum *table tent, wobbler, workbech, cash*

desk și *leaflet* se încadrează în inventarul rezultat, fiecare dintre acestea având însă un corespondent în limba română. Concurențial pentru *table tent* este, așadar, structura *suport de masă publicitar*. Acesta este cunoscut ca fiind un „cort" publicitar, întrebuințat în industria marketing (unde au fost denumit și „călăreț"), ca urmare a aspectului său elegant. *Table tent*-urile permit prezentarea cu ușurință a diferitelor produse, servicii, oferte și campanii, fiind ușor de poziționat (formă triunghiulară, poziție verticală la așezarea pe masa de lucru alcătuit din diverse materiale de tip plastic, metal, cu o textură mată, lucioasă, plastifiată etc.). În spatele preferinței pentru denumirea englezească se află, credem noi, ușurința pronunțării și „jocul" de cuvinte. Cuvântul *table tent* nu a fost identificat în materialele lexicografice românești.

De menționat sunt exemplele:

„nu mai este necesar table tent-ul" (Mai, 2022);
„numărul de table tents A4 necesar" (Mai, 2022);
„table tent-ul cu informațiile despre..." (Iunie, 2022);
„locații cu 1 Table tent metallic" (Septembrie, 2022).

Rămânând în sfera publicității, s-a remarcat prezența unui alt împrumut din limba engleză, și anume *wobbler*, echivalent, în limba română, cu *afiș suspendat*. Potrivit definiției din Cambridge Dictionary, *wobbler*-ul constituie „a person or thing that is shaking, or that moves from side to side in a way that shows poor balance" (CD, *s.v. wobbler*). În cazul nostru, acesta reprezintă un obiect, din material cartonat, colorat, instabil și fără echilibru, a cărui funcție este aceea de a se mișca în permanență, pentru a atrage atenția consumatorului asupra informației pe care o transmite.

Cele trei exemple identificate marchează utilizarea sa (restrânsă, e adevărat) în limbajul corporatist:

„se afișează wobbler" (Septembrie, 2022);
„wobbler info la cashdesk" (Noiembrie, 2022);
„se poate retrage wobbler-ul" (Iulie, 2023).

Analiza atentă a dicționarelor românești (de această dată, și a celor enciclopedice) a relevat faptul că această unitate lingvistică nu se regăsește în corpusul lexical care le alcătuiește, cu toate că este întrebuințată și în domeniul pescuitului sportiv[39]. În calitate de echipament sportiv pentru pescuitul de tip *spinning*, *vobler*-ul desemnează un obiect fals, de culori diverse, conceput din plastic sau din lemn, care reproduce silueta unui pește.

Printre metodele de promovare cele mai răspândite și îndrăgite se număr*ă pliantul (publicitar)* a cărui denumire românească a fost înlocuită cu engl. *leaflet*. Împrumutarea din limba engleză și utilizarea acestui lexem în discursul corporatist nu se justifică, având în vedere atât dificultățile privind pronunțarea pe care cuvântul englezesc le ridică, cât și similitudinile dintre accepțiunile celor două unități lingvistice. În DEX, *pliantul* este definit drept o „tipăritură conținând fotografii, informații, prospecte, cataloage, informații etc. imprimate pentru reclamă, îndoită de mai multe ori pentru comoditatea utilizării" (DEX, *s.v. pliant*), în concordanță cu semnificația etimonului său [„a printed sheet of paper or a few printed pages that are given free to advertise or give information about something" (OALD, *s.v. leaflet*)], menționată de către redactorii OALD în descrierea cuvântului-titlu.

Redăm mai jos două dintre situațiile exemplele întâlnite:

„Leaflet EDU actual se va oferi..." (Mai, 2022);

„locațiile care au organizatorul de leaflet expus..." (Februarie, 2023).

Dicționarele contemporane nu includ în nomenclatura lor termenul *leaflet*.

În seria cuvintelor englezești care definesc obiecte de uz intern se încadrează corpurile de mobilier de tip *workbench* și *cash desk*, întrebuințate în varianta lor englezească, în pofida familiarizării

[39] Aici, cuvântul este adaptat limbii române, având grafia *vobler*.

vorbitorilor cu structura românească *masă de lucru* și cu unitatea lexicală *casierie*[40].

Elocvente, în acest sens, sunt situațiile:

„tava medie de pe workbench” (Septembrie, 2022);
„tăvile lipite de workbench” (Ianuarie, 2023);
„material workbench defect” (Ianuarie, 2023);
„interior cashdesk” (Septembrie, 2022);
„listă de preț printată și afișată la cash desk” (Iunie, 2023);
„schimbare prețuri afișate la cash desk” (August, 2023);
„un table tent așezăm pe workbench, unul pe cash desk” (August, 2023).

4.6. Abrevieri

Abrevierile unor structuri de origine engleză reprezintă o componentă esențială a limbajului corporatist, fiind întâlnite pretutindeni, atât în corespondența oficială, cât și în cea neoficială. Procesul sintetizării, obținut prin reducerea grafică și fonetică a unei secvențe sintactice care exprimă un concept, are o motivație de natură practică, asigurând eficiența actului de comunicare. Întrebuințarea excesivă a acronimelor, considerate unități lingvistice „economice”, are drept explicație dorința de a reduce efortul scrierii și al vorbirii, prin simplificarea extremă, din punct de vedere grafic, a structurii și prin ușurința pronunțării sale. Dincolo de raționamente ce țin de economie lingvistică, frecvența abrevierilor în limbajul corporatist este justificată și prin caracterul său internațional, devenit particularitate de bază. În ciuda dezideratului de a crea, prin intermediul abrevierilor, un limbaj util, unic și internațional, utilizarea abrevierilor ridică multiple probleme de înțelege a semnificației, mai ales în rândul noilor angajați, nefamiliarizați cu terminologia în cauză. Nefiindu-le explicitate în prealabil, contextele de limbă în care se utilizează și frazele care le conțin devin criptate, ermetice și de

[40] În limbajul corporatist, *cash desk* are și înțelesul unui corp de mobilier propriu-zis, de tip birou, pe care se află instrumentele necesare încasării produselor achiziționate de către clienți (*birou de încasat*).

neînțeles de către interlocutor, obligându-l la un întreg proces de „decodificare” (identificarea structurii englezești care a fost prescurtată și stabilirea înțelesului pe care sintagma o are în prezenta situație de limbă).

În urma cercetării corpusului aflat la baza studiului nostru a rezultat faptul că, majoritar, abrevierile au drept țintă organizarea internă a activităților desfășurate, procesele și procedurile operaționale.

Contextele de limbă analizate a relevat existența abrevierii EOL (*end of life*), tradus în română prin sintagma *final al duratei de funcționare*. Întrucât fiecare abreviere are o anumită valoare în cadrul sistemului în care a fost incorporată (Cf. Pitiriciu 2000: 254), am considerat necesară studierea atentă a semnificației pe care o dobândește în comunicarea corporatistă. În cadrul acestei terminologii, expresia *end of life,* face trimitere la actul de delistare, de retragere a unui produs de pe piață, conținut susținut prin exemplele menționate aici:

„campaniile EOL se vor desfășura în următorul mod...” (Mai, 2022);

„restul de accesorii EOL rămase” (Mai, 2022);

„puteți să găsiți lista cu accesoriile EOL” (Iunie, 2022).

Asemănătoare cu aceasta este prescurtarea EOD (*end of day*), însemnând *până la finalul zilei*, care însoțește, de regulă, engl. *deadline*, abreviat și el DDL (*termen-limită*).

Redăm mai jos câteva dintre contextele lingvistice în care acestea au fost menționate:

„Până mâine EOD, să îmi trimiteți pe e-mail reconcilierile” (Mai, 2022);

„Până duminică EOD aștept să îmi comunicați...” (Mai, 2022);

„Până duminică, EOD, aștept confirmarea că s-au primit ecusoanele conform e-mailului” (Iunie, 2023);

„Vă rog să mă ajutați până vineri, EOD, cu aceste două feedback-uri” (Iulie, 2023);

„Vă rugăm să vă asigurați ca ați completat fișierul până în DDL...” (Aprilie, 2022);

„DDL pentru încărcarea pozelor este...” (Aprilie, 2022).

Cu o comprehensiune limitată sunt și acronimele OJT și VM, care au drept referent sintagmele englezești *on the job training* (*calificare/formare la locul de muncă*) și *visual merchandising* (*comercializare vizuală*):

„realizare OJT-urilor cu angajații locației” (Februarie, 2023);
„materialele de VM conform...” (Mai, 2022).

Nu la fel de criptate sunt însă înțelesurile prescurtărilor KPI, OOS, OOO și FYI, acestea fiind întrebuințate și în limbajul economic. Cunoscători ai realității pe care o desemnează, angajații marilor companii internaționale utilizează, cu iscusință, abrevierile sintagmelor *key performance indicator, out of stock, out of office* și *for your information*, traduse în limba română prin structurile *indicator de performanță*, *stoc epuizat*, *în afara serviciului* (introdus în linia de subiect a e-mailului), *apropo/ca să știi/dacă te interesează* (ca titlu informativ):

„Ne dorim să celebrăm rezultatele foarte bune și pentru alți KPI” (Septembrie, 2022);
„performanța locației din ziua anterioară în raport cu KPI[s] stabiliți” (Iunie, 2023)
„în cazul în care rămâneți OOS” (Septembrie, 2022);
„preconizăm OOS pentru...” (Decembrie, 2022);
„fyi, azi este market visit” (Martie, 2023);
„FYI, azi vor ieși pe teren colegii” (Aprilie, 2023);
„etichetele de preț vor ajunge săptămâna viitoare, fyi” (Mai, 2023).

Atenția sporită acordată studierii materialului lingvistic pe care se bazează lucrarea noastră ne-a permis să constatăm existența a numeroase structuri de origine englezească abreviate, care reflectă modul de organizare a societății comerciale, potrivit organigramei ierarhice. Structura funcțională a companiei a evidențiat, așadar, prescurtări precum CEO (Chief Executive Officer), CFO (Chief Financial Officer), COO (Chief Operating Officer), CIO (Chief Information Officer), FSM (Field Sales Manager), ASM (Area Sales

Manager), SM (Shop Manager/Store Manager), DSM (Deputy Shop Manager), SSC (Superior Sales Consultant) și SC (Sales Consultant), echivalente în limba română cu următoarele funcții din cadrul unei întreprinderi: Director executiv sau Director general, Director financiar sau Șef departament financiar, Director operațional sau Șef departament operațiuni, Director de informații sau Șef departament IT, Director de vânzări pe teren, Director zonal/regional de vânzări, Director de magazin, Director adjunct (de magazin), Consultant vânzări superior și Consultant vânzări:

„create pentru fiecare zonă de ASM până în data de...” (Mai, 2023);

„SM vor prelua locațiile...” (Februarie, 2023);

„Ședința este condusă de SM (sau un alt membru al echipei desemnat) și are loc cu toți membrii echipei prezenți în locație” (Iunie, 2023);

„va oferi o structură pentru SM” (Iunie, 2023);

„în funcție de ceea ce ați identificat ca nevoie la nivelul locației sau în rândul SC-ilor” (Iunie, 2023);

„SC-ul trebuie să-i sugereze consumatorului să...” (Iulie, 2023).

Ierarhia funcțiilor nu reprezintă singurul segment din structura unei corporații care suportă abrevieri, ci și procesul de vânzare a bunurilor. Astfel că, s-au distins abrevieri cum ar fi BR (Brand Retail), prin care se înțelege vânzare cu amănuntul, de bunuri sau de servicii prin intermediul unor canale de distribuție, și IBR (Indirect Brand Retail), care presupune vânzarea unui bun sau a unui serviciu de către o terță (afiliat sau partener).

Reprezentative pentru utilizarea lor în cadrul comunicării corporatiste sunt enunțurile:

„La alegerea produsului trebuie selectată varianta cu BR” (Mai, 2023);

„Conform ultimului update al agenției și verificările efectuate cu locațiile BR ulterior, aplicația...” (Iunie, 2023);

„Luna în care am avut cele mai multe vânzări de când avem canalul BR” (Iunie, 2023);

„10% din numărul total de vouchere va fi suportat de IBR, restul de către echipe” (Martie, 2023).

4.7. Expresii și sintagme

Limbajul corporatist deține, în mod cert, statutul său propriu în cadrul sistemului actual al limbii. O categorie apare a terminologiei corporatiste o constituie expresiile frazeologice provenite din limbă engleză, care au o semnificație implicită, identificată și interpretată relativ ușor datorită contextului lingvistic. Spre deosebire de abrevieri, greu accesibile și, adesea, indescifrabile de către participantul la actul comunicării, aceste combinații de cuvinte reușesc să transmită informații într-un mod eficient, economic, inventiv și jucăuș. Datorită caracterului său antrenant, expresii englezești precum *money back, tips and tricks, talking points, one to one* și *go live* „animează” discursul corporatist, reducând din rigiditatea acestuia. Preferința pentru împrumutul lexical din limba engleză, în detrimentul traducerilor românești, precum *răscumpărare, sfaturi și trucuri, puncte de discuție, unu la unu* (tip de întâlnire) și *lansare* (a unor noi produse), este evidentă, nefiind identificat niciun exemplu a întrebuințării celor din urmă:

„Începând cu luna aceasta am setat o dată recurentă pentru completarea fișierului Money Back” (Aprilie, 2022);

„update pe materialul de replacement & tips and tricks” (August, 2022);

„revenim cu exemple de talking points pe cale le puteți utiliza” (Septembrie, 2022);

„talking point-ul pe care dorim să îl adresăm consumatorilor este următorul” (Decembrie, 2022);

„personalizarea comunicării one to one” (Mai, 2022);

„revenim cu informații referitoare la mecanici și cu talking point în apropierea GO LIVE” (Martie, 2023).

O situație asemănătoare este regăsită și în cazul structurilor englezești *low performers, top performers, role play, mistery shopper* și *action plan,* unde varianta originală, cea în limba engleză, ia locul versiunii în limba română: *performanță scăzută* (a locațiilor), *performanță ridicată* (a locațiilor), *joc de rol* (între directorii de

magazin și consultanții de vânzări), *cumpărător misterios* și *plan de acțiune* (pentru îmbunătățirea interacțiunii cu clienții în cadrul locațiilor deschise).

Următoarele exemple sunt concludente în acest sens, certificând utilizarea lor:

„vom oferi suport locațiilor low performers" (Februarie, 2023);

„Felicitări locațiilor top performers" (Februarie, 2023);

„role play zilnice cu angajații" (Mai, 2023);

„explicarea pașilor de interacțiune conform planului de mistery shopper" (Februarie, 2023);

„Action Plan împreună cu SM pentru a îmbunătăți performanța" (Februarie, 2023).

5. Concluzii

Cercetarea anglicismelor din limbajul corporatist reprezintă un subiect căruia i s-a acordat, în lucrările românești de specialitate, o atenție limitată. Constituită într-o terminologie de dată recentă, comunicarea corporatistă se individualizează prin caracteristicile sale particulare. Dezvoltat ca urmare dorinței de a crea un mijloc de comunicare comun și unic în relațiile economice internaționale, din raționamente ce țin de colaborarea și comunicarea eficientă, noul limbaj socioprofesional s-a răspândit în mod accelerat odată cu extinderea rețelelor comerciale și cu înființarea organizațiilor multinaționale. În acord cu tendința de internaționalizare resimțită la nivel mondial, anglicismele adaptate și neadaptate limbii române au devenit majoritare în limbajul corporatist, caracterul său globalizant ajungând să fie principala caracteristică prin care se identifică. În ciuda exprimării sale puternic clișeizate și schematizate, a configurării unui discurs lipsit de nuanțare, împrumuturile din limba engleză se dovedesc a fi utilizate din nevoia de adaptare la noutățile actuale, mai puțin din considerente care privesc integrarea și menținerea în cadrul unui grup. Cu toate că înțelegem aceste motive și, mai ales, necesitățile instituite prin noile realități extralingvistice, nu încurajăm anglicizarea excesivă a limbii române. Atitudinea noastră față de prezentul fenomen rămâne una rezervată, exprimându-ne însă gândurile de susținere pentru studierea terminologiei corporatiste din

varii perspective.

Progresele, înregistrate în ultimele decenii, în toate domeniile de activitate au amplificat dorința de integrare în pulsul lumii internaționale, ceea ce a determinat modificări, în sens evolutiv, nu doar în sfera informaticii, a tehnicii și a afacerilor, ci și în spațiul cultural și, mai ales, lingvistic. Adaptarea limbii române la noile realități s-a produs cu repeziciune, demonstrând, încă o dată, caracterul dinamic al lexicului românesc și capacitatea acestuia de inovare. Noul limbaj instituit reprezintă, așadar, imaginea tendinței de globalizare, reflectată la nivel lingvistic. În acest context, terminologia corporatistă, cu diferențe semnificative față de cea economică, s-a dezvoltat în mod firesc, din nevoia eficientizării colaborării și a comunicării, dar și ca răspuns la mecanismele de gândire și de exprimare actuale.

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Title in English: ***Anglicisms in corporate terminology in the current Romanian language***

Abstract in English: *The advances made in recent decades in all fields of activity have amplified the desire to integrate into the pulse of the international world, which has led to evolutionary changes, not only in the field of computer science, technology and business, but also in the cultural and, especially, linguistic space. The adaptation of the Romanian language to the new realities took place quickly, demonstrating, once again, the dynamic character of the Romanian lexicon and its capacity for innovation. The new language thus represents the image of the globalization trend, reflected at the linguistic level. In this context, corporate terminology, with significant differences from the economic one, has developed naturally, out of the need to streamline collaboration and communication, but also in response to the current mechanisms of thought and expression.*

Keywords in English: *lexicography, globalization, terminology, corporation, vocabulary*

Cultural Expressions in English into Albanian Translations of Undergraduate Students

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Abstract

Translation has played a crucial role in transmitting information across national boundaries. It is often defined as an attempt to provide equivalence between the source and target languages. However, when cultural expressions are involved, the focus shifts from linguistic equivalence to functional equivalence, achieved through specific translation strategies. The main purpose of this paper is to investigate the challenges in translating cultural expressions such as proverbs, idioms, metaphors, and collocations from English into Albanian.Thirty-five undergraduate students from the English Language Department participated in the study. They were asked to complete a translation test consisting of fifteen sentences containing cultural expressions. The findings revealed that the errors in translating these expressions primarily stemmed from a lack of language and cultural awareness and inadequate mastery of translation techniques and strategies.The examples discussed in this paper, along with the difficulties encountered by the students, serve as indicators for improving academic programs. These programs should offer more specialized courses on cultural differences and effective translation strategies.

Keywords

cultural expressions; translators; translation techniques; functional equivalence.

1. Introduction

Translation is defined as the transfer of a text's meaning from the source language (SL) to the target language (TL) (Steiner, 1998: 287). However, in a broader sense, translation can be viewed as a

culture-specific form of communication, where translators play a crucial role as mediators between the two languages and cultures. It is their responsibility to produce meaningful and acceptable texts for the target culture community (Wolf, 1997: 128). In this context, both linguistic issues and cultural aspects of the text are of paramount importance in translation. This necessitates that translators employ cultural strategies that may lead to either foreignization or domestication of the text, or produce a hybrid product that reconciles two or more cultures (Schaffner & Adab, 1997).

Therefore, the main challenge for translators is consistently finding the exact linguistic equivalent in the target language while addressing the cultural aspects implicit in the source text (Tianmin, 2006; Culler, 1975). The good news is that various strategies to resolve equivalence issues at any level have been proposed and developed throughout the history of Translation Studies. Numerous studies have examined translation strategies at different linguistic levels (Newmark, 1988; Catford, 1965; Baker, 1992; Vinay & Darbelnet, 1995), while other researchers have focused on strategies that yield culturally acceptable products (Venuti, 1998; Fielding, 2001; Toury, 1980).

However, culture and language are intertwined, meaning there is always a linguistic and cultural gap between the source language (SL) and the target language (TL) that requires attention in translation. This study will focus specifically on the challenges faced by university undergraduate students in translating cultural expressions. Literature on this topic suggests that issues with these language patterns are linked to either students' translation abilities or their linguistic and cultural awareness (Benacherine & Toumi, 2022; Khammyseh, 2015; Yuce, 2022; Abdelaal & Alazzawie, 2019). The present study aims to investigate the quality of translations of culture-specific expressions at a functional level, while also highlighting the difficulties encountered by Albanian undergraduate students in translating these expressions into Albanian. Additionally, it will discuss the translation techniques they employ during this process.

2. Objectives of the Study

The primary purpose of this study is to examine the challenges faced by third-year undergraduates studying at the

department of Foreign Languages in two universities in Albania when translating cultural expressions. The main questions addressed in this study are:

1. What problems inhibit students' ability to translate cultural expressions from English into Albanian?
2. How correct are the translation techniques implemented by students in this process?

3.Significance of the Study

Many studies address the challenges translators face when translating cultural expressions, examining strategies and techniques to overcome these issues. To the best of our knowledge, there are no studies focusing on the problems encountered by Albanian undergraduates in translating cultural expressions. The scarcity of research on translating cultural expressions underscores an urgent need for studies at both theoretical and practical levels. In this sense, this study fills a gap in the literature by providing evidence that may be valuable to lecturers of Translation Theory and Practice courses, as well as to curriculum developers concerned with improving the quality of translations in Albanian.

4.Literature Review

Collocations, first defined by Firth (1957: 196) as "lexical meaning at the syntagmatic level," pose a "continuous struggle" for translators (Newmark, 1988: 213; Munday, 2009: 171). The patterns found in collocations differ across languages; what is acceptable in one language may be considered unacceptable in another. In the literature, translation difficulties related to collocations are often attributed to semantic rather than purely linguistic problems (Feng et al., 2018; Lorscher, 1991), and at times to inappropriate strategies employed by translators (Bahumaid, 2006). Newmark (1988) proposes several strategies useful for translating collocations, including literal, faithful, and semantic translation, as well as free, idiomatic, and communicative translation. In a study involving 40 English language students, Bani-Younes (2015) found that the major challenges in

translating collocations were linked to the sociolinguistic and cultural aspects of the text.

Mona Baker (1992: 63) defines idioms as frozen patterns of language that allow little or no variation in form, and whose meanings cannot be deduced from the individual components. Problems in translating idioms arise from the translator's ability to interpret them correctly and convey different aspects of their meaning in the target language (TL). At times, translators may transfer the meaning literally, failing to recognize the phrase as an idiom. Baker (1992: 71-78) proposes four translation strategies: using an idiom with a similar meaning in the target language but a different form; using an idiom in the target language that has the same meaning and form as in the source language; translating through paraphrasing; and translation by omission. In a study involving students from the Department of English Language in Algeria, Benacherine and Karima (2022) found that students tended to translate idioms literally and out of context, indicating that they do not recognize or correctly apply translation strategies.

Newmark (1988: 104) considered the translation of metaphors to be at the core of all problems in translation theory. According to the Merriam-Webster Online Dictionary, metaphors are defined as "a figure of speech in which a word or phrase denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them." In the context of Newmark's theory of metaphor translation, Yuce (2022) found that translators for the business magazine Fortune primarily employed the strategy of converting sense metaphors into images, followed by techniques such as deletion, modification of the metaphor, or the use of different linguistic expressions. Conversely, Littlemore (2003) examined students' perceptions of metaphors and found that their misinterpretations varied significantly based on their cultural backgrounds.

Finally, translating religious texts poses significant challenges due to the need for deep linguistic knowledge to bridge the cultural gap between the time the text was written and when it is translated. According to Nida and Taber (1969), priority in the translation of the Bible should be given to the cultural aspects of the target text in order to achieve functional equivalence. Studies have indicated that students struggle with religious expressions due to differences in language

styles and a lack of equivalence in the target language (Khammyseh, 2015). Furthermore, Yousefi (2017) reported that translations of Islamic texts by Muslim translators were of higher quality compared to those produced by non-Muslim translators. Finally, Hassan (2020) found that students' translations exhibited more lexical errors than morphological and syntactic errors, which, even when present, did not significantly affect the meanings of the texts.

5.Method

5.1. Participants in the study

Thirty-five third-year undergraduate students from the Department of English Language at "Aleksander Moisiu" University in Durrës and private Albanian University in Tirana, Albania, were selected to participate in the study. The participants were attending the course on Translation Theory and Practice. Table 1 provides a broader picture of the sample composition. Students were informed that their participation in the test would be assessed for the purpose of this study. The demographic information (gender, age) of the sample is presented in Table 1.

Table 1. Demographic distribution of the participants

Sex		**Age**		**University**		**Total**
M	F	21-22	3-30	'Aleksander Moisiu' University	'Albanian' University	
6	29	30	5	15	20	35

5.2. Procedure of Data Collection

Participants were selected from two Departments of Foreign Languages. Prior to the study, students had been enrolled in Translation Theory and practice course in their respective departments. Their participation was voluntary. Students were asked to complete a translation test consisting of 15 items (3 idioms, 3 proverbs, 3 metaphors, 3 cultural expressions in religious texts, and 3

collocations). The test was paper-based and conducted during a 45-minute class session. Each response was evaluated as a correct translation, acceptable translation, or incorrect translation.

5.3. Results and Discussion

The findings from this study are presented in Table 2. To address the questions raised, the data is discussed both quantitatively and qualitatively. Table 2 displays the percentages and frequencies for each statement across three categories: correct translation (CT), acceptable translation (AT), and wrong translation (WT). As indicated in Table 2, expressions 5, 8, 10, and 12 yielded a higher percentage of acceptable answers, while expressions 3, 4, 9, 12, and 13 showed a high percentage of correct answers. Conversely, expressions 1, 6, 7, 11, 14, and 15 had a high percentage of wrong answers. The data in Table 2 demonstrate that all statements in the test were attempted, as students were encouraged to do their best and provide the most suitable equivalents for each expression in the translation test.

Table 2. Group performance in English-Albanian translation test in frequencies and percentages

CEs	CT		AT		WT	
	Freq.	**Percent.**	**Freq.**	**Percent.**	**Freq.**	**Percent.**
1	1	2.8%	7	20%	27	77.1%
2	3	8.5%	4	11.4%	28	80%
3	35	100%	0	0%	0	0%
4	2	5.7%	30	85.1%	3	8.5%
5	28	80%	7	20%	0	0%
6	4	11.4%	10	28.5%	21	60%
7	7	20%	6	17.1%	22	62.8%

8	2	5.7%	33	94.2%	0	0%
9	24	68.6%	10	28.5%	1	2.9%
10	30	85.8%	5	14.2%	0	0%
11	6	17.1%	10	28.5%	19	54.2%
12	13	37.1%	22	62.8%	2	5.7%
13	11	31.4%	30	85.7%	4	11.4%
14	20	57.1%	11	31.4%	4	11.4%
15	3	8.5%	5	14.2%	27	77.1%

The first statement ("She offered a left-handed compliment") was translated correctly by only 2.8% of the participants. Most translations were guesses based on context, as the meaning of this idiom cannot be deduced from the meaning of the words in its composition. A literal translation would lead to an incorrect rendering, as the expression lacks an equivalent in the target language (TL). According to the online dictionary, the idiom “left handed compliment” means:"a statement that seems to express admiration or praise, but at the same time is insulting " (Longman Online Dictionary). Thus, the correct translation would require paraphrasing it into Albanian as "kompliment i dykuptimtë." In the majority of translations (77.1% incorrect), the left-handed compliment was rendered out of context.

The same issues were observed with the second statement ("He walked like a man half in his cups"), which was translated correctly by only 8.5% of participants. Most mistranslations (80%) attempted a literal interpretation, replacing the idiom with the phrase "me një kupë në dorë."

The third proverb ("He said that he never bites the hand that feeds him") was translated correctly by 100% of the participants. The use of literal translation is quite acceptable in this case, making the idiomatic expression easy to translate and reducing the chances of

incorrect translations to 0%. This proverb has an exact equivalent in Albanian, which further facilitates its translation.

In the fourth statement ("She heard a shout, and in the blink of an eye, the arakhs were out—long razor-sharp blades, half sword, and half scythe"), the majority of participants (85.1%) produced an acceptable translation. The issue in this translation did not lie with the idiom "in the blink of an eye," which was rendered correctly in the target language (TL). However, the term "arakhs" appeared to confuse many participants, as it is a cultural item that does not exist in Albanian culture. The correct approach would have been to borrow the term, which was the strategy employed by most participants.

For expression number 5 ("Many hands make light work"), participants translated it into Albanian as a proverb through synonymy ("bashkimi bën fuqinë," 80%) and paraphrasing ("shumë njerëz e bëjnë punën më të lehtë"), resulting in a loss of the metaphoric meaning in 20% of the translations.

Expression 6 ("The purpose of this meeting is to analyze the businesses that are highly vulnerable to unfavorable disruptions") features a collocation commonly used in business reports and by international companies. This collocation was translated correctly by only 11.4% of participants, who rendered it as " ndërprerje të padëshiruara." Conversely, 60% of participants provided incorrect translations. The phrase "unfavorable disruptions" was inaccurately translated as "shqetësime të pavarfshme," "vështirësi disfavorizuese," or "ndërprerje shqetësuese," ignoring the fact that these collocations are semantically incorrect in Albanian.

The religious expressions number 7 ("Have mercy upon me, according unto the multitude of Thy tender mercies; blot out my transgressions"), number 8 ("O Lord, heal me in my shame and sorrow, for my soul is wounded and dark in Thy sight"), and number 11 ("O Lord, rebuke me not in thine anger, neither chasten me in Thy hot displeasure") are commonly found in psalms and prayers. These expressions were correctly translated by only 20%, 5.7%, and 17.1% of the participants, respectively.

The challenges in translating religious texts likely stem from their stylistic features. Most are written in archaic English (Thy, thine) and contain collocations, metaphors, and idioms such as "shame and sorrow," "blot out my transgressions," and "hot displeasure." Additionally, they often feature a specific syntactic structure,

primarily consisting of imperative sentences. None of these texts would yield a correct translation if rendered literally.

In contrast, the collocation S9 ("The coach arrived with a bunch of keys jangling at his side") and the idiom S10 ("I never knew that bananas are a kind of berry. Live and learn") were rendered correctly by 68.6% and 85.8% of participants, respectively. The majority provided correct meanings, while 28.5% and 14.2% of participants produced acceptable translations for both statements. We consider these expressions easy to translate into Albanian, as they belong to collocations and idioms commonly used in the target culture with the same meaning and functional purpose. Their meanings can also be understood from the individual components of the expressions.

The proverb S12 ("Beggars can't be choosers") and the metaphor S13 ("Darkness was falling as they walked down to Lockhart's office") were translated acceptably by 62.8% and 85.7% of participants, respectively. We had expected a higher percentage of correct translations, as these expressions have similar counterparts in the target language: "kalin e falur mos e shiko nga dhëmbët" and "mbrëmja po binte ndërsa ata u drejtuan nga zyra e Lockhart." However, most translations were acceptable, with only a few (4.7% and 11.4%) categorized as wrong.

Lastly, while the metaphor S14 ("he thought that his heart had fallen down into his tummy") appears easier due to its equivalent in Albanian, the idiom S15 ("Gared did not rise to the bait") proved more problematic, as its meaning and function were harder to interpret. Expression S15 almost failed in translation, with the majority of participants (77.1%) missing its metaphoric meaning and replacing "bait" with "sfidë." In contrast, for expression S14, only 11.4% of participants mistranslated it, as most provided an acceptable translation.

The first question raised in this study concerned the types of difficulties students faced in translating cultural expressions. Findings from the study indicate that students' major translation challenges stem from limited knowledge of English and Albanian language structures and cultural contexts. Most students struggled with the semantic meaning of the expressions, particularly those of a technical nature. Frequently, they failed to recognize idiomatic or metaphoric meanings in the source language. At times, they encountered issues with the lexical meanings of words; even when the meaning was

presumed to be known, students often struggled to articulate it clearly in the target language. In instances where the meaning could be inferred or where the expression had a functional counterpart in the target language, their translations tended to be correct. Another issue that will be discussed later pertains to the translation techniques employed.

Findings from the study indicated that students frequently employed literal translation. This technique is recommended for expressions where a one-to-one correspondence between the source language (SL) and target language (TL) is possible (Newmark, 1988). However, in the case of metaphors or idioms, literal translation cannot be effectively utilized, as it often fails to convey the deeper meanings embedded in cultural expressions.

In our study, literal translation was particularly common when students were unfamiliar with the expression, especially if it was not frequently encountered in real-life contexts. Nonetheless, there were instances where literal translation was successfully applied to expressions that had equivalent counterparts in the target culture, such as proverb no. 3: "don't bite the hand that feeds you," which was translated correctly as "mos e kafsho dorën që të ushqen."

The synonym strategy was used when translating a source language expression with a nearly functional equivalent in the target language. For example, statement no. 12, "Beggars can't be choosers," was rendered acceptably by almost all participants, who opted for the synonymic phrase in the target language: "kalin e falur mos e shiko nga dhëmbët," which carries the same functional equivalence as the original phrase.

Borrowing is a translation strategy employed when expressions or words from the source language (SL) are carried over into the target language (TL) without modification. This approach is often used when no equivalent exists in the TL. For example, in statement no. 4, "in the blink of an eye the arakhs were out," the word "arakhs" was borrowed directly, as there is no matching lexical item in Albanian that conveys the meaning of this specific weapon.

Another commonly adopted strategy by students was paraphrasing. This technique involves restating the meaning of a text or passage using different words when a direct equivalent in the TL cannot be found (Baker, 1992: 72-78). For instance, in translating the prayer S8, "O Lord, heal me in my shame and sorrow for my soul is

wounded and dark in Thy sight," 94.2% of participants provided an acceptable translation by paraphrasing: "O Zot, sherome nga turpi dhe brengat sepse e kam shpirtin të lënduar dhe të errët para syve të Tu."

In contrast, students struggled with the idiom in S1, "She offered a left-handed compliment." Only 2.8% attempted to paraphrase its meaning and produced a correct translation. The correct translation strategy for the expression "She offered a left-handed compliment" would have been functional equivalence, which focuses on conveying the meaning and impact of the original expression in the target language, rather than a literal translation. This approach ensures that the nuance of the phrase—indicating a compliment that is also subtly insulting—is preserved, allowing the target audience to understand the intended sentiment effectively. In this case, a suitable translation might involve using an equivalent expression in Albanian that captures the same duality of meaning.

Transposition is a translation strategy used when a source language (SL) expression requires changes in grammatical structure when transferred into the target language (TL). For example, in statement number 4, the noun phrase "in the blink of an eye" is translated using transposition as the verbal phrase "sa hap e mbyll sytë." Similarly, the phrasal verb "had fallen down" in statement 9 is rendered in Albanian through transposition as the simple verb "i vajti," while the prepositional phrase "into his tummy" is transposed as a noun phrase "te stomaku."

To sum up, data from the study revealed that many challenges were encountered in translating cultural expressions. For instance, we observed instances of literal translation where students did not attempt to preserve the metaphorical meaning of phrases. In other cases, students relied on guessing from context, which proved successful at times but often failed, as the meanings of many idioms do not depend solely on context.

Additionally, a lack of familiarity with technical styles led to difficulties in translating business and religious texts. Errors in the translation techniques applied to these religious texts hindered the achievement of functional equivalence for cultural expressions. Overall, the translations indicated that students were not well-versed in the strategies necessary for effectively handling religious texts. In their effort to maintain the literal meaning, they often overlooked the metaphorical significance embedded within these texts.

6. Conclusions

The main objective of this study was to investigate the problems encountered by undergraduate students in translating cultural expressions from English into Albanian. Data analysis revealed that students struggled to achieve functional equivalence with all the culture-specific expressions included in the translation test. This poor performance was largely attributed to a lack of knowledge of both Albanian and English languages and cultures, inappropriate use of translation strategies, an overreliance on literal translation.

The results indicated that transposition and paraphrasing were the most frequently employed translation strategies after literal translation. However, limited linguistic competence emerged as the primary reason for the incorrect translations produced by the students. Additionally, it was found that participants were not well-acquainted with technical texts, particularly religious texts.

Based on these findings, the study recommends that translation courses at both the undergraduate and graduate levels should emphasize the development of an understanding of the linguistic and cultural aspects of expressions in both languages. Furthermore, it is crucial to enhance students' understanding and application of appropriate translation strategies.

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Appendix
English-Albanian Test

Translate the following sentences (1-15) from English into Albanian. Provide 'the closest natural equivalent' for each of them.

1-She offered a *left-handed compliment*.
2-He walked like *a man half in his cups.*
3-He said that he never *bites the hand that feeds him.*
4- She heard a shout, and *in the blink of an eye* the *arakhs* were out, long razor-sharp blades, half sword and half scythe.
5- *Many hands make light work*.
6- The purpose of this meeting is to analyze the businesses that are highly vulnerable to *unfavorable disruptions.*
7- *Have mercy upon me*, according to Thy loving-kindness, according unto the multitude of *Thy tender mercies blot out my transgressions*.
8-O Lord, Heal me in my *shame and sorrow* for *my souls is wounded and dark in Thy sight*.
9- The coach arrived with *a bunch of keys* jangling at his side.
10- I never knew that *bananas are a kind of berry*. *Live and learn*.
11- O Lord, *rebuke me not in thine anger, neither chasen me in Thy hot displeasure*.
12-*Beggars can't be choosers*.
13- *Darkness was falling* as they walked down to Lockhart"s office.
14- He thought that *his heart had fallen down into his tummy*.
15- Gared did not *rise to the bait*.

Translators vs Artificial Intelligence (AI) - Could This Battle Turn Into A Truce?

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Abstract

People always feared that once AI began to develop in every field, human tasks would become redundant, and humans would be replaced by machines. This fear naturally spread to translation. However, it has been revealed that AI does not threaten the future of translators but promises to facilitate their job. This paper aims to explore the challenges and limitations of AI in translation, as well as its contribution to the advancements of the field. We will analyse the relationship between the human translator and AI, as well as find solutions for their better cooperation. The findings prove that AI is not a threat to the translator, as human translation cannot be replaced. What was once seen as a battle where only one winner emerges should now be seen as an opportunity for improvement.

Keywords

artificial intelligence, human translation, limitations of AI, cooperation, AI technologies.

1. Introduction

This paper aims to settle the confrontation between AI and human translators. As technology evolves, we are faced with the opportunity to embrace it, as rejecting it is not entirely possible. The field of translation has seen serious progress in the last year and the fear that AI will make this job, the translator's job redundant, is present. This article attempts to end this battle with a truce. It is divided into six parts. The first one provides a short overview of the impact of AI in translation as we will analyse how translators use AI. The second part focuses on the threat AI could represent to translators. The third part discusses the advantages that AI offers and how it facilitates translators' work. Then, we will look at the limitations of AI and at the tasks where AI cannot replace humans. In the fifth part,

we will analyse the relationship between AI and translators. Lastly, we try to provide solutions for better cooperation.

2. The confrontation

1. AI in Translation

The Globalization and Localization Association defines machine translations as "the process when computer software translates a text from the source language into the target language without human intervention." (Globalization and Localization Association). There are four types of machine translation: Rule-Based Machine Translation (RBMT), Statistical Machine Translation (SMT), Hybrid Machine Translation (HMT) and Neural Machine Translation (NMT) (Austin).

We tried to highlight the differences between these four types of machine translations and the results show the progress of technology. Rule-Based Machine Translation is the earliest form of machine translation, and it bases its translation on grammatical rules, therefore providing a low-quality translation. The biggest disadvantage of using RBMT is the need for human post-editing, however it can be used in basic situations where there is no need for an in-depth analysis of the message (Austin). Statistical Machine Translation builds a "statistical model of the relationship between text, words, phrases and sentences" and then "applies this translation model to a second language and converts the same elements to the new language" (Austin). SMT provides better-quality translation than RBMT. Hybrid Machine Translation is a mix of RMBT and SMT. It uses a translation memory which helps ensure a better quality of the translation, but it still needs human editing (Austin). Neural Machine Translation "employs artificial intelligence to learn languages and improve that knowledge constantly" (Austin) and tries to "mimic the neural networks in the human brain" (Austin). It is better than the other three types of machine translation as it provides more accuracy, and it facilitates the adding of languages and the translation of content (Austin). As NMT offers good quality translations, "it is rapidly becoming the standard in MT tool development" (Austin). According to (Lucas 2023), there are two types of NMTs: generic and brand

adaptive. Generic NMTs "produce accurate, word-for-word translations" (Lucas 2023) and they are not tailored to a certain field. There is also the risk of syntax and grammatical errors. (Lucas 2023). Brand adaptive NMTs "are trained based on a system of data and can produce more custom translations" (Lucas 2023) and they can comply with different brand standards, thus reducing the need for post-editing (Lucas 2023).

Now that we have seen what the four types of machine translation are, we will analyse Post-Edit Machine Translation (PEMT) and its use in the translation. Machine Translation is "a process in which human translators review and improve the output generated by machine translation systems" (Poeditor 2024). The purpose of MTPE is to improve the "quality and fluency of the translated content, ensuring that it meets the desired level of accuracy and naturalness" (Poeditor 2024). "Memsource CEO David Čaněk said during SlatorCon (an event hosted by language-industry leading authority Slator) that 2020 marked the first year Post-Edit Machine Translation (PEMT) was the dominant method of translation." (Andrews 2023).

Companies that respect their clients and that do not want to risk their credibility will continue using human translators. However, these translators would focus rather on the post-editing part of the translation than on the translation itself. This process involves „human translators using Computer-Assisted Translation (CAT) tools. The main selling point is increased production and faster turnaround times." (Andrews 2023). Translators are not so fond of PEMT as it actually „takes longer because they need to decipher the meaning behind some pretty contextually inaccurate machine translations" (Andrews 2023). Translators would rather strat the translation from scratch than handle the mistakes of MT (Andrews 2023).

> CSA Research's 2020 "The State of the Linguist Supply Chain" survey of more than 7,000 linguists found 89% preferred traditional translation — just 3% preferred post-edit machine translation jobs. The survey showed that 37% of linguists thought the machine translation was "good" and 81% said the quality of MT "varied significantly" from client to client.
>
> (Andrews 2023)

However, 71% prefer human- in-the-loop. “Human-in-the-loop is a blend of supervised machine learning and active learning where humans are involved in both the training and testing stages of building an algorithm.” (TELUS Digital). It works by creating “a continuous feedback loop that allows the algorithm to produce better results each time.” (TELUS Digital). The training of AI comprises three important steps: data annotation, training and testing and evaluation (TELUS Digital). Data annotation refers to labelling original data, “which includes both input data and the corresponding expected output.” (TELUS Digital). Training is based on “human machine learning teams then input the correctly labeled data to train the algorithm.”(TELUS Digital). This data helps the algorithm discover patterns in other data and it aims to learn how “to make accurate decisions when later presented with new data “ (TELUS Digital). In the testing and evaluation step, the human has “to correct any inaccurate results that the machine produced.”

2.The threat AI represents to translators

In this section, we analyse four common myths or misunderstandings regarding the integration of AI in the translation field. We aim to show that these myths have risen out of fear and that we should not fear AI, but rather use it to our advantage. David Možnar, CFO at the Zelenka translation agency - a member of the Czech Society for Artificial Intelligence provides answers to these questions and helps prove that they are just myths.

The first misunderstanding is that AI will replace human translators. David Možnar said that “artificial intelligence cannot substitute human translators—they have an irreplaceable role in preserving context, specifics, subtleties, and linguistic creativity.” (Zelenka 2024). While machine translation can produce faster translations, we still need humans to adapt the translation, to use their creativity in order to reflect the cultural context which is a very important part of translation that AI cannot handle yet (Zelenka 2024).

The second myth is that AI can translate a text just as well as a translator can. AI still has trouble in “distinguishing irony, humour, sarcasm, idioms, figurative meaning, and other linguistic phenomena that require a deeper understanding.” (Zelenka 2024). Therefore, the role of the human translator is to decipher the meaning of the source

text. Machine translation also struggles to translate "unusual, professional, or new words" (Zelenka 2024). David Možnar also believes that machine translation is "entirely impractical" if the text it has to translate lacks context. An example of such text could be UI (user interface) texts. (Zelenka 2024).

Another misunderstanding is that AI can translate from any language into any language. Not all languages have the same amount of data and resources (Zelenka 2024). "Some languages are better supported than others, and some language pairs are more difficult than others." (Zelenka 2024). The problems AI may have in translating texts from languages that are very different are linked to "syntax, morphology, alphabet or writing direction." (Zelenka 2024). David Možnar said that we could discard this limitation by being honest with customers and inform them of what AI can and cannot do and by "offering professional machine translation that uses AI and human translators together to achieve optimal results." (Zelenka 2024).

The last myth and probably the widest spread is that AI threatens the future of translators. Možnar stated that we should view AI "not a competitor, but more a partner" (Zelenka 2024). AI has the advantage of carrying out simpler tasks, so that the translator can focus on subtleties. For instance, machine translation increases the efficiency and productivity of the translator as it helps with the translation of a large number of texts in less time and in return, the translator focuses on understanding cultural context and other tasks that require the creativity of a human (Zelenka 2024). AI is also a helpful tool for the translator as it can "support the training and development of translators" (Zelenka 2024). AI offers translators recommendations for other words they could use; it can suggest corrections and provide feedback (Zelenka 2024). AI can also help translators with research in the field of the text to be translated, as research is a time-consuming activity (Zelenka 2024).

The CFO at the Zelenka translation agency says that to eliminate these beliefs, these myths, we have "to raise awareness and trust in AI in the translation sector." (Zelenka 2024). It is essential to help people understand that AI can make a difference for everyone- for translators, clients and for society (Zelenka 2024). We should not fear AI but learn how to use it responsibly and how to encourage "dialogue and cooperation among the involved parties" (Zelenka 2024).

Keeping in mind all these changes that AI caused in the translation field, we must learn to adapt as the job of human translators will not be replaced, but adapted to some extent and it is up to us to learn how to use AI to our advantage.

3.Advantages of AI in translation

The first main advantage of using AI in translation is the possibility of faster translation. AI has the potential to handle large and fast translations (Stoyanov 2024). AI tools can "align existing translation memories and convert partially translated content into fully translated content" (Jaworski). This helps translators focus on tasks that need to be carried out by humans such as the translation of new segments or the post-editing which ensure the quality of the translation (Jaworski). "With faster and higher-quality translations, organizations decrease their time-to-market." (Jaworski). This quicker way of reaching the audience helps increase "market share and potential revenue growth" of a company. (Jaworski).

The second advantage is cost-effectiveness. Using AI for translation helps companies that do not dispose of a big budget to keep their expenses under control (Jaworski). AI translation "is more cost-effective for handling large-scale, repetitive translations" (Jaworski). By using translation memories, it helps with the terminology and with the consistency of the phrases and it reduces costs and time (Jaworski). "According to Forbes, 44% of businesses plan to save time by using generative AI to write content in other languages" (Jaworski).

The third advantage of AI translation is that it allows human translators to be more productive with their time. Even though AI starts translating the text, translators will contribute with more difficult aspects that need to be solved. The level of accuracy provided by human translators cannot be obtained by using a machine. (Jaworski). "In areas with specialized and complex terminology and concepts, such as legal, medical, and technical, human input is strictly necessary" (Jaworski). Human translators can now focus on details as there is less need for post-editing due to the advancement of AI (Jaworski).

Another advantage of AI in translation is the opportunity to use AI for voice translation. Software relies on "deep learning and artificial intelligence" (Habash 2023). It allows people who need a

translation on the spot to have "have long sentences and complex phrases translated quickly" (Habash 2023). Not only are these translations provided in audio format, but also in written text. Moreover, people can transcribe words and texts by using voice translators (Habash 2023).

AI in translation facilitates subtitling. AI introduced automatic subtitling by means of tools such as Moovly, Subtly and DeskDub (Habash 2023). These tools still need to be improved as they can translated into languages like English or Spanish, but they work with numerous input languages (Habash 2023). Errors cannot be fully avoided, but it is a much cheaper option than using a human translator to write the subtitles (Habash 2023).

The last advantage, but probably one of the most important ones, is that AI enables the creation of new jobs. Machine translation will not replace the human translator but will help humans adapt to the needs of the industry by assuming new roles (Habash 2023). While the technology is advanced, there is still much need for "post-translation proofreaders and editors" that can check "large volumes of the translated text" (Habash 2023). One surprising field that adopted machine translation is the legal one. "AI-assisted translations allow legal professionals to mine huge datasets, making it simple to sift through thousands of case documents and supporting notes" (Habash 2023). It remains the translator's job to make sure that the translation is reliable, that it can be understood and that it sounds natural (Zelenka 2024). Translators need to show adaptability and flexibility as the new technology changes market demands (Zelenka 2024). Although their work is facilitated by AI, machine translation cannot provide the best quality, so they still need "develop their language and topical skills so that they can tackle terminologically or stylistically challenging texts" (Zelenka 2024). As far as their job, David Možnar admits that "the demand for traditional translators is falling, because machine translation is used for a large percentage of translations" (Zelenka 2024). However, the demand does not change for texts that have highly specialized terminology or that are stylistically challenging (Zelenka 2024). While the demand for traditional translation is decreasing, there is a rise in the need for post-editors whose job is to perfect the translation made by the machine translation (Zelenka 2024).

These advantages greatly facilitate the job of the human translator and they offer new perspectives for the field of translations. If used properly and safely, machine translation can become a partner for the translator, but never a replacement for human translators.

4. Limitations of AI

The first limitation we notice is the quality of the translation. We can see reduced costs for machine translation, but what happens with quality? "According to a report by Slator, the average cost per word for MT is around $0.10, compared to $0.22 for human translation" (Habash 2023). The price per word is almost double if companies choose a human translator, but this price is fair and justified. While machine translation is cheaper, its quality does not compare to a translation produced by a human. Sometimes, by trying to save some money, we could lose more as some texts translated by AI still need proofreading from a human translator. Machine translation has been greatly improved in the last years, but it still has trouble in translating idioms, cultural elements and subtle nuances that only a human can capture (Habash 2023). Therefore, we must think carefully about the quality versus cost tradeoff when handling a translation.

The second limitation is the potential for bias. "AI and machine learning algorithms are only as good as the data they are trained on, and if the data is biased, the resulting translations will also be biased" (Lucas 2023). This can become extremely dangerous especially when we are dealing with sensitive content such as politics or religion, as a mistranslation can have a serious impact on the involved parties, and it can cause severe consequences (Lucas 2023). "The effectiveness of AI and machine learning algorithms heavily depends on the quality of the training data" (Habash 2023). This means that if the data is biased, the translation will also be biased (Habash 2023). We can avoid difficult situations by making sure we do not rely on machine translation for difficult subjects.

The third limitation is accuracy. "The translation algorithms used by AI are not immune to errors and imprecisions." (Stoyanov 2024). AI cannot handle subtleties that a human translator can translate such as complex sentences, nuances, or complex grammar. These challenging aspects of the translation can lead to poor-quality translations (Metaphrasis Language & Cultural Solutions). We need to

be careful when using machine translation in order to make sure we produce good translations that respect both the source and the target language as well as the readers.

Another limitation that must be considered when dealing with AI translation is contextual understanding. “Machines are unable to fully grasp the context and broader meaning of a document” (Stoyanov 2024). AI has a limited capacity for grasping context and this is the main issue with machine translation (Metaphrasis Language & Cultural Solutions). Languages rely on context in order to convey the right message. Words may have multiple meanings depending on the way they are used and AI has trouble choosing the correct translation. A human translator can correctly identify the nuances and idioms and can use cultural differences to adapt a text to the culture of the target audience (Metaphrasis Language & Cultural Solutions). A text does not only rely on grammar, that AI can correctly respect, but on its gist which can be only perceived with the help of a human translator (Metaphrasis Language & Cultural Solutions).

Moreover, AI translation lacks cultural sensitivity which is specific to humans. “A word or phrase that has one meaning or emotional impact in one language may have another in another.” (Metaphrasis Language & Cultural Solutions). A tool cannot capture these sensitive aspects that human can. A translation that does not respect the culture of the target audience can harm the relationship with the client and the reputation of a company (Metaphrasis Language & Cultural Solutions). When dealing with sensitive content, it is better to have the translation proofread by a human translator that can render the message to that it is suitable for sharing in the target culture.

The last limitation to be discussed is terminology. AI translation can handle medium difficulty texts, but when it comes to more complex texts, it can have troubles. “Scientific papers, technical manuals, legal documents, and medical records all require a thorough comprehension of specific vocabulary” (Metaphrasis Language & Cultural Solutions). A human translator specializes in one or more fields and is therefore able to provide the correct translation for numerous terms. AI does not know specific words from every field, and it can offer wrong translations for some highly specific terms. (Metaphrasis Language & Cultural Solutions).

Having seen these limitations, we must learn to use machine translation in the right context and we should learn to differentiate between texts that are suitable for AI and texts that require the human touch.

5. The relationship between AI and human translators

We will begin the discussion on the relationship between AI and human translators by talking about the results of a survey conducted for the 2024 Slator Language Industry Market Report in April 2024 (Wyndham 2024). It showed that "Two-thirds of translators have used AI in their translation work in the past 12 months." (Wyndham 2024). We analysed the results, and we will show some ways in which translators use AI the most.

Translators use AI mainly to translate source text. They use this function of the AI to convert text from the source language into the target language (Wyndham 2024). By using AI to initially translate a text, a translator saves time on simpler tasks such as the first draft of the translation and therefore has more time to spend on adapting the translation.

"More than 30% of translators use AI to generate alternative target text options." (Wyndham 2024). Many AI tools offer alternatives for the translation of a term. This feature helps translators choose the best option that would fit the text.

"Around one in six translators uses AI to adjust the tone, register, or style of target text." (Wyndham 2024). AI has the capacity to adapt a text and turn it into multiple versions that each fits a certain context and serves a certain purpose. This use can help the translator adapt the same text quickly.

"Approximately one in six translators uses AI to proofread target text in order to identify and correct spelling, grammar, and punctuation." (Wyndham 2024). When going through large amounts of text, humans may miss a comma or may forget a letter. This application of the AI facilitates the proofreading of a translation as it indicates mistakes and offers correct solutions, making it easier for the translator to check the text.

Under 10% of translators used AI to summarize texts (Wyndham 2024). This application of the AI helps the translator better understand the gist of a text by simplifying it. This summarization is much quicker than if the translator started his own summarization. In

this way, the translator can make a better idea of the text before translating it or before accepting a project.

In our opinion, the perfect translation can be achieved if it respects the following aspects: speed, efficiency, terminology, precision, cultural sensitivity, languages knowledge, proofreading, flexibility and adaptability. As AI is now a big part of the translation process, translators must learn how to use it to their advantage in order to produce a perfect translation. They should view AI as a tool and not as a competitor. AI cannot replace the human translator as it lacks cultural sensitivity, context understanding, it cannot handle highly specialized text due to the specific terminology and it cannot mimic the naturality of the human mind. Having seen how translators use AI and what AI cannot perform, we should see the relationship between AI and the human translator as a developing partnership where both parties use their best assets to produce the best results.

6. Solutions for better cooperation

In this final part, we provide solutions that could help translators better understand machine translation and that could facilitate and improve the collaboration between human translators and AI.

First of all, companies should organize trainings accessible to in-house or collaborating translators. They should provide them with all the information on this new progress so they can see what it can achieve, and they can learn how to use it properly. These trainings should be available for all professionals and they could be organized even nationally as events.

Furthermore, after talking about it with professionals, we should also approach future professionals. This kind of trainings should also be organized in universities. Students should be able to learn about machine translation before encountering it in different projects they will work on. They need to be presented with both the capacity and the limitations of AI, as well as its advantages and disadvantages.

One of the most important solutions is practice. Translators should try to incorporate machine translation into projects where it can be involved in order to get accustomed to it. If used properly AI can facilitate a lot of simpler tasks. By practicing, translators will be able

to learn how to use all its features without endangering the quality of the result.

Lastly, we need to trust the new technology. Fear is normal, but we should first investigate the subject before deciding whether to fear it or not. Translators need to have faith in their capacities, and they need to realize that AI does not threaten their jobs, but tries to make them easier and tries to enhance their productivity.

3. Conclusions

Circling back to the initial question- Could the battle between translators and artificial intelligence turn into a truce?, we can agree that a truce can be achieved if we try to embrace the new technological advancements rather than completely reject or fear them. Human translators have an essential role in our society and no amount of artificial intelligence can make that disappear. What was then regarded as a battle should now be regarded as a truce between two future partners that can change the translation industry for the better.

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The analysis of the translation of metaphors in the novel *I Saw Her That Night* by Drago Jančar

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Abstract

In the research we focused on how Michael Biggins translated metaphors in Drago Jančar's famous novel I Saw Her That Night (To noč sem jo videl) from Slovene into English. The translation was released in 2016. When analyzing translations of metaphors, we used strategies suggested by Peter Newmark. The analysis demonstrated that in most cases when rendering metaphors the translator recreated similar images as in the original, occasionally using omission, combining a metaphor with its sense and converting a metaphor to its sense. In some cases, Biggins also used a standard equivalent in the target language, replacing a metaphorical one.

Keywords

postmodernism, metaphor, interaction theory, cognitive theory, comparison, Slovenian literature

1. Introduction

The analysis focuses on translations of metaphors inn the novel *I Saw Her That Night (2010) (To noč sem jo videl)* by a Slovenian writer, Drago Jančar, into English. Jančar's novel was inspired by a true tragic story of a Slovenian couple and is one of his most popular novels which was also staged. A shocking and unvarnished story, which does not glorify either side involved in the Second World War, the work is a remarkable example of a poetically crafted style, gentle yet punchy at the same time. The plot focuses on the story of a young couple, Leo and Veronika Zarnik who live a carefree live amidst the industrial bloom. Their world begins to fell apart when Veronika has a brief affair with the Serbian officer. As the story unfolds the couple is falsely accused of collaborating with the Nazis. Their story ends tragically in the darkness of Slovenian forests, where they are beaten and shot to death.

In this paper, we analyze metaphors according to Newmark's strategies. Metaphors are an extremely complex literary device that requires specific translation approaches and understanding. The paper also presents literary-theoretical and literary-historical framework of Slovenia's modernist and postmodernist period and Jančar's position in the context of Slovenian literature in translation in Europe and abroad.

2. The Theory of Metaphors Overview

A metaphor has always been a special subject of interest within literature. First, Aristotle mentioned it in *Poetics*, which defined it as a distinctive rhetoric and aesthetic feature. He defined it as a transfer of meaning to another word from the general to the particular, genus to species, species to genus, species to species or by analogy (Aristotle 1982: 96). This notion was further developed by Quintilian, who upgraded the substitution theory of metaphor, and emphasized metaphors should be appropriate not to confuse the text. Later, the metaphor was presented as a cognitive process in the cognitive and interaction theory developed by Armstrong Richards, Paul Ricoeur, and Max Black (Black 1986: 145 –179). According to the latter, a metaphor is the expression of two opposing ideas, and the meaning of a metaphor is the result of their interaction (qt. in Čeh 2005: 77). Within this theory, the concepts of a main and secondary object were introduced, where we map implications or common places of the secondary object embedded in the main object. In this context, Black presented his well-known metaphor, "man is a wolf", in which man is the main object and the wolf and its characteristics, such as cruelty, cunning, and dominance, are the secondary object. Kurz (1986) stated that mapping these implications and developing various metaphorical fields are often culturally conditioned. George Lakoff and Mark Johnson made significant progress in the theory of metaphors by introducing the cognitive theory. In their work, *Metaphors We Live By* (1980), metaphors are not merely a linguistic feature but a cognitive concept that is an active part of a cognitive system. Cognitive theory claims metaphors are also used in everyday language and not just in literature. People create metaphors by projecting familiar *source themes* onto less familiar *target themes* based on everyday experiences using observation, spatial orientation, objects, living organisms, and the body. The target theme is usually more abstract and includes mental states, psychological processes and

abstract concepts. Lakoff and Johns also mention conceptual metaphors that are culturally conditioned. In conceptual metaphors, one idea or conceptual domain (a source domain) is understood in terms of another (target domain). The authors propose an example *of life as a journey* (Lakoff and Johnson 1980). Another interesting aspect we should consider is the formation of metaphors. Paivio and Walsh (1979) state that understanding metaphors relates to episodic memory and linguistic and extra-linguistic context (the persons involved in the communication and the environment in which the communication occurs) in which a metaphor was formed. The situational stimuli determine which information to retrieve from long-term memory. How strongly they are imprinted in long-term memory depends on their concreteness and meaning (Paivio and Walsh 1979: 312). Charles Forceville also addresses the psychology of metaphors in *Metaphor in Pictures and Multimodal Representations* (2005) by introducing an image-based theory that claims structural similarities in semantic memory are necessary to understand metaphors.

Metaphors are discussed also in the Slovenian academic field. Research on cognitive value of metaphors, their meaning and interpretation includes Silva Bratož's *Metaforah našega časa* (2010), Elizabeta Bernjak's and Melanija Larisa Fabčič 's discussion of metaphors in the language of medicine in *Function and Meaning of Metaphors in Medicine from the Perspective of Cognitive Linguistics* (2020), which focuses on the cognitive level of perception of this linguistic-stylistic phenomenon, and Jožica Čeh Steger's *Pogledi na metaforo* (2005), which defines metaphor from the perspective of comparative, substitution, interaction and cognitive theory and also explores critical percepetion of individual theories and views. Božidar Kante introduces the concept of metaphor in *Metaphor and Context* (1996) and *What is Metaphor?* (1998), embedding it in a philosophical perception and addressing various views on the plausibility and ontological characteristics of metaphor. In *Theory of Literature* (2001), Janko Kos discusses metaphor from the perspective of a literary history and defines metaphor's literary characteristics, focusing on traditional and modern poetry. Darja Pavlič, in *Functions of Metaphors in Literary Work* (2001), researches whether it is possible to move beyond the original, literary-aesthetic spheres and assign a further role to metaphor based on personal experience, perception and interpretation.

The categorisation of metaphors was defined by Bahriye Selin Gockcesu (2017) who differs between categorisation (Glucksberg and Keysar, 1990; Shen: 1989) , comparison-based theories (Miller, 1979; Ortony, 1979; Johnson and Malgady, 1979) and metaphor hypothesis as suggested by Bowdle and Gentner (2005) and Gentner and Bowdle (2001) that unifies both aspects. Literary metaphors can be interpreted by defining an overlap between target and base characteristics, while conceptual metaphors can be understood through categorisation. The main difference between the two aspects is that the first focuses on a similarity between the base and target term (e.g. *jealousy is a tumour* suggests that jealousy – the base term – spreads as uncontrollably and quickly as a tumour). On the other hand, the categorisation-based theory introduces an ad-hoc category (*anything that grows uncontrollably*) involving both target and base terms, the latter more representative. Gockcesu also mentions a dual reference theory similar to the categorisation approach focusing on grammatical structure (Gockcesu 2017: 567).

3. Translation of metaphors

In our paper, we used Peter Newmark's categorisation of metaphor translation. In his *Textbook of Translation* (1988):

(1) reproducing the same image in the TL which is particularly helpful when translating stock metaphors, most frequently idioms;
(2) replacing the image in the SL with a standard TL image which does not clash with the TL culture;
(3) translation of metaphor by a simile, retaining the image;
(4) translation of a metaphor into a simile combined with a meaning;
(5) conversion of a metaphor into a sensible meaning;
(6) deletion (if the metaphor does not serve any specific purpose and the text is still understandable without it);
(7) translation of metaphor by the same metaphor combined with a sensible meaning (a translator can add an explanation or a gloss to ensure it will be understood).

Widiyantari (2012) emphasises how important it is that metaphorical equivalence, i.e. the source language metaphor, exists in the target language and has the same meaning as the original metaphor ((Widiyantari 2012: 62–64). In Slovenian academic literature, translation of metaphors has been relatively unexplored, except for several final theses from students of linguistics and translation (e. g.

Agnes Kojc, 2022 and Monika Peček, 2016). In her Master's thesis, Kojc stresses that a translator should find the same cognitive domain of a metaphor in a target language or find an equivalent one. The images depicted in metaphors might be unfamiliar to target readers (Kojc 2022: 23–24).

4. Postmodernism in Slovenian literature

In Slovenia, the term "postmodernism" was first used by a Slovenian literary theorist Jože Pogačnik who did not refer to postmodernism as a period in literature but as a style and a symbolic device. Later, Dimitri Rupel, Janko Kos, Taras Kermauner, and Tine Hribar introduced postmodernism which succeeded modernism in both cultural and literary sense (Kos 1995: 12–15). Even though the line between the modern and postmodern periods is not explicitly identified, we can determine four crucial elements of postmodernism: intertextuality, taking away the author's authority, combining literature and other forms of art, the absence of identification, catharsis and aesthetic experience. The important element is eclecticism[41], which means merging the existing texts and materials in a literary context. In postmodernism, high culture intertwines with popular culture, connecting the author's work, market economy and media attention.

The theory of postmodernism is further explored by Tomo Virk, who states that in postmodernism man (the subject) loses the support of inner consciousness and his/her interiority. Truth becomes relative, a social construct that adapts to an individual's perception, and this relativeness is also reflected in language. Whereas in modernism, it was still the case that truth was consistent with one's interiority, in modernism, the external world is merely a projection or a representation of the individual and is not connected to his/her feelings or his/her experience. This increases nihilism (denying absolute truth). The only reliable reality in modernism is consciousness which verifies its consistency with external facts. In

[41] Eclecticism in philosophy and theology is the practice of selecting doctrines from different systems of thought without adopting the whole parent system for each doctrine (https://www.britannica.com/topic/eclecticism, accessed: November 21, 2024).

postmodernism, consciousness and reality lose their power. For this reason, postmodernism also means the end of the classical narratives - the individual no longer feels part of the collective but is an individual which causes a dissolution of ideology and absolutism (Virk 1996: 84–107).

According to Kos, the most prominent literary genre of postmodernism is the epic, while the lyric and the dramatic are not so much in the foreground or are still unexplored. However, within the realm of fiction, the novel is not as important as it was in modernism. The Slovenian postmodernist novel developed relatively late (but faster than the European postmodernist novel) and is characterised by the fact that it borders on or even crosses over into other movements (modernism, neo-symbolism, post-realism, post-realism). In Slovenia, there have also been discussions about the emergence of magical realism, the new novel and the novel of paranoia. However, these movements rarely influence Slovenia's few postmodernist novels. Slovenian (especially short) fiction was more influenced by Borges and American metafiction writers (Barth, Coover, Barthelme, Pynchon, Gass, Brautigan). Occasionally, however, the influence of Slavic postmodernism, especially that of the Serbian author Danilo Kiš (e.g. *Pješčanik* (1972)), can also be observed (Virk 1996: 274–339). A typical characteristic of Slovene postmodernism are social criticism and polemic reflection, which differs from postmodern poetics (Virk 1996: 276).

3.1. Drago Jančar and his poetics

Drago Jančar is a Slovenian writer, essayist and playwright. Born in Maribor at the end of World War II in 1948, his childhood and early youth were strongly influenced by political oppression and violence. His father suffered greatly as a prisoner in a concentration camp, and this was also an inspiration for many of Jančar's stories. During his college years, Jančar was persecuted by the socialist government in Yugoslavia for advocating for freedom of speech, democratic values and a modern approach to literature. He spent two years in prison for exposing the catastrophe of the Slovenian civil war between the home guard and partisans. Jančar is one of the most acclaimed Slovenian writers, and his work has been translated into numerous languages, including English, German, Croatian, Polish, Serbian, French,

Spanish, Italian, etc. He also received many international and national awards, such as *the Jean Amery Prize (2012), the European Short Story Award (1994), and the European Prize for Literature (2011) etc.* Some of his famous translated novels are: *Thirty-five Degrees (1974)* (Original title: *35 stopinj*). , *The Galley Slave (1978)* (Original title: *Galjotj*). , *Northern Lights (1984)* (Original title: *Severni sij*). , *Mocking Desire (1993)* (Original title: *Posmehljivo poželenjej*) , *The Tree With No Name (2008)* (Original title: *Drevo brez imena*) , *I Saw Her That Night (2010)* (Original title: *To noč sem jo videl*) , *And Love Itself (2017)* (Original title: *In ljubezen tudi*). (https://www.obrazislovenskihpokrajin.si/oseba/jancar-drago/, accessed: November 21, 2024).

Jančar's novels are different in style, content and plot, but as Virk states in his essay *The Dark Angel of Fate (Temni angel usode)*, Jančar's literary heritage is incredibly balanced and though Jančar employs postmodernist techniques in his earlier works, his oeuvre is considered post-essentialist. Virk mentions Jančar's four creative periods:

1. The framework of modernist poetics, characterised by linguism and reism[42], as in a longer novella *Thirty-Five Degrees (1974).* This novella focuses on the ontological status of reality. The story unfolds in an intangible dream world, represented by a possibly first-person, narrator, whose consciousness at times appears unreliable, and can therefore also obscure the plot. There are also language plays and games, sometimes with a touch of reism, raising questions about the status of fiction.
2. Merging modernist and postmodernist poetics, characteristic by the atmosphere between dreams and wakefulness influenced by fate and alienation. The plot is more clearly defined and the character of the dissident or the outcast appears which is the most charactersitic phenomenon in Jančár's works. Truth is still conditioned by consciousness and traces of modernism are still evident.

[42] Reism is a doctrine that states that only things exist. "The interpretation of this very rough view depends on how things are understood. Reism was anticipated by many nominalists (that is, philosophers maintaining that only individuals exist) and materialists, particularly by the *Stoics*, medieval doctrines of *singularia* (particulars) or Hobbes' considerations on *corpora* (bodies). " (quot. at https://plato.stanford.edu/entries/reism/, accessed on December 9, 2024)

3. A more obvious shift towards a postmodernist poetics: the character of the outcast, and the theme of the fate become absolutely determining and places into a historical context. History, in the form of capricious fate, determines the life and action of the individual, who is depicted as very vulnerable and is not given a possibility of a free choice.
4. The framework of postmodernist poetics: the theme of minor, personal problems crucial to the individual's existence as in the novel *Mocking Desire* (1993) and Jančar's later works. There is a shift from the major questions of history and fate to minor, personal and initially insignificant existential problems of an individual. These are expressed through the "poetics of the gaze" and the main character who is the observer.
The commonest themes in Jančar's novels are freedom and fate, fate and history, war complemented by love, searching for oneself and individual desires in a modern world, and the fate of an individual. Jančar's early works include numerous modern elements, such as wordplay and reism, while his later works are closer to postmodernism. Fate or history have a crucial role in an individual's life, while an individual often succumbs to fate. The flow of history is stronger than individual's desires. Jančar's style is rich in allusions, metaphors, dialect, symbolism, metonymies, synesthesia, and similes as well as intertextuality and palimpsests (Virk 1997: 87–88).

4. Case Analysis

The following case analysis uses a comparison-based approach to identify metaphors by analysing the properties of the target term (target domain) and those of the base term (source domain).

1) **Celi dnevi so bili najini**, tudi kósila sva skupaj v kakšni okoliški gostilni pod kostanji. (Jančar: 24)[43]

Whole days were ours, we even had lunches together out under the chestnut trees of some neighbouring inn. (Biggins: 20)

[43] **Whole days were ours,** we even had lunch together in some near-by inn, out under the chestnut trees.

The first example refers to the first translation strategy according to Newmark, a re-creation of the original metaphor in the target language. We see that *days* are objectified and belong to the main characters (Officer Stevo and his mistress Veronika). Therefore, the source domain, in this case, is a tangible object, while the target one remains abstract, the days the couple spent together.

2) Motil sem se. Slabo sem jo poznal. Tudi njen mož in njeni sorodniki so jo slabo poznali.[44](Jančar 38)

I was wrong. **I had misread** her. Her husband and relatives **misread** her, too. (Biggins 33).

In this case the translator did not use any of Newmark's strategies but introduced his own creative metaphor by using a well-known figurative term *to misread someone*, which means *to form a wrong understanding or judgment of something*[45] The source domain of this metaphor is a book, and the target domain is a misinterpreting Veronica's character and actions by her loved ones.

3) […] da bi se Veronika **zavozlala** z nekim konjskim oficirjem … […]. (Jančar 38).[46]

[…] that Veronika **would saddle herself with** some cavalry officer from Valjevo … […] (Biggins 33)

Here, the second strategy of translating metaphors is used, i.e., introducing a standard figurative expression in the target language. Jančar used an untypical collocation, the verb *zavozlati se*, which is close to English *entangle oneself with*, meaning that a person gets involved in a difficult or unpleasant situation. The translator used a phrasal verb *saddle someone with something*, which indicates a similar meaning, to give someone a responsibility or to face somebody with a

[44] Translation: I was wrong. I **did not know her well.** Neither did her husband or relatives.

[45] (https://dictionary.cambridge.org/dictionary/english/misread, date of access: November 11, 2024).

[46] […] that Veronika would entangle herself with some cavalry officer from Valjev […].

problem which will cause them a lot of work or difficulties[47] (The expression does not necessarily point to the love affair, but the reader can still see that Veronica finds herself in an unpleasant situation.

4) In slišala pogovor, ki je **prihajal od daleč**, iz **globin jasnega spomina**. (Jančar 74)[48]

And I heard a conversation, **as if from a distance**, from the **depths of my clearest memory**. (Biggins 70)

In this case, two translation strategies are used. First, an omission of a personified metaphor: *a conversation ... /coming ... as if from a distance*. Biggins omitted a personification of the abstract term of a conversation. The source domain of the omitted metaphor is a human movement, the conversation moves and approaches the listener, and the target is the act of listening to a conversation. Instead, the translator states that Veronica's mother heard a distant conversation. Here, the sixth translation strategy, i.e., the omission of a metaphor, is used. Secondly, the rest of the metaphor recreates the same image as the original: *the depths of my clearest memory*. The memory is clear and deep. The source domain of this metaphor could be an abyss or an ocean, while the target domain is a clear mind.

5) […] mi **je** v notranjosti **vse podrhtevalo**. (Jančar 53)[49]

[…] although inside me **everything was roiling** (Biggins 48)

In this case, the translated metaphor has a slightly different connotation from the one in the original. The translator combined the metaphor with its sense, which is the seventh translation strategy, according to Newmark. Although the verb to *roil* indicates the movement (of liquid) in a turbulent, swirling manner, the original image gives a more frightening impression. The source domain is, in

[47] https://dictionary.cambridge.org/dictionary/english/saddle-with, date of access: 11 November, 2024).
[48] And I heard a conversation, coming from a distance, from the depths of a clear memory.
[49] […] everything inside me **shivered**.

this case, a scared person, and the target domain is unpleasant emotions. Therefore, a more appropriate choice would be, *although, inside me, everything was shivering or shaking.* Mainly because this metaphor describes Stevo's inner state when encountering Veronica's mother, which was a state of anxiety and uneasiness. Nevertheless, the overall sense is still successfully preserved.

6) Neka **slutnja** se **je zaletela vame**. (Jančar 75)[50]

I **had** some **premonition.** (Biggins 71)

This is an example of a deletion of a metaphor. The translator chose not to preserve the original metaphor and rephrased the sentence in a non-metaphorical way. In the original Jančar personifies a feeling of a hunch and it would be sensible to preserve a personised image. We suggest our own solution with *A hunch crashed into me*, the source domain being a person that crashes or bumps into another. Another way of preserving the lyrical nature of the original would be by rephrasing, for example *I was struck by a premonition.*

7) […] in se bo vse **vse skupaj najprej prevesilo**, potem pa **odtrgalo** in **padlo** na ono stran, tja, **kjer vsi končamo**. (Jančar 107–108)[51]

[…] and **everything begins to tip**, then **breaks off** and **falls** to the other side, where **we all meet our end** (Biggins 103).

In the final part of this sentence, the translator restricted a metaphor to its sense according to the fifth Newmark's strategy. The rest of the sentence recreates the same image as in the original. The source domain is a moving of objects and Horst's feeling of being objectified, while the target domain is a description of the unsteadiness of the subject's inner world. The final part includes the idiom *meet one's end*, which means death. However, in the original, death is not explicitly mentioned nor indicated, but instead it is depicted as the

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[50] A hunch **crashed into me**.

[51] […] and everything **will tip,** then **break off** and **fall to the other side,** where we all **end up**.

inevitable demise of an individual, and that does not necessarily include dying *per se*. Horst's life is under mercy of unpredictable circumstances which move him around as a broken object, and he has no power or control over it.

8) Povsod **vstaja življenje**, v mene pa se **je naselila smrt.** (Jančar 84)[52]

Everywhere life is **resurgent**, but I've been **colonized by death.** (Biggins 80)

Here, the translator recreates the same image as in the original, yet the verbs differ slightly in meaning. Metaphors are strongly personified. Life is like a flower blooming from the ruins, and death is a violent dictator who overrules Horst's being. The source domain is nature, the birth of a new life, and human dictatorship, while the target domain is the attempt to live after the war and the face post-war traumas. In the original, the forcefulness of death is not as explicit but somewhat ambiguous as death is a person who comes to live inside of something and the character becomes a building or a place. The source domain of the original metaphor is, therefore, human, and the target domain is the fact that in spite of the terrors of the war the life does not stop and the war slowly fades away in the memory of people.

5. Conclusion

In this paper, we analyse the translation of Drago Jančar's novel *That Night I Saw Her* (2010). In the analysis, we focused on metaphors, analysing them with the help of Newmark's translation strategies and interaction theory with the source and target areas. We discovered that the first strategy, which involves recreating the same image as in the original, thus preserving the originality and meaning of the metaphor and keeping the author's style intact, prevailed. The strategy of omission was also used but did not affect the plot or its structure. The strategy of a combination of the metaphor with its meaning and the restriction of the metaphor to its meaning was uses in cases where the

[52] Life **arises everywhere**, yet death **has come to live within me.**

original metaphoricity would be difficult for English-speaking readers to understand. The translator approached the target culture and style in a way which made the original more familiar to English-speaking audience (e.g. by using the example of *to saddle someone with something*). In some places, the metaphor was replaced by an established expression, as in Newmark's second strategy (e.g. *Everywhere life is resurgent*). In a s few cases we suggested alternative translation solutions.

Thus, we can conclude that in the analyzed examples the translator succeeded in preserving Jančár's rich, metaphorical and concise style, enriched with vivid symbols and images. It would also be interesting to research other shifts in translations of Jančar, such as the use of cultural equivalences, grammatical shifts, transpositions, the use of the participle, etc.

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Methoden der Fremdsprachenvermittlung im universitären Umfeld im Kontext Künstlicher Intelligenz (KI)

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Abstract
In den letzten Jahren haben Fortschritte in der künstlichen Intelligenz (KI) begonnen, verschiedene Aspekte unseres Lebens, einschließlich der Bildung, zu revolutionieren. Das Lehren mit Hilfe künstlicher Intelligenz ist zu einem wachsenden Trend geworden, der das Potenzial hat, den Lernprozess erheblich zu verbessern. Dieser Artikel untersucht traditionelle Lehrmethoden sowie die Integration künstlicher Intelligenz in den Unterricht und die Vorteile für Lehrer und Schüler. Die Integration künstlicher Intelligenz (KI) in den Bildungsprozess kann viele Vorteile und erhebliche Verbesserungen mit sich bringen. Gleichzeitig geht der Artikel auf die Herausforderungen ein, die durch die Integration künstlicher Intelligenz in die Bildung entstehen.

Keywords
künstlichen Intelligenz, traditionelle Lehrmethoden, moderne Lehrmethoden, Fremdsprachen, Roboter in der Bildung

Künstliche Intelligenz wird bereits zum Sprachenlernen oder zur Durchführung differenzierter Aufgaben für personalisiertes Lehren und Lernen eingesetzt. Lernende und Lehrer auf der ganzen Welt nutzen es immer häufiger Systeme der künstlichen Intelligenz (KI), manchmal ohne es zu merken Ding. Suchmaschinen, intelligente Assistenten, Chatbots, Sprachübersetzungstools, Navigationsanwendungen, Spiele Online-Videos und viele andere Anwendungen nutzen künstliche Intelligenz unser tägliches Leben. KI-Systeme basieren auf gesammelten Daten auf verschiedene Weise (z. B. Ton, Bilder, Text, Beiträge, Klicks), die zusammen bilden unsere digitalen Fußabdrücke. KI hat großes Potenzial, Bildung und

Ausbildung zu verbessern für Studierende, Lehrkräfte und Leiter von Bildungseinrichtungen. Derzeit helfen KI-Systeme einigen Lehrern bei der Identifizierung spezifische Lernbedürfnisse, bieten Lernenden Erfahrungen mit personalisiertes Lernen und hilft so einigen Schulen, bessere Entscheidungen zu treffen damit sie die pädagogischen Ressourcen effektiver nutzen können das sie haben.

Da sich KI-Systeme und die Nutzung von Daten weiterentwickeln es ist sehr wichtig, deren Auswirkungen besser zu verstehen die Welt, in der wir leben, insbesondere in Bezug auf Bildung und Ausbildung. Rahmen Didaktik und die Leiter der Bildungseinheiten müssen über die verfügen wenig Hintergrundwissen über den Einsatz von KI und Daten könnten positiv, kritisch und ethisch mit dieser Technologie interagieren und sein volles Potenzial angemessen auszuschöpfen. Für künstliche Intelligenz (KI) gibt es viele Definitionen. Eine davon lautet: „KI ist die Fähigkeit einer Maschine, menschliche Funktionen wie Denken, Lernen, Planen und Kreativität nachzuahmen“ und gilt als „eine entscheidende Technologie der Zukunft“.(Was ist künstliche Intelligenz und wie wird sie eingesetzt? Europäisches Parlament,https://www.europarl.europa.eu/topics/ro/article/20200827STO85804/ce-este-inteligenta-artificiala-si-cum-este-utilizata).

KI kann die Bildung erheblich verbessern, eine ernsthafte Analyse der Auswirkungen wurde jedoch bisher nicht durchgeführt. Es könnten auch ethische Überlegungen aufgeworfen werden. Wenn wir über KI-Systeme sprechen, wir meinen die Software in Computern bzw Maschinen, die auf Leistung programmiert sind Aufgaben, die normalerweise Intelligenz erfordern menschlich, zum Beispiel Lernen oder Denken. Mithilfe von Daten können bestimmte KI-Systeme dies tun „trainiert“ sein, Vorhersagen zu treffen, anzubietenEmpfehlungen geben oder Entscheidungen treffen, manchmal auch ohne menschliches Engagement. Der Einsatz von KI-Systemen kann die Unterrichtspraxis verbessern, lernen und Beurteilung können bessere Lernergebnisse gewährleisten und kann dazu beitragen, dass Schulen effizienter arbeiten. Jedoch, unsachgemäßes Design oder Verwendung dieser Anwendungen durch KI könnte negative Folgen haben.

Ziel dieser Arbeit ist es, die klassischen und interaktiven Methoden des Fremdsprachenunterrichts im universitären Umfeld wieder in den Vordergrund zu rücken, aber auch zu untersuchen, wie künstliche Intelligenz in Lehrsysteme integriert werden kann, um das

Lernen der Studierenden zu verbessern. Gleichzeitig zielt die Arbeit darauf ab, die Grenzen ihres Einsatzes im Lehr-Lern-Akt sowie die langfristigen Folgen ihres Einsatzes zu analysieren.

Laut Fachliteratur besteht eine starke Wechselwirkung zwischen der Art und Weise, wie Lehrkräfte unterrichten, und dem Weg hinein dass die Studierenden lernen, unter Berücksichtigung der Tatsache, dass die Aneignung einiger Kenntnisse während der Kurs-/Seminarstunden erleichtert wird dann das individuelle Studium des Studierenden (Onu, C., 2017).

Laut Brown, Bull und Pendlebury (1999) wird gutes Lernen begünstigt durch:

- Lehr- und Bewertungsmethoden, die den Aktivismus der Studierenden fördern;
- studierendenzentrierter Unterricht;
- Hervorheben der Bedeutung der gelehrten Inhalte;
- die klare Festlegung der Erwartungen der Lehrenden und Studierenden von Anfang an;
- Schaffung von Möglichkeiten zur verantwortungsvollen und entwicklungsorientierten Auswahl von Studienmethoden Metakognition/Identifikation des eigenen Lernstils.

Die pädagogische Literatur ist voll von Lehrmethoden, von denen einige effektiver sind als andere, und in den letzten Jahrzehnten gab es solche verschiedene Standpunkte zu Einordnungen und Abgrenzungen im Handlungsfeld der Trainingsmethodik.

Laut Chis, V. (2005) werden Lehrmethoden in drei Kategorien unterteilt:

1. Traditionelle Methoden, bei denen Wissen vom Lehrer vermittelt wird und die Schüler einfache Informationsempfänger sind. Der Lehrer ist der Hauptakteur, „magister dixit“ und der bevorzugte Lernmechanismus ist das Auswendiglernen.
2. Moderne Methoden, bei denen Wissen mit Hilfe des Lehrers entdeckt wird, der Schüler sich Wissen aber auch durch eigene Anstrengung aneignet. In diesen Fällen umfasst das Lernen die Prozesse des Denkens und Lösens von Problemen.
3. Interaktive Methoden, bei denen der Lehrer die aktive (persönliche) Teilnahme und Interaktion mit Kollegen anregt. Lernen umfasst in diesem Fall Dokumentation, Bewertung, Meinungsaustausch und Problemlösung. Der Lehrer integriert verschiedene verbale, ikonische und aktive Methoden in den Unterricht.

Stanciu Stoian ist der Meinung, dass traditionelle bzw. klassische Lehrmethoden in drei Kategorien eingeteilt werden können: Aktionsbasierte Methoden (die Übung, Laborarbeit, Werkstattarbeiten, arbeiten mit dem Handbuch und dem Buch), Ikonische Methoden (die Demonstration, Beobachtung, Ausflüge und Besichtigungen) und Symbolische Methoden (Belichtung, das Gespräch).

Moderne und interaktive Lehrmethoden sind aktive Lehrmethoden. Aktive Lehrmethoden binden den Schüler sowohl kognitiv als auch emotional in seinen eigenen Lernprozess ein und bewirken so eine echte und nachhaltige Veränderung seiner Persönlichkeit. Aus der Fülle aktiver didaktischer Methoden haben wir diejenigen ausgewählt, die für die didaktische Tätigkeit der Vermittlung spezifischer Fremdsprachen in der universitären Ausbildung geeignet sind.

Das Gespräch ist ein didaktischer Dialog, der durch eine Abfolge von Fragen und Antworten geführt wird. Arten von Gesprächen sind Einführung, Aktualisierung und Korrektur, Überprüfung, Heuristik, Spielgespräch usw. Hinsichtlich. In der Typologie der Fragen erwähnen wir die Tatsache, dass sie reproduktiv, anregend, applikativ, bewertend, direkt usw. sein können. Auch bei der Führung des didaktischen Gesprächs müssen bestimmte Anforderungen beachtet werden: Präzision, Kürze, grammatikalische und wissenschaftliche Korrektheit, Zugänglichkeit, Anforderung von Antworten in entwickelter Form.

Eine Debatte ist ein organisierter Austausch von Ideen und Meinungen. Varianten dieser Methode sind: Gruppendiskussion, „Tabelle“,Runde", Brainstorming, Diskussion.

Bei der Problematisierung geht es um die Darstellung von Problemsituationen mit mehreren alternativen Lösungen, die entstehen Zweifel, Unsicherheit, Neugier und der Wunsch, die Lösung(en) zu entdecken. Diese Methode ist gilt als eine der nützlichsten didaktischen Methoden in der universitären Ausbildung, da sie Kreativität fördert und Denken im Allgemeinen. Der Problematisierung kommt eine wichtige prägende Rolle zu, da sie den Schüler zum Forschen anregt Informationen auswählen und organisieren, die Antwort auf ein Problem finden, Alternativen identifizieren, ein Urteil fällen zum Problem (Rust, 1990, S. 29) und entwickeln gleichzeitig Interesse und Motivation für das untersuchte

Fachgebiet.

Die Übung sieht die wiederholte, bewusste und systematische Ausführung von Handlungen, Operationen oder Verfahren vor, um die Ausbildung praktischer und intellektueller Fähigkeiten oder die Verbesserung einer Leistung. Arten von Übungen: Einführung, aktuell, Vertiefung, Verifizierung, einzeln, in der Gruppe, angeleitet/halbgeleitet/ kreativ.

Das Projekt stellt eine auf ein klar definiertes Ziel ausgerichtete Forschung dar, die durch die Kombination von Wissen erreicht wird Theorie mit praktischer Tätigkeit, abgeschlossen mit einem Produkt. Gerade im höheren Lebensalter ist das Rollenspiel besonders effektiv, da es auch zur Ausbildung spezifischer Fähigkeiten beiträgt für die Freude, die es bereitet. Diese didaktische Methode beinhaltet das Üben einiger Verhaltensweisen durch Setzen sie in konkreten Situationen auf die Bühne zu bringen, um sich später in der beruflichen Tätigkeit die nötigen Kompetenzen anzueignen.

Das Spiel die Rolle endet mit der Auseinandersetzung mit der gegebenen Situation, dem Rollenverhalten der Beteiligten, den Alternativen dazu Spiel/Interpretation, der Stärken und Entwicklungsbedürfnisse, die bei den beteiligten Schülern festgestellt wurden.

Bei der Cluster-Methode handelt es sich um eine grafisch organisierte Variante des Brainstormings, um die Sensibilisierung zu erleichtern die Beziehungen zwischen den erlernten Elementen“ (Moise C., Seghedin E., 2009, S. 375). Diese Methode kann in beiden Fällen verwendet werden Kurse sowie Seminare und präsentiert den Vorteil der Beteiligung der gesamten Studierendengruppe an der Aktivität. Auch erleichtert die Herstellung von Verbindungen zwischen Konzepten, entwickelt die Vorstellungskraft und fördert das Verständnis.

Die Methode des reflektierenden Unterrichts ist insbesondere in Seminaren zur Vorbereitung zukünftiger Lehrkräfte sehr nützlich. Die Methode besteht darin, die Gruppe der Studierenden in Mikrogruppen von vier bis sechs Teilnehmern aufzuteilen, von denen einer in der Position eines Lehrers, dem Team, dem er angehört, einen Inhalt beizubringen. Dann wird ein anderer Schüler ausgewählt in einer Mikrogruppe, die die Rolle des Lehrers übernimmt, wird dies wiederholt, bis alle Teammitglieder alle gespielt haben die Rollen.

Studierende, die in Mikroteams unterrichten, können die Methoden wählen, die zur Erreichung der Ziele erforderlich sind, und über diese verfügen Planen eine gewisse Zeit für die Vorbereitung ein. Am Ende werden die Art und Weise der Unterrichtsdurchführung und das erzielte Ergebnis bewertet (Onu, C., 2017).

Die Fokusgruppe ist eine Methode, die zur Entwicklung der sozialen Kompetenzen und der Fähigkeit der Studierenden beiträgt Zusammenarbeit, Meinungsaustausch und Schlussfolgerungen ziehen. Diese Methode fördert auch die Fähigkeit zur Reflexion über das zum Studium vorgeschlagene Material und um seinen Standpunkt darzulegen. Die Fokusgruppe kann nur angewendet werden auf sozio-humane Disziplinen.

Was künstliche Intelligenz betrifft und wie sie in Lehrveranstaltungen auf Hochschulniveau integriert werden kann, gibt es in der Hochschulbildung vielfältige Einsatzmöglichkeiten. Im Jahr 1956 erschien das erste akademische Programm für künstliche Intelligenz, das sich in Teilbereiche diversifizierte, die möglichst viele menschliche Entwicklungsbedürfnisse abdeckten, wie etwa Robotik, künstliche neuronale Netze oder maschinelles Lernen. In den letzten 50 Jahren hat das Fachgebiet eine schwierige Entwicklung hinter sich, in der sich Phasen des Erfolgs mit Phasen der Enttäuschung abwechselten. Mit der Entwicklung von Computern und der Steigerung der Rechen- und Datenverarbeitungsleistung (Data Mining) wurde jedoch Anfang der 2000er Jahre eine neue Stufe der künstlichen Intelligenz eröffnet, die nun einen stärkeren Schwerpunkt auf die Lösung spezifischer Probleme legt. Wir erleben zum ersten Mal Momente, in denen der Mensch von seiner Schöpfung überholt wird. Die wissenschaftliche Gemeinschaft ist in zwei Lager gespalten, eine Situation, die ihren Höhepunkt im Jahr 2022 mit der Einführung der ChatGPT-Anwendung durch das Unternehmen OpenAI erreichte, denn mit der Entwicklung der Technologie werden auch die Risiken, die ihr Einsatz mit sich bringt, offengelegt und die Debatten entfacht Wir werden uns intensiver mit den Grenzen befassen, die wir setzen sollten, insbesondere in Bereichen wie der Bildung.

Während der Einsatz künstlicher Intelligenz an Universitäten nicht ganz neu ist, haben jüngste Erfindungen wie ChatGPT mehr Aufmerksamkeit darauf gelenkt, wie sie in Klassenzimmern und Institutionen im Allgemeinen implementiert werden kann. KI hat mehrere nützliche Anwendungen in der Verwaltung und in der

Lehre/Forschung sowie bei der Erkennung des Einsatzes der KI-Textgenerierung. Es besteht kein Zweifel daran, dass die Covid-19-Pandemie, die im Jahr 2020 begann, als sich die Welt online verlagerte, den Einsatz künstlicher Intelligenzsysteme in der Bildung in beispielloser Weise gefördert hat.

Eine Synthese der Vorteile, die KI mit sich bringt, wird von Lehrpersonal der ASE Bukarest in einer Studie über die Aussichten der Implementierung von KI im rumänischen Universitätsumfeld bereitgestellt (Pisica, A. I., Edu, T., Zaharia, R. M., & Zaharia, R., 2023) Studie, die zwar quantitativ begrenzt ist (basierend auf den Antworten von 18 Vertretern des rumänischen akademischen Umfelds), aber ein relevantes Bild der Chancen, aber auch der Schwierigkeiten bietet mit dem rumänischen akademischen Umfeld konfrontiert. Zu den wichtigsten Beiträgen, die KI für die Bildung leisten kann, gehören daher:

-Verbesserung des Lehr-Lern-Prozesses durch die Schaffung von Plattformen für „adaptives Lernen“ (ALEKS, Smart Sparrow, Duolingo, ScribeSense, Kahoot! sind nur einige der in diesem Zusammenhang entwickelten Anwendungen)

-die Möglichkeit, einen personalisierten Lernansatz zu entwickeln

-Verbesserung pädagogischer Methoden mithilfe innovativer Tools, auch zur Bewertung (Gradescope, AI-Assisted Grading Tool s.a.) (Zaman, B. U., 2023).

-die Möglichkeit eines integrativeren Ansatzes für Schüler mit eingeschränkten Lernmöglichkeiten (unter Verwendung von Algorithmen zur Ermittlung der Erfolgsquoten der Schüler und Faktoren, die ihre Leistung beeinflussen)

-die Möglichkeit, interdisziplinäre, multidisziplinäre oder transdisziplinäre Ansätze aufzubauen (Chatbots und virtuelle Assistenten)

-die Entwicklung eines effizienten Managements durch die Implementierung von Lösungen zur Übernahme zeitaufwändiger und sich wiederholender Aufgaben im Verwaltungsbereich

Hochschuleinrichtungen können KI nicht nur zur Kontaktaufnahme mit potenziellen Studierenden nutzen, sondern sie kann Lehrkräften auch dabei helfen, die Klassengröße einzuschätzen und ihre Lehrpläne zu planen. Bestimmte KI-Anwendungen können

Studierenden bei der Planung ihrer Kurse helfen und „Kurse, Hauptfächer und Karrierewege empfehlen“, basierend auf ihren Interessen (Zeide, 2019). Darüber hinaus erleichtert KI das „personalisierte Lernen“ auf Online-Plattformen, indem es das Tempo und den Fortschritt der Schüler verfolgt und Materialien und Kursabschnitte empfiehlt, auf die sich ein Schüler beziehen sollte (Zeide, 2019).

Das KI-Programm passt sich den Stärken und Schwächen der Schüler an, indem es zusätzliches Material zu dem Aspekt bereitstellt, bei dem der Schüler Schwierigkeiten hat (Schroeder, 2022). Intelligente Systeme wie dieses können korrigierendes Feedback geben und vorschlagen, wo möglicherweise eine Überarbeitung durch den Schüler erforderlich ist. Mit Vorhersagemodellen kann KI vorhersagen, welche Schüler voraussichtlich erfolgreich sein oder scheitern werden. Dadurch können Lehrer leichter eingreifen und Anleitung geben (Zhang & Aslan, 2021).

Beispiele für den Einsatz künstlicher Intelligenz in Lehrveranstaltungen finden sich derzeit auf der ganzen Welt. Auf welchem Niveau künstliche Intelligenzsysteme in den einzelnen Fakultäten eingesetzt werden, hängt jedoch von den einzelnen Lehrkräften und den ihnen zur Verfügung stehenden Ressourcen ab. Beispielsweise haben Lehrer in den USA KI-Systeme auch als Lehrassistenten für Kurse eingesetzt, in denen es einem Menschen nicht möglich ist, Tausende von Fragen der Schüler zu beantworten. Beispielsweise nutzte ein Professor am Georgia Institute of Technology in den USA ein KI-System namens „Jill Watson“, um häufig gestellte Fragen von Studenten in Message Boards zu beantworten. Dies ermöglichte es Lehrassistenten, Schülern auf einer individuelleren Ebene auf persönlichere und sinnvollere Weise zu helfen (Neelakantan, 2022).

Natürlich gibt es in bestimmten Bereichen unterschiedliche Einsatzmöglichkeiten von KI. Im Sprachunterricht beispielsweise hilft der Einsatz von „computergestütztem Aussprachetraining“ Schülern außerhalb des Klassenzimmers und in großen Klassen, wo Einzelunterricht weniger wahrscheinlich ist (Hutson et al, 2022). Zusammenfassend lässt sich sagen, dass KI als Lehrmittel nur dann nützlich ist, wenn sie den spezifischen Bedürfnissen der Lehrkräfte gerecht wird und auf das jeweilige Fach zugeschnitten ist.

Schließlich implementierten Lehrer KI-Visualisierung und

virtuelles Lernen, um Schüler einzubeziehen und eine kollaborative Lernumgebung zu schaffen (Zhang & Aslan, 2021). „Immersive Virtualisierungslabore“, die 3D-Modelle und Simulationen verwenden, ermöglichen es den Studierenden, Fähigkeiten zur Problemlösung, fachspezifische Techniken und allgemeine praktische Erfahrungen besser anzuwenden und zu erlernen (Taneri, 2021).

Eine der direktesten Anwendungen künstlicher Intelligenz im Bildungswesen ist das Übersetzen und Sprachenlernen. ChatGPT kann Übersetzungen mit großer Kapazität verarbeiten und als Werkzeug zum Sprachenlernen dienen, indem es Schülern/Studenten hilft, ihre Arbeit zu überprüfen und ihnen Dinge wie Vokabeln und Grammatik beizubringen. Während einige Schüler/Studenten bereits entdeckt haben, dass ChatGPT ein nützliches Tool für die Auslagerung von Hausaufgaben sein kann, bietet die generative KI-Technologie auch echte Vorteile für Schüler, die schreiben lernen oder versuchen, klarer zu schreiben.

Diacritice.ai ist ein Beispiel für ein KI-Tool zur automatischen Korrektur diakritischer Zeichen im Rumänischen; oder Grammarly, die KI-gestützte Rechtschreib- und Grammatikprüfung für Englisch, ist ein bekanntes Beispiel für ein KI-Tool, das beim Schreiben hilft. Das Programm bietet Tipps für Klarheit, Ton und andere Qualitäten, um Ihr Schreiben zu verbessern.

Ebenso können ChatGPT und andere generative KI-Programme Dokumente nach Bedarf umschreiben, bearbeiten oder anderweitig modifizieren.

Für kreative Autoren können KI-Tools auch bei Schreibvorschlägen, Ideen für Geschichten, Dialogen und anderen Bedürfnissen hilfreich sein und Schreiblehrern dabei helfen, ähnliche Ideen für den Unterricht zu entwickeln.

KI-Chatbots können eine wichtige Rolle beim Sprachenlernen spielen, indem sie reale Gespräche mit Muttersprachlern simulieren. Chatbots können Eingaben von Benutzern verstehen und darauf reagieren und so interaktive und ansprechende Übungssitzungen ermöglichen. Diese Gespräche können dazu beitragen, die Sprechfähigkeiten zu verbessern, Selbstvertrauen aufzubauen und die Sprachkompetenz zu verbessern. Zu den beliebtesten Chatbots zum Sprachenlernen gehören der Konversations-Chatbot von Mondly, die Sprach-Bots von Duolingo und Replika, ein Chatbot, der die Konversationsfähigkeiten in verschiedenen Sprachen verbessern soll.

Um eine effektive Nutzung zu gewährleisten, sollten sich Lehrer mit KI-Textgeneratoren vertraut machen. Die Lehrkräfte sollten geschult werden und Zeit erhalten, neue Tools zu testen und ihre Auswirkungen zu untersuchen. Auf diese Weise können klare Erwartungen seitens der Universitätsabteilungen und Fakultäten formuliert werden und Verwirrung wird vermieden. Gleichzeitig müssen Lehrkräfte Lehrassistenten in der „angemessenen Nutzung von KI-Unterstützung für Lehrveranstaltungen“ schulen. Lehrende können und sollten ihren Studierenden Grenzen für den Einsatz von KI in ihren Lehrveranstaltungen setzen. Derzeit ist es wichtig, die Entwicklungen zu beobachten und bei Bedarf anzupassen (D'Agostino, 2023).

Trotz aller Vorteile stellt KI Bildungseinrichtungen vor Herausforderungen, wie zum Beispiel hohe Implementierungskosten. Es kann auch die menschliche Interaktion reduzieren, daher müssen Lehrer aktiv Systeme entwickeln, um diesen Nachteil zu überwinden. Ein weiterer Grund, warum KI für die Bildung nicht gut ist, besteht darin, dass Datenschutzbedenken entstehen, da KI-Systeme große Mengen an Informationen über Schüler sammeln.

Der Einsatz künstlicher Intelligenz in Lehrmethoden kann zu einer Reduzierung der menschlichen Interaktion führen. KI-basierte Bildung kann die persönliche Interaktion zwischen Lehrern und Schülern reduzieren. Dies bedeutet, dass es den Schülern möglicherweise nicht gelingt, zwischenmenschliche Kommunikationsfähigkeiten zu entwickeln, die ein wichtiger Teil des Bildungsprozesses sind.

Außerdem kann der übermäßige Einsatz künstlicher Intelligenz dazu führen, dass die Fähigkeit zum kritischen Denken abnimmt. Eine übermäßige Abhängigkeit von KI in der Bildung kann die Entwicklung von kritischem Denken und Fähigkeiten zur Problemlösung einschränken. Wenn Schüler sich für sofortige Antworten an die KI wenden, verpassen sie möglicherweise Gelegenheiten, sich intensiv mit schwierigem Material auseinanderzusetzen oder unabhängig zu denken. Diese Abhängigkeit birgt die Gefahr, dass passive Studierende entstehen, die bei der Lösungsfindung auf Technologie angewiesen sind.

Beim Erlernen von Fremdsprachen kann der Einsatz künstlicher Intelligenz zu oberflächlichen Lernmethoden führen, die nicht immer zu einem korrekten Erwerb der Grammatik einer

Fremdsprache führen. Wenn man sich auf künstliche Intelligenz verlässt (zum Korrigieren von Fehlern, zur Aussprache usw.), besteht die Gefahr, dass Schüler schlechter abschneiden, wenn sie selbstständig handeln.

Zusammenfassend lässt sich sagen, dass der Einsatz künstlicher Intelligenz im Allgemeinen und im Fremdsprachenunterricht im Besonderen noch am Anfang steht und seine tatsächlichen Auswirkungen noch nicht messbar sind. Niemand kann die äußerst vorteilhafte Rolle des Einsatzes künstlicher Intelligenz in der Bildung leugnen. Obwohl mit der Durchführung von Studien auf diesem Gebiet begonnen wurde, ist das Gleichgewicht zwischen Vor- und Nachteilen immer noch äußerst fragil und bedarf eingehenderer Forschung. Ein großer Teil der in diesem Artikel enthaltenen Informationen bedarf noch der Recherche und Analyse und es ist verfrüht, Aussagen zur Zukunft zu machen. In dem Moment, in dem Roboter intelligenter als Menschen werden, bestehen jedoch Risiken, und in diesem Moment sollte sich die Menschheit auf die Kontrolle dieser Risiken konzentrieren und versuchen, mit einem Minimum an Herausforderungen maximale Vorteile aus dem Einsatz künstlicher Intelligenz zu ziehen.

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Title in English: **Methods of teaching foreign languages in a university environment in the context of artificial intelligence (AI)**

Abstract: In recent years, advances in artificial intelligence (AI) have begun to revolutionize various aspects of our lives, including education. Teaching using artificial intelligence has become a growing trend that has the potential to significantly improve the learning process. This article examines traditional teaching methods as well as the integration of artificial intelligence into teaching and the benefits for teachers and students. Integrating Artificial Intelligence (AI) into the education process can bring many benefits and significant improvements. At the same time, the article addresses the challenges that arise from integrating artificial intelligence into education.

Keywords in English: artificial intelligence, traditional teaching methods, modern teaching methods, foreign languages, robots in education